
The Book of

CHANGES

Sorana Santos



T H E B O O K O F C H A N G E S .

Taking fourteen of the darkest women's stories found in the bible, Sorana's album *Our Lady of Stars** re-organises seven songs to produce compositions based on the structures and nuances found in fourteen key contemporary composer's works while simultaneously drawing on the jazz, contemporary classical and singer-songwriting traditions.

Our Lady of Stars depicts these women's stories from their own unique perspective as they deal with discrimination, childlessness, and unrequited love: a portrayal of their battle against the inherent darkness of the human condition.

Our Lady of Stars, along with *The Book of Changes* which you hold before you, corresponds to and forms a parallel with Sorana's partner publication *The Books of Hours*. These works, with the inclusion of the audiobook reading of *The Book of Hours*, form one part of a multimedia work that addresses the relationship between the written and audible languages of both literature and music.

Published by
Lazy Gramophone Press

Copyright © Sorana Santos 2015

Hymn for a Wedding/Funeral appears courtesy of
Tracy Keeling at The Rose Theatre and Christopher Lane

Illustrations by Sorana Santos

Design by Mulan Foubert Wan at
Kudoku Design and Sorana Santos

Front Cover by Gabbie Vasquez

Typesetting and text design by Dan Prescott

Edited by Sam Rawlings

Supported by Arts Council England

All rights reserved. No part of this publication may be reproduced,
stored in a retrieval system, or transmitted in any form or by any means,
without the prior permission in writing of Lazy Gramophone Press, or as expressly
permitted by law, or under terms agreed with the appropriate
reprographics rights organization.

The author's moral rights have been asserted.

ISBN: 9-780955-253027

“A devotional work like few others – sometimes puzzling, sometimes beautiful.” *Timothy Adès*

“Peerless” *Tracy Keeling*, The Rose Theatre

“Her writing is littered with love, faith, and empowerment.” *Sabotage*

“Sorana Santos’ poetry teams with a quiet eroticism and a deep sense of musicality” *Richard Scott*, Resonance FM

soranasantos.bandcamp.com/yum

This book is dedicated to all my women and young women.

‘You’re not just imagining things . . .
everything a guy says once, you have to say five times.’

Bjork

A B I G A I L .

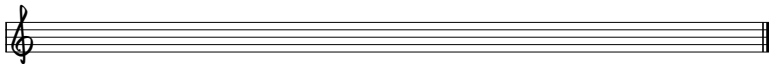
I am the night
You draw into
To wait
For the dawn

I am the kiss
You imagined
When pricked
By a thorn

And I exist
As the shadow
That guides you
When all your lines are drawn

ABIGAIL.

NOTES: REVERSE ANY SET OR COMBINATION OF BACKING & LEAD VOCALS AND A LEAD VOCAL AND IMPROVISE ANY MELODY ON THE WORDS BELOW.



*I AM THE NIGHT YOU DRAW INTO TO WAIT FOR THE DAWN
I AM THAT KISS YOU IMAGINE WHEN PICKED BY A THORN
I EXIST AS THE SHADOW THAT GUIDES YOU WHEN ALL YOUR LINES ARE DRAWN*

S A R A H .

To others you gave your blessing
But you took me to live in the dust
To wither and die in the desert

I pray for the dead and the living
And I pray to join either enough
'Cause I live and die between those worlds
Still I praise you I praise your denial
And I can see heaven
In my despair

I praised you for days
I praised you for nights
I gave you my body
And I gave you my life
Scratching at the earth with my desire
I tend to the mire

Bring me your sun
A light to this world
A star to the night
And I will keep my word

SARAH.

