

Jessica Rudman

Iseult Speaks

for Mezzo-soprano and Piano

with Text by Elizabeth Hamilton

2016

ca. 40:00

Iseult Speaks

for Mezzo-soprano (range: A3-G5) and Piano

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.
- Grace notes should be played before the beat.
- Rolled chords should be played on the beat.
- Tapping on the body of the piano is notated with an x notehead and a text indication.

Program Notes

Iseult Speaks is an extended song cycle 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!

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TEXT

1. Iseult Speaks

What we have is myth
but that doesn't make it
any less true. I've known that
from the start, knew it even
when you married another
and silence stretched
to fit distance.
Magic is a bitter thing,
'Tristan. Are you surprised
to hear me say this?
More fool you, then.
What you perceive
as gentleness, as generosity,
is really just resignation.
Yours are the only hands
I can feel. If I survive
you, my skin will starve.

2. Iseult Sings

A shoulder here, ankle there.
His hands wrapped in my hair.
One finger, two finger, three.
Beggard, balm, barren me.

3. Iseult Swims

In the alternate story, I jump
when the wind dies. Above
the white-caps, my head,
a glimmer of gold, bobbing
there, and then there,
in the green-black
waves. I waded to shore,
blue-lipped, breath heaving,
with wet skirts
wrapped around my legs —
a maiden who
saves only herself
and leaves you behind
to die of thirst
in a stalled wooden
box of a boat.

4. Iseult Skewers

Sometimes I wonder if you
even realize what you are:
the captor caught in his
own net, the warrior who
meant to dump the maiden
on shore for another man's
amusement and then ended
up stuck with her for life.
All this ache, all this useless
desire — what's the point
of a knight with more honor
than courage? I suggest you
hand me the sword. At least
I'm willing to use it.

5. Iseult Sees

The future, with its troublesome
noise, unfurls. This is the power
of myth. Here are those
who came later, wearing their worn
stories. Those doomed Italian
lovers. The knight and his ridiculous
hair shirt. The guilt-ridden queen.
Tragic, sure, but they've got
nothing on us. At least they had
free will. But did they escape doom?
No. They learned nothing from
our mistakes, not even how
to avoid the deaths that come like
twin stars, one burst of light,
followed by the other.

6. Iseult Speaks

This is what I know about
choice: mine was always
limited, even before the
potion. Yours, less so,

simply by virtue of being
a man, but eventually you,
too, were stuck. Still, if
we were being honest,

we'd have to admit that
love is never about choice.
The only difference magic
makes is it removes the

possibility of making
a different choice. But don't
take my word for it. Build
another life, brick by brick.

I don't even have to raise
my eyes to knock it down.

7. Iseult Sparks

Your wife might be the one
with the white hands,
but my candied fists call
you back to the forest
where you wade waist
deep in the tinder of my
body. Friend, I was not born
for this, but I confess this
possession, if we must call it
that, has its merits. Your hands
are the ones that matter, after all.
Winged, lit. The proof pours
from the floor of my body.
Ah, lovely goner, dark
wind. Come back.
Make ash.

8. Iseult Stagnates

The birds cannot compete
with my longing, but when
twilight settles over
the distant treetops and
the umber air feathers
with song, I know they have
heard my lament and call
from their branches, singing
up to the sky, singing
the same song their whole lives.

9. Iseult's Short-Breathed Sestina

What kind of woman am I to submit
to this empty breath? His absence a lone
gull wheeling within, noisy with hunger.

This is not a complaint about hunger,
which is worse than longing, but I submit
that I will end in grief's rattling shell, alone

as a last breath, tenderness out on loan
to one who does not remember hunger's
sharp demands or desire's command: submit!

Submissive, I hang by my own, lone thread.

10. Iseult Storms

I blame you for absolutely
everything: Every hour
of absence that turns
bird song blank, all
unwanted advances,
my unnatural attachment
to the blind adoration
of dogs, the feel of thunder
through my feet, what is left
on the table when the King
finishes, the wasted remains
of a woman.

11. Iseult Speaks

Eventually, I donned the hair shirt myself.
I know — absurd, especially after I mocked
poor Lancelot for his atonement. I felt
I had no choice, but not because love never
excuses sin. I reject Catholic guilt. I prefer
Lawrence and his crude ode to sensuality, his

We fucked a flame into being,
which encapsulates, it seems, our every
hour together. No, if I repent
anything, it is not the passion but
each eternal hour I forsook passion.
In other words, the hours I forsook you.

