Jessica Rudman

Iseult Speaks

for Mezzo-Soprano and 12 Instrumentalists

with Text by Elizabeth Hamilton

2016
ca. 40:00

Iseult Speaks

* TRANSPOSED SCORE *

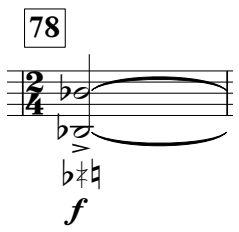
Flute/Piccolo
Oboe/English Horn
Clarinet in B-flat/Bass Clarinet
Bassoon
French Horn
Percussion (1 player, see below)

Harp
Mezzo-Soprano (range: A3-G5)
Violin I & II
Viola
Cello
Bass

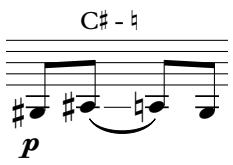
Performance Notes

- Breaks between movements should be short. Movements marked "Attacca" must be played without a break, and other movements may be performed with or without a break as desired.
- The fermatas in movement 1 at measures 2 and 37 should be long enough to allow the percussionist's singing bowl to reach (and in m. 37 sustain) the target dynamic.
- Grace notes should be played before the beat.
- Rolled chords should be played on the beat.
- Arrows indicate a gradual change from one state to another (i.e. moving the bow from ord. to sul. pont. or increasing bow pressure from ord. to scratch).
- The abbreviation "scr." in the strings refers to scratch tone.
- Tapping on the body of the string instruments is notated with an x notehead and a text indication.
- Vibraphone harmonics sound two octaves higher than written.
- Harp harmonics sounds one octave higher than written.
- The harp part uses the following notations:

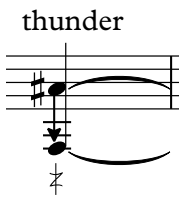
pedal buzz



pedal slide

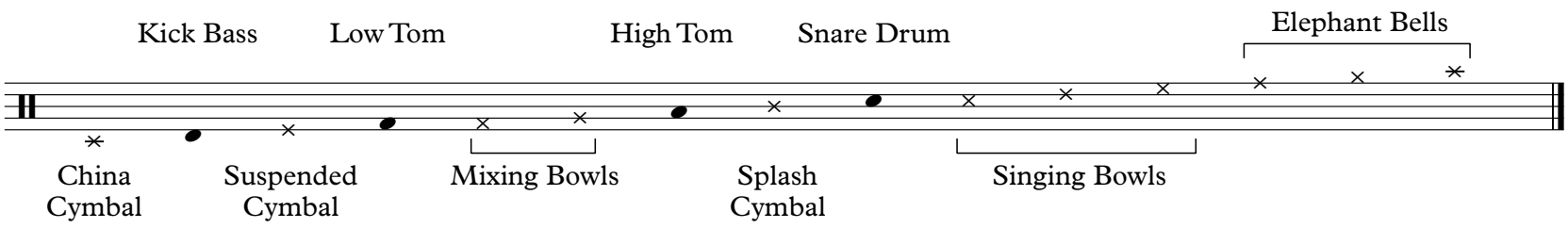


thunder effect

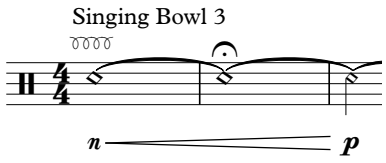


Notes about the Percussion

- The Percussion part uses Vibraphone and the following instruments:



- The "High" Tom should be higher than the "Low" Tom, but still relatively low in pitch.
- No specific pitches are required for the mixing bowls, singing bowls, and elephant bells but each should sound different. The Mixing Bowls should be at least a major second apart in pitch. If the pitches for the singing bowls and/or elephant bells can approximate a major seventh chord missing either its fifth or its third (i.e. trichord 015), that is preferred.
- The mixing bowls, singing bowls, and elephant bells are identified in the score by number from high to low (so mixing bowl 1 is the higher sounding bowl, and mixing bowl 2 is the lower sounding).
- The mixing bowls should be large, metallic, and resonant.
- Singing bowl 3 must be large enough that it can be rubbed around the rim with a beater to produce a relatively loud sustained tone. The notation for this is:



Program Notes

Iseult Speaks is an extended song cycle for mezzo-soprano based on a retelling of the Tristan/Iseult myth. For those of you who might not be familiar with the story, the basic outline—and there are many variations on this skeleton—is that Tristan is supposed to bring Iseult to marry his uncle, but on the way they fall in love, usually because of a potion they accidentally ingest. Portrayals of Iseult range from passive cypher to tragic heroine to wanton seductress, but she is almost always cast as a one-dimensional accessory to Tristan.

Elizabeth Hamilton's evocative and provocative poems reexamine the legend from Iseult's point of view, here somewhat omniscient and shaded with a modern sensibility that links the tale to contemporary experiences. The text touches on questions of gender roles, societal pressure, and personal power as the narrator contemplates her life, rages against the unfairness of fate, wallows in memories of physical affection, condemns Tristan for his inaction, and vacillates between confidence, insecurity, hope, and despair.

It has been a pleasure setting these gorgeous poems, and I want to thank Elizabeth for trusting me with her words!

Composer Contact Information

Jessica Rudman
Email: jessica@jessicarudman.com
Website: www.jessicarudman.com

TABLE OF CONTENTS

1. Iseult Speaks: "What we have is myth" — 1
Tutti

2. Iseult Sings — 6
Tutti

3. Iseult Swims — 18
Percussion, Harp, Mezzo-soprano, and Strings

4. Iseult Skewers — 28
Tutti

5. Iseult Sees — 32
Bass Clarinet, Bassoon, Horn, Percussion, Harp, Mezzo-soprano, and Strings

6. Iseult Speaks: "This is what I know about choice"— 39
Tutti

7. Iseult Sparks — 44
Tutti

8. Iseult Stagnates — 52
Piccolo, Oboe, Clarinet, Percussion, Harp, Mezzo-soprano, Violin I and II, Viola, and Cello

9. Iseult's Short-Breathed Sestina — 56
Bass Clarinet, Bassoon, Horn, Percussion, Harp, Mezzo-soprano, Cello, and Bass

10. Iseult Storms — 64
Tutti

11. Iseult Speaks: "Eventually…" — 70
Tutti

12. Interlude — 75
Flute, Oboe, Clarinet, Bassoon, Horn, Percussion, Harp, Violin I and II, Viola, and Cello

13. Iseult Steels (Herself) — 77
Percussion, Harp, Mezzo-soprano, and Strings

Transposed Score

Commissioned by the Hartford Independent Chamber Orchestra
with generous support from the City of Hartford Arts & Heritage Jobs Grant Program, Pedro Segarra, Mayor.