SLOW SWUNG ROCK BALLAD

(A) S

Ebm Eb5/Gb Eb5/Ab Ebm Eb5/Ab Eb5/Gb Ebm Ebm/Gb Ebm/Ab

18 TO O-THERS YOU GAVE YOUR BLES-SING BUT YOU

7 Ebm Ebm/Gb Ebm/Ab Ebm/G Ebm/F Ebm/Cb Ebm

TOOK ME TO LIVE IN THE DUST TO WI-TH-ER AND DIE IN THE DE-SE-RT I PRAY FOR THE DEAD AND THE

13 Ebm/Gb Ebm/Ab Ebm Ebm/Gb Ebm/Ab Ebm/G Ebm/F Ebm/Cb Ebm/Gb Ebm/Ab

LI-VING AND I PRAY TO JOIN E-IT-HER E-NOUGH COS I LIVE AND DIE BE TWEENTHOS-ES WORLDS STILL I PRAISE YOU I PRAISE YOU DE-NIAL

19 Ebm/Bb Ebm/F Ebm/E Ebm/C Ebm/Ab Ebm/Bb

AND I CAN SEE HEAVEN IN MY DE

FIRST TIME

S A R A H .

(B)

24

Ebm/Db Eb Ebm/Gb Ebm/Ab Ebm

SPARE _____ 1 PARSED YOU FOR DAYS I PARSED YOU FOR NIGHTS I GAVE YOU MY BO - DY _____ AND I

FIRST TIME

SECOND TIME (SMILE SOLO IS HAPPENING)

mp mp

29

Ebm/Gb Ebm/Ab Ebm/G Ebm/F Ebm/B Ebm/Gb Ebm/Ab

GAVE YOU MY LIFE _____ SCRATCH - ING THE EARTH WITH MY DE SIDE _____ I TEND TO I TEND TO THE MIRE

SMP mp f mp

S A R A H .

41

Ebm/B
Ebm/Bb
Ebm/D#
Ebm
Ebm/D
Ebm/C

AND 1 WILL KEEP MY WORD AND

The score consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of three flats and a 18/8 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The score is divided into measures, with some measures containing rests or specific chord changes. Dynamics include *f*, *ff*, and *fff*. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

S A R A H .

D.S

49

Ebm
Ebm/Gb
Ebm/Ab
Ebm/Cb
Ebm/G

my WORD.



PIANO & DRUM OUTRO: PLAY THESE CHORDS ON THE PIANO IN ANY ORDER, IN ANY TIME SIGNATURE OR TEMPO

53

Ebm/E
A7(b9b4)
Em17
Ebm17/B

M A R Y .

Stilled at our hands
Those seven devils came forth
And lay tamed at our commands
So why when I've proved
That my devotion is true as your blood
Am I forbidden

And when my body
Which is so broken
Stands at the altar
Hell has no fire

I am
and I share
Your tomb and your cross
Condemned again for every love
No wounds in our sides
And no crown of thorns
Is how I see us at our eventide

My body broken
Lies at the altar
Hell has no fire
And death no pain

And at the altar
Hell has no fire
Inside my body
Which will be

MARY.

NOTES: PREPARE PIANO WITH A LIGHT CHAIN ACROSS THE STRINGS TOWARDS THE TAIL OF THE PIANO

MID-TEMPO BALLAD

INTRO

Chords: C/E, F#m37, G(9b9)2, Am9, G/B

CHORD CHANGE RHYTHM SIMILE THROUGHOUT

VERSE 1

STILLED AT OUR HANDS, THE SE - VEN DE - VILS

CAME FORTH AND LAY TAMED AT OUR CO - MMANDS

SO MARY, WHEN I'VE PROVED THAT

MY DE - VO - TION IS TRUE AS YOUR

BLOOD, AM I FOR - BID - DEN

mp *mf*

MARY.

CHORUS

37 $G^{(add2)}$ $A\flat^{\flat 9}$ G/B C/E $F\sharp m\flat 7$ $G^{(add2)}$

AND WHEN MY BO - - - DY - - - WRECH

41 $A\flat^{\flat 9}$ G/B C/E $F\sharp m\flat 7$ $G^{(add2)}$

IS SO BRO - - - KEN STANDS AT THE

45 $A\flat^{\flat 9}$ G/B C/E $F\sharp m\flat 7$

AL - TAR HELL HAS NO

MARY.