12. Interlude

13. Iseult Steels (Herself)

If only this would end the way
they say it will — our hearts

stopped after a few years

of torment. We know better.
Our curse is to live without

each other for a full lifetime,

until the only thing left of us
is our longing — a lone stem,

green in a frost-bitten field.

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Iseult Speaks

Elizabeth Hamilton

Jessica Rudman (b. 1982)

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

Gentle ♩=96

ppp relaxed pp ppp 3

Ped.

10

p mp What we have is myth, but_

p mp that_ does-n't make it_ an - y less true._

22

mp

Musical score for measures 22-26. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note F#4, and a half note E4. The piano accompaniment (grand staff) features a melodic line in the right hand and a harmonic line in the left hand. The key signature has two flats (Bb, Eb). The time signature changes from 3/4 to 4/4 at measure 23 and back to 3/4 at measure 26. A triplet of eighth notes is marked in measure 23. The lyrics are: "I've known that _____ from the start, _____".

mf

Musical score for measures 27-31. The vocal line continues with a half note D4, a quarter note C4, and a half note B3. The piano accompaniment continues with the same melodic and harmonic lines. The key signature changes to one flat (Bb) at measure 28. The time signature changes from 3/4 to 4/4 at measure 28 and back to 3/4 at measure 31. A triplet of eighth notes is marked in measure 28. The lyrics are: "knew it _____ e - ven when you mar-ried a - noth - er _____ and".

32

*f**mf**mp*

Musical score for measures 32-36. The vocal line begins with a half note G4, a quarter note F#4, and a half note E4. The piano accompaniment continues with the same melodic and harmonic lines. The key signature changes to one flat (Bb) at measure 32. The time signature changes from 3/4 to 4/4 at measure 32 and back to 3/4 at measure 35. A triplet of eighth notes is marked in measure 32. The lyrics are: "si - lence _____ stretched _____ to _____ fit _____ dis - tance. _____".

38 *p conversational*

Mag - ic _____ is a bit - ter thing, Tris - tan. _____

pp *decresc. al niente*

38

44 *Freely* $\text{♩}=88$

mp *spoken on pitch with contempt*

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

p *f*

44

49 *poco accel.* $\text{♩}=96$

mf *mp* *p* *mp*

What you per - ceive as gen - tle - ness, _____ As gen - er - o - si -

mp *p*

49

ty, _____ is real-ly just re - sig - na - tion.

p *pp*

mp

54

63 **Restrained** ♩=80

59 *mf* passionately **molto rit.** *pp* senza vibrato almost afraid

Yours _____ are the on - ly hands I can feel. If I sur-vive

f warmly *pp*

59

you, _____ my _____ skin will starve. _____

ppp *ppp*

8^{va} 8^{vb}

65

ATTACCA

2. Iseult Sings

Sensual ♩.=120 (♩.=180)

mf con. vib.

as if savoring a memory

♩.=♩. throughout

A shoul - der here, _____

tap

pp *mp*

8^{vb}

ank - le there. _____ His

mp *mf*

6

hands _____ wrapped _____ in my hair. _____

mf

18

p ————— *mf*

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

mp articulate *pp* *p* *mp*

18

f ————— *mf* —————

Beg - gar, — balm, — bar - ren —

mf *f*

23

29

mp —————

me. —————

mp *p*

28

pp with increasing excitement *p*

A shoul - der_ here, _ _ _ _ _ ank - kle_ there.

33

mp *mf*

His hands_ wrapped_ in my hair._ _ _ _ _

39

48

p *mf*

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

45

Red.

f *mf* *mp*

Beg - gar, balm, bar - ren me.

mf *f* *mp*

52

60 *p* *mp*

A shoul - der here, ank - le

p *mp*

59

mf

there. His hands, his hands

mf

65

f *ff*

wrapped in my hair.

f *ff*

70 Ped.

emphatically

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

76

joyful

balm, bar - ren me. A

81 Ped. 3

85

shoul - der here, ank - le there.

Suddenly Fragile $\text{♩} = 120$ *p* sub., reverent

His hands wrapped in my hair.

pp *p* *mf*

Ped.

94 Manic $\text{♩} = 180$ *f* ecstatic

rit.

ff

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

ff

Ped.

99

mp

bar - ren me.

mp *p* *ppp*

8va

104 ♩=120 *pp* dream-like *accel.* *p*

A shoul - der, ank - le,

pp *p*

8va

111

mp *mf* *p*

his hands, my hair.

mp *mf* *p*

(8)

117

f

One fing - er, two,

f

3

3

3

$\text{♩} = 180$

ff

pp sub., lost in memory

three.

Mm

ff

pp sub.

121

8^{vb}

Ped.