Iseult Speaks

Elizabeth Hamilton

Jessica Rudman (b. 1982)

1. Iseult Speaks: "What we have is myth"

Gentle ♩=96

Flute/Piccolo — Piccolo — *pp*

Oboe/English Horn — Oboe

Clarinet in B♭/Bass Clarinet — Clarinet in B♭

Bassoon

Horn in F

Percussion — Singing Bowl 3 — *p* — *L.V. throughout* — Elephant Bell 1 — *pp* — S.B. 1 — *pp* — E.B. 2

Harp — *ppp relaxed* — *L.V. throughout* — *pp*

Mezzo-soprano

Gentle ♩=96

Violin I — muted — *pp*

Violin II — muted — *pp*

Viola — muted — *pp*

Violoncello — muted — *pp*

Contrabass — muted — *pp*

2 3 4 5 6 7

Picc. — Flute — *mp*

Perc. — S.B. 2 — S.B. 3 — E.B. 2 — *mp* — S.B. 1 — E.B. 3

Hp. — *pp* — *mp*

M-S. — *p* — *mp* — What we have is myth, but that does-n't

Vln. I

Vln. II

Vla.

8 9 10 11 12 13 14 15

© 2015 by Transfigured Lady Publishing (ASCAP). All Rights Reserved.
Text by Ms. Hamilton used with permission.

Ob.
Cl.
Perc.
Hp.
M-S.
Vln. I
Vln. II
Vla.
Vc.
Cb.

solo
S.B. 2
S.B. 3
Mixing Bowl 1
M.B. 2
muted
muted
make it an - y less true.
I've known
22

16 17 18 19 20 21 22

Ob.
Cl.
Bsn.
Hn.
Perc.
Hp.
M-S.
Vla.
Vc.
Cb.

solo
M.B. 1
M.B. 2
S.B. 2
that from the start, knew it e - ven when you mar-ried a -

23 24 25 26 27 28 29

32

Bsn.

Hn.

Perc. — China Cymbal — S.B. 2 — S.B. 1 — S.B. 3

Hp.

M-S. — noth - er and si - lence stretched to fit dis - tance.

32

muted

Vln. I — muted

Vln. II

Vla. — mf decresc. al niente

Vc. — mf decresc. al niente

Cb. — mf decresc. al niente

30 31 32 33 34 35 36

38

Fl. — pp decresc. al niente

Ob. — pp decresc. al niente

Cl. — pp decresc. al niente

Perc.

bisb.

Hp. — decresc. al niente

M-S. — p conversational — Mag - ic is a bit - ter thing, Tris - tan.

38 muted

Vln. I — muted

Vln. II — muted

Vla. — muted

Vc. — muted

37 38 39 40 41 42 43

44 **Freely** ♩=88

49 **poco accel.**

Ob.

Cl.

Bsn.

Hn.

Perc. — Low Tom with timpani mallet — Kick Bass — S.B. 3

Hp.

M-S. — spoken on pitch, *with contempt*

Are you sur - prised to hear me say this? More fool you, then. What you per -

Vln. I — without mute

Vln. II — without mute

Vla. — without mute pizz. — arco

Vc. — without mute pizz. — arco

Cb. — without mute pizz.

44 45 46 47 48 49

♩=96

Fl. — Piccolo solo

Perc. — E.B. 3 — E.B. 1 — S.B. 1 — E.B. 3 — S.B. 2

Hp.

M-S.

ceive as gen - tle - ness, As gen - er - o - si - ty, is real - ly

♩=96

Vln. I

Vln. II

Vla.

Vc.

50 51 52 53 54 55 56

molto rit.

63 Restrained ♩=80

Picc.
Ob.
Cl.
Bsn.
Hn.
Perc.
Hp.
M-S.
Vln. I
Vln. II
Vla.
Vc.
Cb.

59

mf warmly

S.B. 3

M.B. 2

pp

f warmly

pp senza vibrato
almost afraid

mf passionately

just re - sig - na - tion. Yours are the on - ly hands I can feel. If

S.B. 2

E.B. 3

ppp

I sur - vive you, my skin will starve.

8va

8vb

57 58 59 60 61 62 63 64 65 66 67 68 69 70

ATTACCA

2. Iseult Sings

Sensual ♩.=120 (𝅗𝅥=180) **♪=♪ thoughout**

Fl.
Ob.
B. Cl.
Bsn.
Hn.
Perc.
Low Tom with yarn mallets
mp
Hp.
M-S.
mf con. vib.
as if savoring a memory
A shoul - - der here, ank - - le

Sensual ♩.=120 (𝅗𝅥=180) **♪=♪ thoughout**

Vln. I
Vln. II
Vla.
Vc.
Cb.

2 3 4 5 6 7

Perc.
mp *mf*
M-S.
f
there. His hands wrapped in my

8 9 10 11 12 13 14 15

18

Perc.

Hp.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E.B. 3

E.B. 2

hair.

One fing - er, two fing - er, three.

tap on body

pizz.

articulate

16 17 18 19 20 21 22

B. Cl.

Low Tom

Beg - gar, balm, bar - ren me.

29

23 24 25 26 27 28 29 30 31

Fl.

Bsn.

Perc.

Hp.

M-S.

Vc.

Cb.

pp

articulate

Low Tom

on rim

S.B. 1

p

pp

with increasing excitement

A shoul - der here, ank - kle there.

pizz.

32 33 34 35 36 37 38 39

Fl.

B. Cl.

Perc.

Hp.

M-S.

mp

mf

Low Tom

3

His hands wrapped in my hair.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tap on body

40 41 42 43 44 45 46

48

Fl. *p* *mf* *mf* *f*

B. Cl.

Bsn. *mp* *mf*

Hn. *mp* *mf*

Suspended Cymbal — Ch. Cym.