83 *Am*⁹ *G/B* *C/E* *F#m37* *G(♯002)*

NO PAIN AND THE BL

87 *Am*⁹ *G/B* *C/E* *F#m37*

TAR HELL HIS NO FIDE

91 *G(♯002)* *Am*⁹ *G/B* *C/E* *F#m37*

IN MY BO

95 *G(♯002)* *Am*⁹ *G/B*

BY WHICH WE

MARY.

97 ^{OUTRO}
C/E $F^{MA}J7$ $G^{(MOD2)}$ A_{m^9} G/B

101 C/E $F^{MA}J7$ $G^{(MOD2)}$ A_{m^9} G/B

105 C/E $F^{MA}J7$ $G^{(MOD2)}$ A_{m^9}

109 G/B C/E $F^{MA}J7$ $G^{(MOD2)}$

113 A_{m^9} G/B

R U T H .

The drummer hits the poison drum of thunder
And hearing its command my heart beats too
would my heart danced to its own rhythm
And not comply with you

And I have made an oath upon your jury
And when I went to speak I spoke the truth
Oh would that I was better defended
So I could lie to you

And were that I were gentled at your command
I would be the falcon upon your hand
The silence is a coward whose sword withdrew
would that there were battle
So I could die for you

The dragonfly moves faster than the lightning
When carried by the dragon where it flew
Oh would my steed were ever the stallion
So I could fly to you

And I will bring a lantern to the avenue
I need no companions through the solitude
And I have been defeated by what I knew
Yet still I have been hopeful
When I have cried for you

Darkness ran its hand across my heart and drew the night so tightly
The turners of the wheel are idly poised their drivers have all tightened
Through the mortal veil I hold the hands of ghosts and saints to guide me
I have dwelt inside these walls so well there are no walls to hide me

RUTH.

SLOW, SPACIOUS, AD LIB

Fm^7 $Abmaj7$ Gm^9 $Cm^9(ADD4)$ Bb Ab

THE DRUM-MER HITS THE POI - SON DRUM OF THUN - DER AND
 I HAVE MADE AN OATH BEFORE YOUR JURY AND
 DRA - GON FLY MOVES FAS - TER THAN THE LIGHT - ENING WHEN

$Abmaj7$ Gm^9 $Cm^9(ADD4)$ Bb Cm Bb

HEAR - ING ITS COM - MAND MY HEART BEATS TOO _____
 WHEN I WENT TO SPEAK I SPOKE THE TRUTH _____
 CAR - RIED BY THE DRA - GON WHERE IT FLEW _____

Ab Cm Bb $F7(SUS4)/Eb$ $F7$ $F7(SUS4)$

WOULD MY HEART DANCED TO ITS OWN RHY - THM AND NOT COM
 WERE THAT I WAS BET - TER DE - FEN - DED SO I COULD
 WOULD MY STEED WERE E - VER THE STA - LLION SO I COULD

Piano accompaniment for the third system, showing chords and rhythmic patterns in the left and right hands.

RUTH.

9 F^9/Bb $F7/Ab$ Eb^{11} F^{11} Ab^{11} 12.

PLY _____ WITH YOU AND
LIE _____ TO YOU AND
FLY _____ TO YOU THE

$F7(SUS4)/Eb$ $F7$ $F7(SUS4)$ F^9/Ab PIANO FILL----- 12.

13 3. Ab^9 $Bb(ADD4)$ $Cm^9(ADD4)$ Eb^{11} Fm^7 Fm^7 Ab^b

AFTER V. 1&2 AND WERE THAT I WAS GEN - TLED _____ AT YOUR COM MAND
AFTER V. 3 AND I WILL BRING A LAN - TERN TO THE A - VE - NUE

16 Ab^9 $Bb(ADD4)$ Cm Eb^{11} Fm^7 Fm^7 Ab^b Ab^9 $Bb(ADD4)$ $Cm^9(ADD4)$ Eb^{11} $F7$

I WOULD BE THE FAL CON _____ UP - ON YOUR HAND THE SI LENCE IS A CO WARD _____ WHOSE
I NEED NO COM PA NION TO THE A - VE - NUE AND I HAVE BEEN DE - FEA TED _____ BY

19 Fm^7 Ab Bb $Cm^9(ADD4)$ Gm^9 Ab^7 $Ebmaj^9$ $F7(SUS4)/Eb$ $F7$ $F7(SUS4)$

SWORD WITH-DREW OH _____ WOULD THAT THERE WERE BAT - TLE _____ SO I COULD
WHAT I KNEW YET _____ STILL I HAVE BEEN HOPE - FUL _____ WHEN I HAVE

RUTH.