130

mp filled with longing

A shoul - der

p

mp

126

rit.

134

*p**mp*

here, _____ mm _____ his

p *mp*

133 Ped.

mf

hands wrapped in my hair. _____

mf *p*

139

♩=120

p subdued

Mm _____

f *pp*

142

rit. *pp* 152 ♩=104 *p*

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

148

poco rit. ♩=96 *mp* almost pleading

Mm His hands

154

poco rit. ♩=88

wrapped in my hair.

160

166

p like a lullaby

Mm

p

8va

166

poco rit. al fine*pp**ppp*

Mm

Mm

171

3. Iseult Swims

Tumultuous ♩=120

Measures 1-4 of the first system. The key signature has one flat (B-flat). The time signature is 2/4. The first measure has a bass clef and a key signature change to one flat. The second measure has a key signature change to two flats (B-flat and E-flat). The third measure has a key signature change to one flat. The fourth measure has a key signature change to two flats. The tempo is marked ♩=120. The dynamic is *f*. The articulation is *Ped.*. The first measure has an 8vb pedal point indicated by a dashed line.

Measures 5-8 of the first system. The key signature has one flat. The time signature is 2/4. The first measure has a bass clef and a key signature change to one flat. The second measure has a key signature change to two flats. The third measure has a key signature change to one flat. The fourth measure has a key signature change to two flats. The tempo is marked ♩=120. The dynamic is *f*. The articulation is *Ped.*. The first measure has an 8vb pedal point indicated by a dashed line.

9

*poco accel.**poco rit.*

Measures 9-12 of the first system. The key signature has one flat. The time signature is 2/4. The first measure has a bass clef and a key signature change to one flat. The second measure has a key signature change to two flats. The third measure has a key signature change to one flat. The fourth measure has a key signature change to two flats. The tempo is marked ♩=120. The dynamic is *f*. The articulation is *Ped.*. The first measure has an 8vb pedal point indicated by a dashed line.

♩=120

Measures 13-15 of the first system. The key signature has one flat. The time signature is 2/4. The first measure has a bass clef and a key signature change to one flat. The second measure has a key signature change to two flats. The third measure has a key signature change to one flat. The fourth measure has a key signature change to two flats. The tempo is marked ♩=120. The dynamic is *f*. The articulation is *Ped.*. The first measure has an 8vb pedal point indicated by a dashed line.

accel.

Measures 16-19 of the first system. The key signature has one flat. The time signature is 2/4. The first measure has a bass clef and a key signature change to one flat. The second measure has a key signature change to two flats. The third measure has a key signature change to one flat. The fourth measure has a key signature change to two flats. The tempo is marked ♩=120. The dynamic is *f*. The articulation is *Ped.*. The first measure has an 8vb pedal point indicated by a dashed line.

♩=128

rit.

Measures 20-24 of the first system. The key signature has one flat. The time signature is 2/4. The first measure has a bass clef and a key signature change to one flat. The second measure has a key signature change to two flats. The third measure has a key signature change to one flat. The fourth measure has a key signature change to two flats. The tempo is marked ♩=120. The dynamic is *f*. The articulation is *Ped.*. The first measure has an 8vb pedal point indicated by a dashed line.

25 ♩=120

accel.

Measures 25-28 of the first system. The key signature has one flat. The time signature is 2/4. The first measure has a bass clef and a key signature change to one flat. The second measure has a key signature change to two flats. The third measure has a key signature change to one flat. The fourth measure has a key signature change to two flats. The tempo is marked ♩=120. The dynamic is *f*. The articulation is *Ped.*. The first measure has an 8vb pedal point indicated by a dashed line.

♩=136

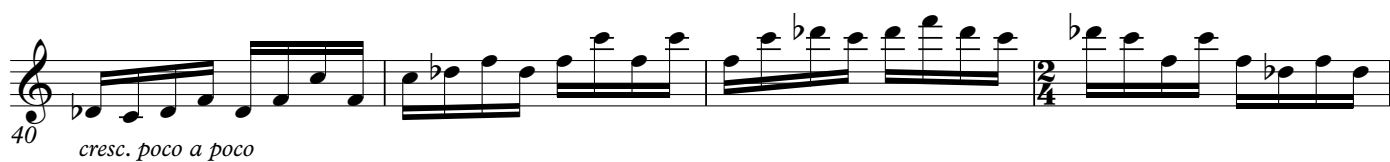


rit.