Perc. *n* *mf* *n* *f*

Hp. *p* bisb. *mf* *f*

M-S. *p* *mf*

One fing - er, two fing - er, three. Beg - gar,

48

Vc. *mp* *mf*

Cb. arco *mp* *mf*

47 48 49 50 51 52 53 54

60

Fl. *mf* *gliss.* *mp* *n* *p*

Bsn. *f* *mp* *n*

Hn. *f* *mp* *n*

Sus. Cym. — Low Tom, on rim

Perc. *f* *p*

Hp. *mp*

M-S. *f* *mf* *mp* *p*

balm, bar - ren me. A

60

tap on body — tap on body

Vln. I *p*

Vln. II *p*

Vla. *n* *gliss.* *p*

Vc. *f* *mp* *p*

Cb. pizz. *f* *mp* *pp*

55 56 57 58 59 60 61

Fl.
B. Cl.
Perc.
Hp.
M-S.
Vla.
Vc.
Cb.

Low Tom

shoul - der here, ank - le there. His hands,

his hands wrapped in my hair.

gliss.

articulate

on rim

E.B. 3

tap on body

pizz.

Vln. I
Vln. II

62 63 64 65 66 67 68 69 70 71 72 73 74

Fl.
B. Cl.
Perc.
Hp.
M-S.
Vla.
Vc.
Cb.

flz.
Low Tom
E.B. 1
E.B. 2
E.B. 3
emphatically
One fing - er, two fing - er, three. Beg - gar, balm,
sul pont.
ord.
pizz.

75 76 77 78 79 80 81

Fl.
B. Cl.
Bsn.
Hn.
Perc.
Hp.
M-S.
Vln. I
Vln. II
Vla.
Vc.
Cb.

85
flz.
Sus. Cym.
bisb.
joyful
bar - ren me. A shoul - der here, ank - le there.
gliss.

82 83 84 85 86 87 88

Suddenly Fragile ♩=120

94 **Manic** ♩=180

Fl.

B. Cl.

Bsn.

Perc.

Sus. Cym.

Ch. Cym.
bowed

E.B. 3

E.B. 2

Hp.

M-S.

p sub., reverent

His hands wrapped in my hair.

f ecstatic

One fing - er, two fing - er,

Suddenly Fragile ♩=120

94 **Manic** ♩=180

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul pont.

pizz.

89 90 91 92 93 94 95

rit.

B. Cl.

Bsn.

Hn.

B.D.

Perc.

S.B. 3
bowed

Hp.

bisb.

M-S.

three. Beg - gar, balm, bar - ren me.

rit.

Vln. I

Vln. II

Vla.

Vc.

ord.

96 97 98 99 100 101

104 ♩=120

accel.

B. Cl.

Perc.

E.B. 1

E.B. 2

Hp.

M-S.

dream-like

A shoul - der,

104 ♩=120

accel.

Vln. I

Vln. II

Vla.

Vc.

102 103 104 105 106 107 108 109

Fl.

Ob.

B. Cl.

Perc.

E.B. 3

S.B. 1

S.B. 2
bowed

Hp.

M-S.

ank - le, his hands, my hair.

Vln. I

Vln. II

Vla.

Vc.

110 111 112 113 114 115 116

♩=180

Fl.
Ob.
B. Cl.
Bsn.
Hn.
Perc.
Hp.
M-S.

Ch. Cym.
Sus. Cym.
Splash Cym.
bisb.

One fing - er, two, three.

♩=180

Vln. I
Vln. II
Vla.
Vc.

117 118 119 120 121 122

Fl.
Ob.
B. Cl.
Bsn.
Hn.
Perc.
M-S.
Vc.
Cb.

Low Tom

Mm

130

123 124 125 126 127 128 129 130

rit.

Perc.

Hp.

M-S. — *mp filled with longing* — A shoul - der here, — *p* mm

rit.

Vln. I — tap on body — *mp*

Vln. II — tap on body — *mp*

Vla. — tap on body — *mp* — muted — *pp*

Vc. — *pp*

Cb. — arco — *pp*

131 132 133 134 135 136

E.B. 3 — *p*

Hp. — *p*

=120

Fl. — *pp* — *mp* — *n*

Ob. — *pp* — *mp* — *n*

Hn. — *pp* — *mp* — *n*

E.B. 2 — *mp*

Sus. Cym. — *n* — *f*

Hp. — *mp* — *f*

M-S. — *mp* his hands — *mf* wrapped in my hair.

=120

Vla. — *mp* — *p* — *n*

Vc.

Cb. — *n*

137 138 139 140 141 142

rit.

Fl.
Ob.
B. Cl.
Bsn.
Hn.
Perc.
Hp.
M-S.
Vln. I
Vln. II
Vla.

gliss.

S.B. 3
bowed

p subdued
Mm
Beg - gar, balm,

muted

bar - ren me.
Mm

152 ♩=104

solo

tap on body

Vc.

143 144 145 146 147 148 149 150 151 152 153 154 155

poco rit. ♩=96

poco rit. ♩=88

Fl.

Ob.

B. Cl.

Bsn.

Perc.

S.B. 2
bowed

Low Tom

Sus. Cym.

M-S.

almost pleading

Mm His hands wrapped in my hair.

poco rit. ♩=96

poco rit. ♩=88

Vln. I

Vln. II

muted

Vla.

Vc.

solo, without mute

156 157 158 159 160 161 162 163 164 165

166

poco rit. al fine

S.B. 1
bowed

Hp.

M-S.

like a lullaby

Mm Mm Mm

166

poco rit. al fine

without mute

Vln. I

Vln. II

Vla.

Vc.

166 167 168 169 170 171 172 173 174 175

3. Iseult Swims

Tumultuous ♩=120

Ch. Cym.

Perc.

Vib.

Hp.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *f* *p* *L.V. throughout*

n

Ped.

f

8vb

f

f

f

2 3 4 5 6

9

poco accel. **poco rit.**

Ch. Cym.

pp *f*

mf *p*

8vb

f *f*

7 8 9 10 11 12

Perc.
Vib.
Hp.
Vc.
Cb.

13 14 15 16 17 18

Vib.
Hp.
Vc.
Cb.

19 20 21 22 23 24

Ch. Cym.
Perc.
Vib.
Hp.

Vln. I
Vln. II
Vla.
Vc.
Cb.

25 26 27 28 29 30

♩=136 rit. 36 ♩=120

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

31 32 33 34 35 36

accel. poco a poco

Perc.

Vib.

Hp.

Vc.

Cb.