D.S.

22 F⁹/B^b F⁷/A^b

Musical notation for the vocal line, starting at measure 22. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. This is followed by a 5-measure rest, then an 8-measure rest, and finally a quarter note G4. The lyrics are: DIE _____ FOR YOU / CRIED _____ FOR YOU.

F⁷(SUS⁴)/E^b F⁷ F⁷(SUS⁴) F⁹/A^b

PIANO FILL-----

D.S.

Musical notation for the piano accompaniment, starting at measure 22. The key signature has three flats and the time signature is 4/4. The accompaniment features a steady bass line and chords in the right hand. It concludes with a piano fill consisting of sixteenth notes in the right hand and eighth notes in the left hand over an 8-measure rest.

SOLID STRAIGHT 4 GROOVE

BAND CAN IMPROVISE AROUND THIS AT THE END OF THE VOCAL LINE IF THEY SO WISH

25 A^bm⁷3⁷

F_m⁹

C_m⁹(ADD⁴)

B^b

A^b9

F_m⁹

C_m⁹(ADD⁴)

B^b

Musical notation for the piano accompaniment, starting at measure 25. The key signature has three flats and the time signature is 4/4. The accompaniment consists of a steady eighth-note bass line and chords in the right hand.

DARK - NESS RAN ITS HAND AC - CROSS MY HEART AND DREW THE NIGHT SO_ TIGHT LY (THE)
 TUR - NERS OF THE WHEEL ARE I - DLY POISED THEIR DRI - VERS HAVE ALL TI_ GH TENED
 THROUGH THE MOR TAL VEIL I HOLD THA HANDS OF GHOSTS AND SAINTS TO_ GUIDE ME
 I HAVE DWELT IN - SIDE THESE WALLS SO WELL THERE ARE NO WALLS TO_ GUIDE ME

SOLID STRAIGHT 4 GROOVE

A^bm⁷3⁷

F_m⁹

C_m⁹(ADD⁴)

B^b

A^b9

F_m⁹

C_m⁹(ADD⁴)

Musical notation for the piano accompaniment, starting at measure 25. The key signature has three flats and the time signature is 4/4. The accompaniment consists of a steady eighth-note bass line and chords in the right hand.

R A C H E L .

Take as my gift
A surrogate while
For I cannot yield
But her gardens thrive
Dried earth and dust
And barren of life
And now my heart is
As barren as I

RACHEL.

SLOW, ETHEREAL, DREAMY

Am⁹ Cmaj⁹ E^m Gm B^b D^m⁹



TAKE AS MY GIFT A SURROGATE WHILE FOR I

5 F^m Abmaj⁹ C^m Eb^m G^b B^b^m⁹



CAN NOT YIELD AND HER GARDENS THRIVE

9 D^bm F^bmaj⁹ Ab^m B^m7 D F[#]^m⁹



DRIED EARTH AND DUST AND BARREN OF LIFE AND NOW

13 Am⁹ Cmaj⁹ E^m Gm B^b D^m⁹



MY HEART IS AS BARE AS I

S A L O M E .

Gather in the darkness
Now all my princes have gone
Wild cats meet with me at dawn

There you are
There you are
Who the spell shall snare
Round your neck and round your heart
A strangling golden hair

SALOME.

[A]

JUST PIANO & DRUMS

ANGRY HEAVY METAL SCREAMO VIBE

♩ = c.130

PLAYED ON LOWEST OCTAVE OF THE PIANO IF POSSIBLE 8va ----- SIMILE

4

7

10

SALOME.