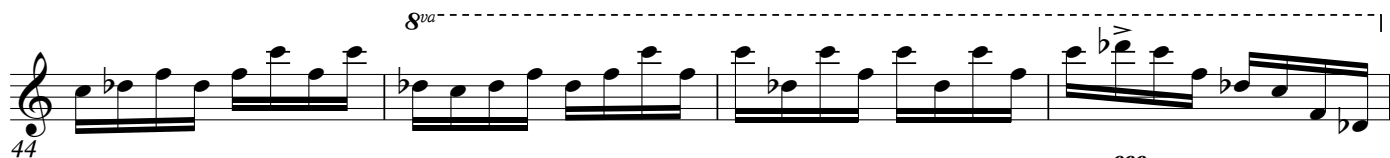
36 ♩=120

accel. poco a poco



cresc. poco a poco

♩=140



fff ————— ppp

49 Freely ♩.=112

f excited

In the al - ter-nate sto - ry, I jump — when the wind dies.

53 Flowing (♩=♩, ♩=168)

p ————— *mp* ————— *p sim.*

53

8^{vb}

* octave sign applies to both staves

Ped.

p with growing energy

56

(8)

59

(8)

62

glim - mer of gold, bob - bing

mf

cresc.

mf

62

Detailed description: This system contains measures 62, 63, and 64. The vocal line (treble clef) has a melodic line starting on G4, moving to F4, E4, and D4, with a long note on D4 in measure 63. The piano accompaniment (bass clef) features a steady eighth-note triplet pattern. Dynamics include *mf* at the start of measure 63 and *cresc.* in measure 63.

there, and then there, there,

f

cresc.

f

65

Detailed description: This system contains measures 65, 66, and 67. The vocal line (treble clef) has a melodic line starting on G4, moving to F4, E4, and D4, with a long note on D4 in measure 66. The piano accompaniment (bass clef) features a steady eighth-note triplet pattern. Dynamics include *f* at the start of measure 66 and *cresc.* in measure 66.

there, there,

ff

cresc.

ff

68

Detailed description: This system contains measures 68, 69, and 70. The vocal line (treble clef) has a melodic line starting on G4, moving to F4, E4, and D4, with a long note on D4 in measure 69. The piano accompaniment (bass clef) features a steady eighth-note triplet pattern. Dynamics include *ff* at the start of measure 69 and *cresc.* in measure 69.

f

in the green - black waves.

71

8^{va}

75 ♩=126 (♩=♩)

74

8^{va}

decresc.

rit. poco a poco

77

8^{va}

f

81

84

decresc.

mf

8^{vb}

85

89

mp

p

94

pp

93

97

3

3

105 Stark ♩=104

p *breathy*

I wade to shore, blue-

102

mp

lipped, breath heav - ing, with

109

mf

wet skirts wrapped a - round my legs-

113

116 Broadly $\text{♩}=88$ ($\text{♩}=176$)

f *triumphant*

a maid - en who saves on - ly her - self

f

116

poco rit.

mf

and leaves you be - hind to die of thirst in a stalled wood - en

mf

121

$\text{♩}=72$

mp

129

box of a boat.

mp

p

pp

127

8^{vb}

4. Iseult Skewers

Aggressive $\text{♩} = 160$ *f* *angry*

Some times I won - der if you e - ven real -

ff

mf

ize what you are: the

cap - tor caught in his own net,

mf

11

17

f

the war - ri - or who meant to dump the

16

f

3

24

mai - den on shore

21

3 3

cresc. poco a poco

ff

for a - no - ther man's a - muse - ment

26

ff

3 3

33

mf

and then end - ed

31

35

mf

*rit.**f*

cresc.

up stuck with her

35

f

3

8va

cresc.

42 ♩=120

ff

for life.

40

ff

cresc.

46 *f*

All this ache, _____ all this

45

fff *ff*

5

ff

use - less de - sire- _____ what's the point _____ of a

49

3

56 *mf conversational*

knight with more hon-or than cour-age? I sug - gest you

palm clusters forearm clusters

cresc. *fff L.V.*

53

mp *resentful*

spoken on pitch

hand me the sword. At least I'm will-ing to use it.

58

5. Iseult Sees

Turbulent $\text{♩}=100$

Piano introduction in 4/4 time, key of D major. The music is marked *fff* and *mf sub.*. It features a driving bass line with triplets and a more melodic upper line. A *Red.* (Reduction) bracket is shown under the first measure of the bass line.

Piano accompaniment for measures 1-4. The bass line continues with a steady eighth-note pattern, while the treble line features a more active melody with some accidentals.

Vocal entry and piano accompaniment for measures 5-6. The vocal line enters with the word "The" on a whole note. The piano accompaniment continues with a steady eighth-note pattern in the bass and a more active melody in the treble. The dynamic is marked *ff ominous*.