37 38 39 40 41

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

42 43 44 45 46

♩=140 **49** **Freely** ♩.=112

Vib.

Hp.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

47 48 49 50 51 52

53 Flowing (♪=♪, ♩=168)

Ch. Cym.

Sus. Cym.

Perc.

pp

Hp.

p mp

p sim.

8vb

p with growing energy

M-S.

A - bove

53 Flowing (♪=♪, ♩=168)

Vla.

p mp p

sim.

Vc.

p mp

p sim.

Cb.

pp

p

pp sim.

53 54 55 56

Perc.

p

Hp.

(8)

mp mf

M-S.

mp

the white - - - - caps, my head,

Vla.

mp mf mp

Vc.

mp mf

Cb.

mp

57 58 59 60

62

Perc.

mp

Hp.

mp sim.

mf f

M-S.

mf

a glim - mer of gold, bob - bing

62

Vla.

sim.

mf f mf

Vc.

mp sim.

mf f

Cb.

p mp mf

61 62 63 64

Perc.
Vib.
Hp.
M-S.
Vln. II
Vla.
Vc.
Cb.

mf
mf
Ped.
mf
f
f
there, and then there, there, there,
f
sim.
f
mf sim.
f
f
65 66 67 68

Vib.
M-S.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
mf
ff
f
ff
there, in the green - black
f ff f
ff
fff ff
ff
ff
ff
69 70 71 72

75 ♩=126 (3♪=♪)

Perc.
Vib.
Hp.
M-S.
Vla.
Vc.
Cb.

Ch. Cym.
Sus. Cym.
solo
mf cresc.
ff
f
mp
waves.

73 74 75 76

75 ♩=126 (3♪=♪)

rit. poco a poco

Perc.
Vib.
Hp.
Vla.
Vc.
Cb.

Sus. Cym.
mf
pp
mf
pp
Ped.
f
n

77 78 79 80 81 82

84

Perc.
Vib.
Hp.
Vc.
Cb.

Sus. Cym.

83 84 85 86 87 88

94

Ch. Cym.
Sus. Cym.

89 90 91 92 93 94

Ch. Cym.

95 96 97 98 99 100 101

105 **Stark** ♩=104

Perc.

S.B. 1
bowed

n *pp*

Hp.

p.d.l.t.

pp

M-S.

p *breathy*

I wade to shore,

102 *103* *104* *105* *106* *107*

S.B. 2
bowed

n *p*

p.d.l.t.

L.V. throughout

p

p.d.l.t.

mp

blue - lipped, breath heav - ing, with wet skirts wrapped

Vla.

Cb.

pp *p*

108 *109* *110* *111* *112* *113*

S.B. 3

n

116 **Broadly** ♩=88 (♪=176)

Sus. Cym.

n *f*

Spl. Cym.

mf

mf

f

mf

f triumphant

— a - round my legs– a maid - en who

116 **Broadly** ♩=88 (♪=176)

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

Cb.

mp *mf*

114 *115* *116* *117* *118*

poco rit.

Ch. Cym.

Perc.

Hp.

M-S.

saves on - ly her - self and leaves you be - hind to die of thirst in a

poco rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

119 120 121 122 123 124 125

=72 129

Ch. Cym.

Perc.

Hp.

M-S.

stalled wood - en box of a boat.

=72 129

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord. sul pont. ord.

126 127 128 129 130 131 132 133

4. Iseult Skewers

Aggressive ♩=160

Fl.
Eng. Hn.
B. Cl.
Bsn.
Hn.
Perc.
Hp.
M-S.
Vln. I
Vln. II
Vla.
Vc.
Cb.

brassy

Snare Drum (snares off)
Toms
B.D.

Sus. Cym.

Spl. Cym.

secco

angry

Some - times I won - der if you e - ven real - ize what you are: the cap - tor caught in his own net, the war - ri - or who meant to

at the frog

(at the frog)

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

23

B. Cl.

Bsn.

M-S.

f

3 3

cresc. poco a poco

3

dump the mai - - den on shore for a - no - ther man's a -

19 20 21 22 23 24 25 26 27

32

Fl.

Eng. Hn.

B. Cl.

Bsn.

Hn.

Perc.

Hp.

M-S.

ff

3

brassy

Sus. Cym.
B.D.

secco

S.D. (snares off)
Toms

Spl. Cym.

f

muse - ment

mf

cresc.

and then end - ed up stuck with

32

Vln. I

Vln. II

Vla.

Vc.

Cb.

at the frog

28 29 30 31 32 33 34 35 36

rit. 41 ♩=120

Fl.
Eng. Hn.
B. Cl.
Sus. Cym.
Perc.
Hp.
M-S.
her for life.

rit. 41 ♩=120

Vln. I
Vln. II
Vla.
Vc.

37 38 39 40 41 42 43

45

Ch. Cym. Sus. Cym. Spl. Cym.
Perc.
f L.V. throughout
Hp.
M-S.
All this ache, all this use - less de - sire–

45

Vln. I
Vln. II
Vla.
Vc.
Cb.

44 45 46 47 48 49

55

Eng. Hn.
any multiphonic
ff *fff*

B. Cl.
any multiphonic
f *ff* *fff*

Bsn.
any multiphonic
f *ff* *fff*

Hn.
ff *fff*

Perc.
B.D.
Ch. Cym.
ff *fff*

Hp.
cresc.
slap strings
fff *L.V.*
8vb

M-S.
mf conversational
what's the point of a knight with more hon - or than cour - age? I sug -

55

Vln. I
sul pont.
fff *mp sub.*

Vln. II
sul pont.
fff *mp sub.*

Vla.
sul pont.
fff *mp sub.*

Vc.
sul pont.
fff *mp sub.*

Cb.
sul pont.
fff *mp sub.*

50 51 52 53 54 55

M-S.
mp resentful
spoken on pitch
gest you hand me the sword. At least I'm will - ing to use it.

Vln. I
n

Vln. II
n

Vla.
n

Vc.
n

Cb.
n

56 57 58 59 60 61

5. Iseult Sees

Turbulent ♩=100

B. Cl.
Bsn.
Hn.
Perc.
Hp.

S.D. (snares off)
Toms
B.D.
Sus. Cym.
fff
p *sub.*
cresc. poco a poco
bisb.
fff
mf *sub.*

Turbulent ♩=100

Vln. I
Vln. II
Vla.
Vc.
Cb.

sul pont.
fff
mf *sub.*

2

3

Perc.
Hp.
M-S.
Vla.
Vc.

f
ff *ominous*
The

4

5

6

7

Perc.