Vocal entry and piano accompaniment for measures 7-8. The vocal line enters with the words "fu - - ture, — with its trou - ble - some". The piano accompaniment continues with a steady eighth-note pattern in the bass and a more active melody in the treble. The dynamic is marked *8^{vb}*.

noise, un - furls.

8^{va}

9

(8)

p decresc. al niente

11

(8)

mf conversational

16

This is the po - wer of

ppp

13

(8)

18

myth. _____

pp

17

20.

Detailed description: This block contains the musical notation for measures 17 and 18. Measure 17 features a vocal line with a half note G4 and a whole rest, and a piano accompaniment with a whole rest. Measure 18 begins with a piano (*pp*) dynamic. The vocal line has a half note G4, a quarter rest, and a whole rest. The piano accompaniment starts with a half note G2, followed by a series of eighth and sixteenth notes in the right hand, and a bass line in the left hand. The key signature has one flat (Bb).

p

Here are those who came la - ter, wear - ing their worn

20

Detailed description: This block contains the musical notation for measures 19 and 20. Measure 19 has a piano (*p*) dynamic. The vocal line features a triplet of eighth notes (G4, A4, Bb4) and a half note G4. The piano accompaniment has a half note G2 and a half note Bb2. Measure 20 continues the vocal line with a triplet of eighth notes (A4, Bb4, C5) and a half note Bb4. The piano accompaniment has a half note G2 and a half note Bb2. The key signature has one flat (Bb).

24

sto - ries. Those doomed I - ta - lian

23

Detailed description: This block contains the musical notation for measures 23 and 24. Measure 23 has a vocal line with a half note G4 and a whole rest, and a piano accompaniment with a half note G2 and a half note Bb2. Measure 24 begins with a key signature change to two flats (Bb, Eb). The vocal line has a half note G4, a quarter rest, and a whole rest. The piano accompaniment has a half note G2 and a half note Bb2. The key signature has two flats (Bb, Eb).

mp

lo - vers. The knight and his ri - dic - u - lous hair shirt.

mp

26

mf

The guilt - rid - den queen.

mf *f*

29

8^{vb} 8^{vb}

32

f

Tra - gic, — sure, — but they've got no -

32

35

thing on us.

ff *mf sub.*

37

At least they had free will.

ff *mf sub.*

39

But did they es - cape doom?

fff shouted *ff*

No. They learned no - thing from

fff *mf* sub.

41

our mis - takes,

43

mf

not e - ven how to a - void the

mp

45

deaths that come like twin stars,

47

8^{va}

8^{vb}

49

p

one burst of

p

49

(8)

(8)

poco rit. al fine

light, fol - lowed by the

51

(8)

pp

o - - - ther. _____

(8)

ppp

53

(8)

Detailed description: This is a musical score for a voice and piano piece. The voice part is in 4/4 time, starting with a half note G4 (F#) and a half rest, followed by a half note G4 (F#) and a half rest, and then a half note G4 (F#) and a half rest. The piano accompaniment consists of two staves. The right hand starts with a half note G4 (F#) and a half rest, followed by a half note G4 (F#) and a half rest, and then a half note G4 (F#) and a half rest. The left hand starts with a half note G4 (F#) and a half rest, followed by a half note G4 (F#) and a half rest, and then a half note G4 (F#) and a half rest. The score includes dynamic markings *pp* and *ppp*, and a rehearsal mark 53. There are also breath marks and phrasing slurs.

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

Poignant ♩=72

The first system of the musical score is for the piano accompaniment. It consists of three measures, each with a different time signature: 4/4, 3/4, and 5/4. The music is written for both the right and left hands. The right hand features a melodic line with a trill in the first measure and a triplet in the third measure. The left hand provides a harmonic foundation with sustained chords and moving bass lines. The tempo is marked as ♩=72 and the mood is 'Poignant'. The dynamic is *ppp* (pianississimo).

The second system of the musical score includes the vocal melody and piano accompaniment. The vocal line begins with the lyrics "This is what I know a-bout choice:" in the 4/4 measure, followed by "mine was al-ways" in the 3/4 and 5/4 measures. The piano accompaniment continues with sustained chords and moving bass lines. The dynamic is *pp* (pianissimo) and the mood is 'reflective'. The tempo is marked as ♩=72.

The third system of the musical score includes the vocal melody and piano accompaniment. The vocal line begins with the lyrics "lim-it-ed, e-ven be - fore the po- tion. Yours, - less so, simp-ly by" in the 4/4, 5/4, and 4/4 measures. The piano accompaniment continues with sustained chords and moving bass lines. The dynamic is *pp* (pianissimo) and the mood is 'reflective'. The tempo is marked as ♩=72.

vir - tue_ of be-ing a man, but e - vent - ual-ly

p

mp *p*

14

you, too, were_____ stuck.

pp

pp

18

22 *mp*

Still, if we were be - ing hon - est, we'd have to ad - mit that

p

22

mf

love _____ is ne - ver _____ a - bout choice.

26

29 *mp*

The on - ly diff - e - rence _____ ma - gic makes is it re-moves the

mp *pp*

29

p

poss - i - bi - li - ty _____ of mak - ing a diff - e - rent choice. _____

p

33

39

mp

spoken on pitch

But don't take my word for it.

mf

37

cresc. poco a poco

42

3

46

f confidently

Build a - no - ther life, brick by brick.

f

46

49

cresc. poco a poco

3

5/4

53

ff

3

5/4

56

loco

fff

3

8^{va}

8^{vb}

61

Freely ♩=60

p slightly smug

3

3

I don't e-ven have to raise my eyes to knock it down.

p

pp

60

(8)

ATTACCA

7. Iseult Sparks

Confident ♩=88*mp warmly*

Your wife might be the one with the white hands, but

my cand - ied fists call you back to the for - est

where you wade waist deep in the tin - der of my

mf

bo - dy. _____

mf *mp* *p*

12

17 *p* *resigned*

Friend, I was not born _____ for _____ this, but I con -

pp

17

Red. _____

mf **23** *mp* *spoken on pitch*

fess this poss - ess - ion, if we must call it that,

p *mp* *mf*

21

8^{vb}

mf with increasing warmth *f*

has its mer - its. — Your hands — are the ones that mat - ter, —

25

31 Exultant ♩=120

— af - ter all.

30

ppp

f joyful

Wing - ed, — lit. — The

33

mf

proof _____ pours _____ from the floor _____

36

f

— of my bo - - - - -

40

8^{vb}

dy. _____ Ah, _____

46

ff ecstatic

44

48

love - ly

ff

52

gon - er, dark wind.

56

rit.
f more gently

Come back. Come

decresc. poco a poco

8^{vb}

back. _____

60 (8) _____

65

mf seductively, decresc. poco a poco

Come _____

mp

64

♩=88

p

back. _____

pp decresc. al niente

68

whispered freely

Make ash.

72

The musical score consists of two staves. The top staff is a single treble clef, and the bottom staff is a grand staff with a treble and bass clef. The piano part (bottom staff) begins at measure 72 with a series of eighth notes (F4, G4, A4, B4) followed by half notes (C5, B4, A4, G4), all connected by a long slur. The voice part (top staff) has lyrics 'Make ash.' and 'whispered freely' above it. The score ends with a double bar line.

8. Iseult Stagnates

Freely ♩=72 *f* *emphatic* **Tranquil** ♩=60 *p* *gently*

The birds can not compete with my long-ing, but when

f *pp*

twi - light set - tles o - ver the dis - tant tree - tops

f

Moving forward ♩=72 *with increasing warmth* **poco accel.** *mp*

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

f *mp*

18 ♩=84

p

I know

p

8va

3

3

3

18

poco accel.

mp

they have heard my la - ment

(8)

3

3

21

25 ♩=96

mf

and call from their bran -

3

3

25

poco accel.

ches, sing - ing up to the

29

mf

8^{va}

3

sky, ah,

35 ♩=108

f

rit.

(8)

3

3

33

f

mf

ah,

8^{va}

3

3

38

mf

..... $\text{♩} = 72$

mp

mm, _____

8va

3

3

mp

43

50 rit. al fine

p wryly

3

sing - ing the same

p

48

pp

song their_ whole lives. _____

pp

Red. _____

53

ATTACCA

9. Iseult's Short-Breathed Sestina

Dark but contemplative ♩=84

First system of the musical score, measures 1-5. The piece is in 2/4 time, marked *ppp* (pianissimo). The tempo is indicated as ♩=84. The key signature has one sharp (F#). The right hand plays sustained chords, with the first four measures being whole notes and the fifth measure being a half note. The left hand plays a continuous eighth-note accompaniment. A brace under the left hand indicates a single melodic line.

Second system of the musical score, measures 6-10. The right hand continues with sustained chords, with measures 6-8 being whole notes and measures 9-10 being half notes. The left hand continues with the eighth-note accompaniment. A brace under the left hand indicates a single melodic line.