Hp.

ff

M-S.

3 3

fu - - ture, with its trou - ble - some noise,

7

Vln. II

sul pont.

mf

Vla.

mf

Vc.

Cb.

sul pont.

f *mf*

7 8 9

Perc.

Ch. Cym.

mp *pp*

Hp.

mp

M-S.

un - furls.

sul pont.

8va

Vln. I

mp *p decresc. al niente*

Vln. II

mp *p decresc. al niente*

Vla.

mp *n*

Vc.

n

Cb.

mp *p decresc. al niente*

10 11 12

16

Perc.

mp

mf conversational

M-S.

3

This is the po - wer of myth.

16

(8)

Vln. I

Vln. II

Cb.

13 14 15 16 17

18

Perc.

pp

Sus. Cym.

p

Hp.

pp

p.d.l.t.

p.d.l.t.

M-S.

p

3

Here are those who came la - ter,

18

Vln. I

ord.

p

Vln. II

ord.

p

Vla.

pizz.

p

mp

Vc.

pizz.

p

mp

Cb.

pizz.

p

18 19 20 21

Hp.

24

p

M-S.

3

wear - ing their worn sto - ries. Those doomed I - ta - lian

24

Vln. I

pp

Vln. II

pp

Vla.

arco

pp

Vc.

Cb.

(pizz.)

mp

22 23 24 25

B. Cl.
Bsn.
Hn.
Sus. Cym.
Perc.
Hp.
M-S.
lo - vers. The knight and his ri - dic - u - lous hair shirt. The guilt - rid - den
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
(pizz.)
26 27 28 29
32
3/4
High Tom
Low Tom
B.D.
Spl. Cym.
S.D. (snares on)
cresc. poco a poco
queen. Tra - gic, sure, but
arco
30 31 32 33

B. Cl.
Bsn.
Hn.
Perc.
Sus. Cym.
Hp.
ord.
bisb.
ord.
M-S.
they've got no - thing on us.
At least they had free
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco, sul pont.
sul pont.
arco
34
35
36
37
will.
But did they es - cape doom?
38
39
40

42

B. Cl. *fff*

Bsn. *fff*

Hn. *fff*

Perc. *fff* *p sub. cresc. poco a poco*

Hp. *fff* bisb. *mf sub.*

M-S. *fff* shouted — No. *ff* They learned no - thing from our mis - takes,

42

Vln. I sul pont. *fff*

Vln. II sul pont. *fff*

Vla. *fff* *mf sub.*

Vc. *fff* *mf sub.*

Cb. sul pont. *fff*

41 42 43

Perc. *mf*

Hp.

M-S. *mf* not e - ven how to a - void the

Vln. II sul pont. *mf* *mp*

Vla.

Vc. *mp*

44 45 46

49

Perc.

Hp.

M-S.

deaths that come like twin stars, one

sul pont.

Vln. I

Vln. II

Vla.

Vc.

sul pont.

Cb.

47 48 49

poco rit. al fine

S.B. 2
bowed

burst of light, fol - lowed by the

50 51 52

S.B. 1
bowed

o - - - - - - ther.

53 54

6. Iseult Speaks: "This is what I know about choice"

Poignant ♩=72

Fl.
Ob. — solo — *pp*
Cl.
Bsn.
Hn.
Vib. — *pp* — *p*
Hp. — *pp* — *p*
M-S. — *pp reflective* — This is what I know a - bout

Poignant ♩=72

Vln. I — muted, senza vib. — *ppp*
Vln. II — muted, senza vib. — *ppp*
Vla. — muted, senza vib. — *ppp*
Vc. — muted, senza vib. — *ppp*
Cb. — muted, senza vib. — *ppp*

2 3 4 5 6 7

Vib. — *mp* — *p*
Hp. — *mp* — *p* — *pp*
M-S. — *p* — *pp* — *mp* — choice: mine was al - ways lim - it - ed, e - ven be - fore the po - tion. Yours, less so, simp-ly by

Vln. I — flautando — *pp* — ord.
Vln. II — flautando — *pp* — ord.
Vla. — flautando — *pp* — ord.
Vc. — flautando — *pp* — ord.
Cb. — flautando — *pp* — ord.

8 9 10 11 12 13

Ob.
Vib.
Hp.
M-S.
Vln. I
Vln. II
Vla.
Vc.
Cb.

solo

vir - tue_ of be-ing a man, but e - vent - ual-ly you, too, were_____ stuck.

14 15 16 17 18 19 20

22

Still, if we were be-ing hon - est, we'd have to ad - mit that love_____ is ne - ver_____ a-bout choice.

21 22 23 24 25 26 27

Vib.
Hp.
M-S.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Ob.
Cl.
Bsn.

29
39

mp
mf
p
pp
n

The on - ly diff - e - rence ma - gic makes is it re-moves the poss - i - bi - li - ty of mak-ing a diff - e - rent choice.

solo
Sus. Cym.
Vibraphone
cresc. poco a poco

spoken on pitch
But don't take my word for it.

28 29 30 31 32 33 34 35 36 37 38 39 40 41 42

Fl.
Ob.
Cl.
Bsn.
Perc.
Hp.
M-S.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Hn.

46
5/4
4/4
solo
mp
mf
f
Vibraphone
f confidently
Build a - no-ther life, brick by brick.
without mute, con vib.
53
ff
n

43 44 45 46 47 48 49 50 51 52 53 54

Freely ♩=60

Picc.
Ob.
Cl.
Bsn.
Hn.
Perc.
Sus. Cym.
Ch. Cym.
Spl. Cym.
Hp.
L.V.
M-S.
p slightly smug
I
Freely ♩=60
Vln. I
Vln. II
Vla.
Vc.
Cb.

55 56 57 58 59 60

61

Hp.
M-S.
don't e - ven have to raise my eyes to knock it down.
61
Vln. I
Vln. II
Vla.
Vc.
Cb.

61 62 63 ATTACCA

7. Iseult Sparks

Confident ♩=88

Fl.

Eng. Hn.

Cl.

Bsn.

Hn.

Perc.

Hp.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

pp

mp warmly

solo

Sus. Cym.
with timpani mallets

Your wife might be the one with the white hands, but my cand - ied fists call you

Eng. Hn.

Cl.

Bsn.

Hn.

Low Tom

Perc.

Hp.

M-S.

back to the for - est where you wade waist deep in the tin - der of my bo - dy.

Vln. I

Vln. II

Vla.

Vc.

Cb.

7 8 9 10 11 12

Fl.
Eng. Hn.
Cl.
Bsn.
Perc.
Hp.
M-S.
Vln. I
Vln. II
Vla.
Vc.
Cb.

solo
mp
p
17
E.B. 3
p resigned
Friend, I was not born for
this, but I con - fess this *poss - ess - ion*, if we must call it that,
M. B. 1
M.B. 2
S.B. 2
S.B. 1
23
pp
mp
mf
spoken on pitch
8vb

13 14 15 16 17 18 19 20 21 22 23 24

Sus. Cym.

Spl. Cym.

M.B. 1

Sus. Cym.

Perc.

Hp.

M-S.

mf with increasing warmth

has its mer - its.

Your hands are the ones that mat - ter, af - ter

Vln. I

Vln. II

Vla.

Vc.

Cb.

25 26 27 28 29 30

31 Exultant ♩=120

Eng. Hn.

Bass Clarinet in B♭

Cl.

Bsn.

Hn.

Ch. Cym.

Perc.

pp cresc. poco a poco

Hp.

ppp

mf

f joyful

M-S.

all.

Wing - ed, lit.

31 Exultant ♩=120

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

mp

31 32 33 34

Eng. Hn.
B. Cl.
Bsn.
Hn.
Perc.
Sus. Cym.
Hp.
M-S.
The proof pours from the floor
Vln. II
Vla.
Vc.
Cb.
sul pont.
ord.
gliss.
35 36 37 38 39
B. Cl.
Bsn.
Hn.
Perc.
Hp.
M-S.
of my bo - - - - - - - - - - - - - dy.
Vc.
Cb.
ord.
sul pont.
gliss.
40 41 42 43 44

46

Fl.
Eng. Hn.
B. Cl.
Bsn.
Hn.
Perc.
Hp.
M-S.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Spl. Cym.

ecstatic

Ah, love - ly

sul pont.
ord.
gliss.

45 46 47 48 49 50 51

Eng. Hn.
B. Cl.
Bsn.
Hn.
Perc.
Hp.
M-S.
Vla.
Vc.
Cb.
Vln. II

56

Sus. Cym.
Ch. Cym.

gon - er, dark wind. Come back. Come back.

ord.
gliss.
sul pont.
decresc. poco a poco
rit.
more gently

52 53 54 55 56 57 58 59 60 61 62

65

Eng. Hn.
B. Cl.
Bsn.
Hn.
Perc.
Ch. Cym.
Hp.
M-S.
Vla.
Vc.
Cb.

mf *seductively, decresc. poco a poco*
Come

sul pont.
ord.
gliss.

63 64 65 66 67 68

=88

pp *decresc. al niente*
bisb.
L.V.
back.
whispered freely
Make ash.

69 70 71 72 73 74 75 76

8. Iseult Stagnates

Freely ♩=72

Tranquil ♩=60

Picc.

Ob.

Cl.

Perc. — Low Tom, B.D. — Sus. Cym.

Hp. — *L.V.*

M-S. — *emphatic* — *gently*

The birds can-not com-pete with my long-ing, but when twi - light set - tles o - ver the dis - tant tree - tops

Vln. I — pizz. — arco, sul tasto

Vln. II — pizz. — arco, sul tasto

Vla. — pizz. — arco, sul tasto

Vc. — pizz. — arco, sul tasto

2 3 4 5 6 7 8 9 10 11

poco accel. **18** ♩=84

Moving forward ♩=72

Picc.

Ob.

Cl.

Perc. — E.B. 3 — E.B. 2

Hp.

with increasing warmth

M-S.

and the um - ber air feath - ers with song,

I

Vln. I — ord.

Vln. II — ord.

Vla. — ord.

Vc. — ord.

12 13 14 15 16 17 18 19

poco accel. 25 ♩=96

Picc.
Ob.
Cl.
Perc.
Hp.
M-S.

M.B. 2 M.B. 1 S.B. 2 E.B. 3 S.B. 3

know they have heard my la - ment and call

poco accel. 25 ♩=96

Vln. I
Vln. II
Vla.
Vc.

20 21 22 23 24 25 26

poco accel.

Picc.
Ob.
Cl.
Perc.
Hp.
M-S.

E.B. 2 S.B. 2

— from their bran - - - ches, sing - ing up to the

poco accel.

Vln. I
Vln. II
Vla.
Vc.

27 28 29 30 31 32

35 ♩=108 rit.

Picc.
Ob.
Perc.
Hp.
M-S.

S.B. 1 E.B. 1 Sus. Cym.

sky, ah,

35 ♩=108 rit.

Vln. I
Vln. II
Vla.
Vc.

33 34 35 36 37 38

Picc.
Ob.
Cl.
Perc.
M-S.

Ch. Cym.

ah,

Vln. I
Vln. II
Vla.
Vc.

39 40 41 42 43 44

♩=72

Picc.

Ob.

Cl.

Perc.

M-S.

mm,

solo

sing - ing the same song their whole lives.

45 46 47 48 49

50 rit. al fine

Ob.

Perc.

E.B. 2

E.B. 3

Hp.

M-S.

wryly

Vln. I

Vln. II

Vla.

Vc.

50 51 52 53 54 55 56 57 58 ATTACCA

9. Iseult's Short-Breathed Sestina

Dark but contemplative ♩=84

B. Cl. — Bass Clarinet in B♭ — ppp

Bsn. — ppp

Hn. — ppp

Perc. — Ch. Cym. — pp — *L.V. throughout* — M.B. 1 — pp

Hp. — pp *even*

M-S.

Dark but contemplative ♩=84

Vc. — sul pont. — pp *even*

Cb. — arco, sul pont. — pp *even*

2 3 4 5 6 7 8 9

B. Cl. — 11 — pp — ppp

Bsn. — pp — ppp

Hn. — pp — ppp

Perc. — M.B. 2 — pp — Ch. Cym. — pp

Hp. — p — pp — C♯ - ♮

Vc. — 11 — sul C — *gliss.* — p

Cb. — p

10 11 12 13 14 15 16

21

B. Cl.

Bsn.