Third system of the musical score, measures 11-15. Measure 11 is marked with a box containing the number 11. The right hand continues with sustained chords, with measures 11-13 being whole notes and measures 14-15 being half notes. The left hand continues with the eighth-note accompaniment. A brace under the left hand indicates a single melodic line.

Fourth system of the musical score, measures 16-20. Measure 16 is marked with the number 16. The right hand continues with sustained chords, with measures 16-18 being whole notes and measures 19-20 being half notes. The left hand continues with the eighth-note accompaniment. A brace under the left hand indicates a single melodic line.

21

ppp coldly

Musical score for measures 21-26. The vocal line is in 2/4 time, starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, and a half note F#5. The lyrics are "What kind of wom - an am I?". The piano accompaniment features a steady eighth-note bass line in the left hand and rests in the right hand. A fermata is placed over the final chord in measure 26.

What kind of wom - an am I?

27

pp

Musical score for measures 27-32. The vocal line continues with a half note G4, quarter notes A4, Bb4, C5, D5, E5, and a triplet of eighth notes F#5, G5, A5. The lyrics are "What kind of wom - an am I to sub -". The piano accompaniment has a half-note chord in the right hand (G3, Bb3) and a steady eighth-note bass line in the left hand. A fermata is placed over the first measure.

What kind of wom - an am I to sub -

Musical score for measures 33-38. The vocal line starts with a half note G4, followed by a triplet of eighth notes A4, Bb4, C5, then a half note D5, and a whole note E5. The lyrics are "mit to this emp - ty breath?". The piano accompaniment has a steady eighth-note bass line in the left hand and rests in the right hand. A key signature change to D major occurs in measure 37, indicated by two sharps. A fermata is placed over the final chord in measure 38.

mit to this emp - ty breath?

40 *p* with growing anger

His ab - sence a lone

39

mp *mf*

gull wheel - ing with in, noi - sy with hun -

44

51

ger.

50

60

p calmly

56

This is not a com -

pp

62

plaint a-bout hun - ger, which is worse than long - ing,

mp *p*

70

mp increasingly resentful

68

But I sub - mit that I will

p *cresc. poco a poco*

78 *mf*

end in grief's rat - tl - ing shell, a - lone

80 *f*

as a last breath,

87 *f*

ten - der - ness out on loan to one

who does not re - mem - ber hun - ger's sharp de -

92

100

ff vehement

mands or de - sire's com - mand:

98

f *mf*

sub - mit! Sub - - - mit,

104

110 *mp* entreating

sub - - - - -

mf *p*

110

rit. *p*

- mit. _____

121 *pp* resigned *♩=66* 3

Sub -

pp

116

rit. al fine

ppp

miss - ive, I hang by my own, lone thread.

ppp

122

ATTACCA

10. Iseult Storms

Furious ♩=136*f aggressive*

I blame you for

f

Ped.

ab - so - lute - ly e - v'ry - thing:

4

E - v'ry hour of ab - sence that turns bird - song

7

blank, _____ all _____

11

_____ un - want - ed _____ ad -

14

18

van - - - ces, my un -

17

nat - u - ral a - ttach - ment to the blind a - dor -

20

a - tion of dogs,

cresc.

23

28 *ff*

the feel of thun - der through my

27 *ff*

8^{vb}

37 *f*

feet, _____ what is left

34 (8) _____

on the tab - le _____ when the

40 *cresc.*

ff

king fin - ish - es, _____

43 *ff*

47 *fff*

the wast - ed re - mains

47

— of a wom - - - - - man.

cresc.

51

55

11. Iseult Speaks: "Eventually..."

Intimate $\text{♩}=80$

Piano introduction for "Eventually...". The score is in 4/4 time, marked "Intimate" with a tempo of $\text{♩}=80$. It features a piano (*p*) accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of a series of half notes and whole notes, with a key signature of one flat (B-flat). The bass line is primarily octaves and single notes. The piece ends with a fermata over the final chord.

8

p like a confession

Vocal and piano accompaniment for "Eventually...". The vocal line begins at measure 8, marked *p* like a confession. The lyrics are "E - vent - ual - ly, I donned the". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The key signature changes to two sharps (D major). The piano part includes a triplet in the bass line at measure 11.

mp

spoken on pitch

Vocal and piano accompaniment for "Eventually...". The vocal line continues with the lyrics "hair shirt my - self. I know-". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The key signature changes to one sharp (F# major). The piano part includes a triplet in the bass line at measure 11.

16 Suddenly intense $\text{♩} = 120$

f *ff* *rit.*

ab-surd, ab-surd, _____ es-pec-ial-ly af-ter I mocked poor Lan-ce-lot _____

16 *ff* *fff* *Red.*

23 $\text{♩} = 80$

mf conversational

for his a-tone-ment. I felt I

20 *f* *8va* *8vb*

had no choice, _____ but not be-cause love ne -

25

ver ex - cus - es sin. *f* I re - ject Cath-olic guilt.