Hn.

Ch. Cym.

M.B. 2

Perc.

Hp.

mp

B♮ - ♯

C♭ - ♮

C♯ - ♯

ppp

ppp coldly

M-S.

What kind of wom - an am

21

Vc.

gliss.

ppp

sul C

Cb.

gliss.

ppp

17 18 19 20 21 22 23 24

27

B. Cl.

ppp pp n

Bsn.

ppp pp n

Hn.

ppp pp n

Sus. Cym.

M.B. 2

M.B. 1

Perc.

n p pp p pp

Hp.

pp

M-S.

pp

I? What kind of wom - an am I to sub -

3

27

Vc.

pp

Cb.

pp

25 26 27 28 29 30 31 32

40

B. Cl.

Bsn.

Hn.

Perc.

Hp.

M-S.

Vc.

Cb.

M.B. 2

Ch. Cym.

C♯ - ♮

with growing anger

mit to this emp - ty breath? His

33 34 35 36 37 38 39 40

B. Cl.

Bsn.

Hn.

M.B. 2 M.B. 1 Sus. Cym.

Perc.

Hp.

L.V.

M-S.

ab - sence a lone gull wheel - ing with - in, noi - sy with

Vc.

Cb.

41 42 43 44 45 46 47 48

51

B. Cl.
Bsn.
Hn.
Perc.
Hp.
M-S.
Vc.
Cb.

Sus. Cym.

hun - - ger.

sul C

gliss.

49 50 51 52 53 54 55 56

60

M.B. 1 M.B. 2

B♮ - ♯ C♭ - ♮ C♮ - ♯

p calmly

This is not a com - plaint a - bout hun - - ger, which is

57 58 59 60 61 62 63 64

B. Cl.
Bsn.
Hn.
Perc.
Hp.
M-S.
Vc.
Cb.

70

Ch. Cym.
M.B. 2
cresc. poco a poco
sul pont.
worse than long - - ing,
But I sub - mit that
increasingly resentful

65 66 67 68 69 70 71 72

78

M.B. 1
Sus. Cym.
Ch. Cym.
Sus. Cym.
I will end in grief's rat - tl - ing shell, a - lone as a

73 74 75 76 77 78 79 80

87

B. Cl.

Bsn.

Hn.

Perc.

Hp.

M-S.

Vc.

Cb.

mf

Sus. Cym.

n f mp

M.B. 1

f

last breath,

ten - der - ness

scr.

81 82 83 84 85 86 87 88

3/4 2/4 3/4 2/4 3/4 2/4

M.B. 2 M.B. 1 M.B. 2

out on loan to one who does not re - mem - ber hun - ger's

89 90 91 92 93 94 95 96

B. Cl.

Bsn.

Hn.

Perc.

Ch. Cym.

Sus. Cym.

Hp.

M-S.

sharp de - mands or de - sire's com - mand: sub -

Vc.

Cb.

97 98 99 100 101 102 103 104

B. Cl.

Bsn.

Hn.

Perc.

Ch. Cym.

M.B. 2

Hp.

M-S.

mit! Sub - - - - - mit, sub - - - -

Vc.

Cb.

sul C

105 106 107 108 109 110 111 112

B. Cl.
Bsn.
Hn.
Perc.
Hp.
M-S.
Vc.
Cb.

rit.

3/4 2/4 4/4

n
pp
p
mit.

113 114 115 116 117 118 119 120

121

4/4 ♩=66 rit. al fine

M.B. 1
Ch. Cym.
L.V.
pp resigned
ppp
Sub - miss - ive, I hang by my own, lone thread.
ord.

121 122 123 124 125 126 127

ATTACCA

10. Iseult Storms

Furious ♩=136

Fl.
Eng. Hn.
B. Cl.
flz.
f growling
Bsn.
f growling
Hn.
brassy
mf harsh
Perc.
Toms
mf
Hp.
f
M-S.
f aggressive
I blame you for ab - so - lute - ly

Furious ♩=136

Vln. I
Vln. II
Vla.
Vc.
sul pont.
f harsh
Cb.
sul pont.
f harsh

2 3 4

B. Cl.
Bsn.
Hn.
Perc.
Sus. Cym.
Hp.
M-S.
e - v'ry - thing: E - v'ry hour of ab - sence that
Vc.
Cb.

5 6 7 8 9

Fl.
Eng. Hn.
B. Cl.
Bsn.
Hn.
Perc.
S.D. (snares on)
Hp.
cresc.
M-S.
turns bird - song blank, all
Vln. I
Vln. II
Vla.
Vc.
Cb.
sul pont.
gliss.
scr.
ord.
10 11 12 13
18
Sus. Cym.
un - want - ed ad - - van - - - - ces,
14 15 16 17 18

Eng. Hn.
B. Cl.
Bsn.
Hp.
M-S.

f

(8)

my un - nat - u - ral a - ttach - ment_ to the blind a - dor - a - tion_ of

19 20 21 22 23

Eng. Hn.
B. Cl.
Bsn.
Hn.
Perc.
Hp.
M-S.

27

flz.
sim.
brassy
flz.
Toms
S.D. (snares on)
Spl. Cym.
cresc.
thunder

ff *mf* *harsh* *pp*

dogs, the feel

Vln. I
Vln. II
Vla.
Vc.
Cb.

27

sul pont.
ord.

f *harsh* *ff*

24 25 26 27 28

Eng. Hn.

B. Cl.

Bsn.

Hn.

Perc.

Sus. Cym.

ff

Ch. Cym.

fff

Hp.

thunder

thunder

M-S.

— of thun - - der through my feet,

Vln. I

Vln. II

Vla.

Vc.

Cb.

29 30 31 32 33 34 35

36

B. Cl.

flz.

f

sim.

Bsn.

f

Hn.

brassy

f harsh

Perc.

Toms

mf

Hp.

f

M-S.

f

what is left on the

36

Vc.

sul pont.

f harsh

Cb.

sul pont.

f harsh

36 37 38 39

B. Cl.

Bsn.

Hn.

Perc.

Hp.

M-S.

Vc.

Cb.

cresc.

ff

f

fff

tab - - le when the king fin - ish - es,

the wast - - ed

40 41 42 43

44 45 46 47

B. Cl.
Bsn.
Hn.
Perc.
Hp.
M-S.

ff
ff *pp*
cresc.

3

re - - mains of a wom - - - - - - - - -

Vc.
Cb.

48 49 50 51 52

Piccolo

Fl.
B. Cl.
Bsn.
Hn.
Perc.
Hp.

f *fff*
fff
ff
Sus. Cym.
scrape

M-S.

- man.

sul pont.

Vln. I
Vln. II
Vla.
Vc.
Cb.

ff *fff*

53 54 55 56 57

11. Iseult Speaks: "Eventually..."

Intimate ♩=80

Fl.
Ob.
Cl.
Bsn.
Hn.
Perc.
Sus. Cym.
pp *mp* *L.V. throughout*
Hp.
M-S.

Intimate ♩=80

Vln. I
ord., muted
p
Vln. II
ord., muted
p
Vla.
ord., muted
p
Vc.
ord., muted
p
Cb.

2 3 4 5 6 7

8

Hp.
p *mp*
p.d.l.t.

M-S.
p like a confession
E - vent - ual - ly, I donned the hair shirt my - self.
spoken on pitch
mp
I know–

8

Vln. I
n *p*
Vln. II
without mute
n *p*
Vla.
without mute
n *p*
Vc.
without mute
mp *p* *n* *p*
Cb.
p

8 9 10 11 12 13 14 15

16 **Suddenly intense** ♩=120

rit.

Fl.
Ob.
Cl.
Bsn.
Hn.
Perc.
Hp.
M-S.
Vln. I
Vln. II
Vla.
Vc.
Cb.

S.D. (snares on)
Toms
rim shot
Spl. Cym.
Sus. Cym.

ab - surd, ab - surd, es - pec - ial - ly af - ter I mocked poor Lan - ce - lot for his a - tone - ment.

16 17 18 19 20 21 22

23 ♩=80

Ch. Cym.

mf conversational

I felt I had no choice, but not be - cause love ne -

23 24 25 26 27 28

Ob.
Cl.
Bsn.
Hn.
Perc.
M-S.
Vc.
Cb.

Sus. Cym. Ch. Cym. Sus. Cym.

f

ver ex - cus - es sin. I re - ject Cath-olic guilt. I pre - fer Law - rence and his crude

29 30 31 32 33 34

37

Bowls and Bells
with knitting needles

ppp *delicate*

pp *ethereal*

Hp.

pp *ethereal*

ode to sen - su - a - li - ty, his *We fucked a flame in - to*

alt: ah,

37

sul tasto

ppp *ethereal*

Vln. I
Vln. II
Vla.
Vc.
Cb.

35 36 37 38

Perc.

Hp.

M-S.

be - - ing, which en - cap - su - lates,

Vln. I

Vln. II

Vla.

Vc.

Cb.

39 40 41

Perc.

Hp.

M-S.

it seems, our e - very hour to - - ge - ther.

Vln. I

Vln. II

Vla.

Vc.

Cb.

42 43 44

45

Perc.

Sus. Cym.

pp

Hp.

M-S.

p with certainty

No,

mp

if I re - pent an - y - thing,

45

Vln. I

ord.

pp

p

Vln. II

ord.

pp

p

Vla.

ord.

pp

p

Vc.

ord.

45 46 47 48 49 50

molto rit.

a tempo ♩=80

51

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Sus. Cym.

Ch. Cym.

mp

pp *mf* *f*

Hp.

mp *mf* *f*

M-S.

mf *f*

it is not the pas - sion but each e - ter - nal hour I for - sook pas - sion.

molto rit.

a tempo ♩=80

51

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *mf* *f*

51 52 53 54 55 56 57

58 rit. ♩=60

Perc. M.B. 2 S.B. 2 S.B. 1 E.B. 1

Hp.

M-S. *like an epiphany*

In o - ther words, the hours I for - sook you.

Vln. I Vln. II Vla. Vc. Cb. sul tasto

58 59 60 61 62 63 64 ATTACCA

12. Interlude

Poignant ♩=60 **poco accel.** ♩=72

Fl. Ob. Cl. Bsn. Hn. Perc. Hp. Vln. I Vln. II Vla. Vc.

solo *warmly* Sus. Cym.

2 3 4 5 6

Fl.
Ob.
Cl.
Bsn.
Hn.
Perc.
Hp.
Vln. II
Vla.
Vc.

solo
pp nostalgic
p
mp
pp
ord.
p warmly
pp

7 8 9 10 11 12

poco rit. al fine

Ob.
Perc.
Hp.
M-S.
Vln. I
Vln. II
Vla.
Vc.

Sus. Cym.
pp
p
L.V.
sul tasto, flautando
pp gentle

13 14 15 16 17 18 ATTACCA

13. Iseult Steels (Herself)

Resigned ♩=84

Perc. — Sus. Cym.
p L.V. throughout
p

Hp.
p warmly
mp
mf

M-S.
p warmly
mp
mf
If on - ly this would end the way they say it will – our hearts

Resigned ♩=84

Vln. I — ord.
p warmly

Vln. II — ord.
p warmly

Vla. — ord.
p warmly

Vc. — ord.
p warmly

Cb.

mp
mf

2 3 4 5 6

Perc.
mf
11
Sus. Cym.
scrape
p

Hp.
f
p coldly

M-S.
f
3
stopped aft - er a few years of tor - ment.
p coldly
We know bet -

Vln. I
Vln. II
Vla.
Vc.
Cb.
f
11
senza vib.
p coldly

7 8 9 10 11 12

rit.

Perc.

Sus. Cym.

pp

mp

Hp.

mp

M-S.

mp

ter. Our curse is to live with - out each o - ther for a full

rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

13 14 15 16 17 18

20 ♩=60

Perc.

Ch. Cym.

p

Hp.

p

decresc.

M-S.

p

life - time, un - til the on - ly thing left of us is our long - ing,

20 ♩=60

Vln. I

Vln. II

p sub.

pp

Vla.

p sub.

pp

Vc.

senza vib.

p

pp

Cb.

senza vib.

pp

19 20 21 22 23 24

27

Vibraphone

Perc.

Hp.

M-S.

pp *warmly*

our long - ing,

ppp *senza vib., coldly*

a lone stem,

27

con. vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

25 26 27 28 29

rit. =48

rit. al fine

Vib.

Hp.

ppp

M-S.

green in a frost - bit - ten field.

30 31 32 33 34 35