29

I pre - fer Law - rence and his crude ode to sen - su - a - li - ty,

33

37 *pp* ethereal

his We fucked a flame in - to

alt: ah,

37

be - ing, which en -

Measure 39: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (half). Bass clef, 3/4 time. Notes: G3 (quarter), A3 (half). Measure 40: Treble clef, 4/4 time. Notes: B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter). Bass clef, 4/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Fingerings: 5 in both hands.

cap - su - lates, it seems,

Measure 41: Treble clef, 4/4 time. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Bass clef, 4/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Measure 42: Treble clef, 5/4 time. Notes: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter). Bass clef, 5/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter). Fingerings: 5 in both hands.

our e - very hour to - ge - ther.

Measure 43: Treble clef, 5/4 time. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter). Bass clef, 5/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter). Measure 44: Treble clef, 4/4 time. Notes: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter). Bass clef, 4/4 time. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter). Fingerings: 5 in both hands.

45 *p* with certainty

No, _____ if I re -

pp *p*

45

mp *mf*

pent an - y - thing, it is not the pas - sion

49

molto rit. *a tempo* ♩=80

f

but each e - ter - nal hour I for - sook pas - sion. _____

mf *f*

54

58 rit. ♩=60

p like an epiphany

In o - ther words, _____ the _____ hours _____ I for -

p

58

pp

sook you. _____

pp

62

ATTACCA

12. Interlude

Poignant $\text{♩}=60$

poco accel.

Measures 1-4 of the Interlude. The piece begins in 4/4 time with a piano (*p*) dynamic. The melody in the right hand features a triplet of eighth notes in measure 4. The bass line consists of eighth and quarter notes, also including a triplet in measure 4. The key signature has one flat (B-flat).

Measures 5-8 of the Interlude. The tempo is marked $\text{♩}=72$. The key signature changes to two flats (B-flat and E-flat). The melody in the right hand continues with triplet figures. The bass line features sustained chords and moving lines. Measure numbers 5 and 9 are indicated at the start of the first and third staves respectively.

Measures 9-12 of the Interlude. The key signature remains two flats. The melody in the right hand includes a triplet in measure 10. The bass line has sustained chords in measures 10 and 12. Measure numbers 9 and 13 are indicated at the start of the first and third staves respectively.

Measures 13-16 of the Interlude. The tempo is marked *poco rit. al fine*. The key signature changes to three flats (B-flat, E-flat, and A-flat). The melody in the right hand features a triplet in measure 14. The bass line has sustained chords in measures 14 and 16. Measure numbers 13 and 17 are indicated at the start of the first and third staves respectively.

ATTACCA

13. Iseult Steels (Herself)

Resigned ♩=84

p warmly *mp*

If on - ly this would end _____ the way they say it will -

mf *f*

our hearts stopped aft-er a few years of tor - ment. _____

6

11 *p coldly*

We know bet - ter. Our curse is to

11

rit.**mp**

live with - out each o - ther for a full life - time,

16

20 ♩=60

p

un - til the on - ly thing left of us is our

20

pp warmly

27

ppp senza vib., coldly

long - ing, our long - ing, a

24

rit.

lone stem, green in a frost - bit - ten

28

(8)

Detailed description: This block contains the musical notation for measures 28 through 31. The vocal line (treble clef) begins with a half note 'lone', followed by a dotted half note 'stem,' which is tied to the next measure. In measure 29, the vocal line has a quarter rest, and the piano accompaniment (grand staff) features a series of chords. The vocal line continues with 'green' (half note), 'in' (quarter note), 'a' (quarter note), 'frost -' (half note), 'bit -' (quarter note), and 'ten' (quarter note). Measure numbers 28 and 32 are indicated at the start of the piano part. A rehearsal mark (8) is placed at the beginning of the piano part in measure 28.

$\text{♩} = 48$ **rit. al fine**

field.

32

(8)

Detailed description: This block contains the musical notation for measures 32 through 35. The tempo is marked as quarter note = 48. The instruction 'rit. al fine' is present. The vocal line (treble clef) has a half note 'field.' in measure 32, followed by three measures of whole rests. The piano accompaniment (grand staff) consists of chords in measures 32, 33, 34, and 35. Measure numbers 32 and 36 are indicated at the start of the piano part. A rehearsal mark (8) is placed at the beginning of the piano part in measure 32.