13 [B] ♩ = c.100



16



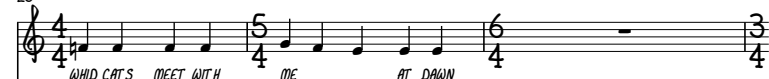
20



GA-THER IN THE DARK-NESS NOW ALL OF MY MORN-INGS HAVE GONE



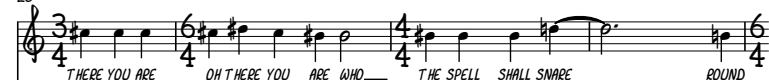
23



WHILE CATS MEET WITH ME _____ AT DAWN



26



THERE YOU ARE OH THERE YOU ARE WHO _____ THE SPELL SHALL SNARE ROUND



30



YOUR NECK AND ROUND YOUR HEART A STERN - GLING - GOL - DEN HAIR



SALOME.

34 [C] *INSERT NOISE HERE, JOE!*

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of ten systems of music, each starting with a measure number. The first system (measures 34-36) includes the instruction "[C] INSERT NOISE HERE, JOE!". The second system (measures 37-39) continues the melody. The third system (measures 41-43) features a 3/4 time signature change. The fourth system (measures 45-47) returns to 4/4. The fifth system (measures 49-51) includes a 7/4 time signature change. The sixth system (measures 52-54) includes the instruction "[D] ♩ = c.85" and a 6/4 time signature change. The seventh system (measures 56-58) features a 6/4 time signature change. The eighth system (measures 60-62) features a 7/4 time signature change. The ninth system (measures 64-66) features a 3/4 time signature change. The tenth system (measures 68-70) features a 7/4 time signature change. The final system (measures 72-74) features a 7/4 time signature change.

37

41

45

49

52 [D] ♩ = c.85

56

60

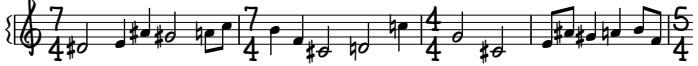
64

68

72

SALOME.

75 [E] ♩ = c70



79



83



86



J A E L .

If god works this sign / I know he will fall / into my hands / I will throw him down /
no cry or call / without a sound / and asked him to sleep / I gave him wine / in time
marked by sand

I stretched forth a hand to the nail, the other drove it deep / go boast before your
father and tell him that you strayed / and if God will work this sign through me, I
know that he'll be mine

And by my feet you stole my servant, my spirit, my soul / I crushed through your
mind and you fell, you fell and lay still

My slave my spirit my soul / and there you fell and lay / And into the ground I threw
you and there you fell and lay

And at my feet you were transfixed / and if God will work this sign / and the pain has
taken hold / I stretched my hand to the nail

J A E L .

NOTES

GENERAL: PLAY ANY OR ALL OF THE FOUR GUITAR SECTIONS IN ANY ORDER, AGAINST ANY VOCAL SECTIONS IN ANY ORDER, WITH CORRESPONDING LYRICS IN ANY ORDER

REPEAT SIGNS DO NOT HAVE TO BE ADHERED TO

GUITAR: DROP 'D' TUNING

CAPO ON 9

PREPARE GUITAR BY PLACING IT HORIZONTALLY, E.G. ACROSS LAP OR TABLE-TOP

LEFT HAND BARRES CHORDS

VOICE: VOICE PART WRITTEN IN 6/4 CAN BE SUNG OR PLAYED IN 5/4 AT THE DISCRETION OF THE PERFORMER

PREPARED GUITAR

1. EMERSON

GUITAR

(PLAY ANY RIGHT HAND HARMONIC IN THIS RHYTHM
LOWER NOTES INDICATE LOWER STRING HARMONIC
UPPER NOTES INDICATE UPPER STRING HARMONIC)

2. HAWTHORNE

GTR.

GTR.

3. THE ALCOTTS

GTR.

GTR.

4. THOREAU

GTR.

GTR.

J A E L .

Vox

AND AT MY FEET YOU WERE TRANS FIXED AND
AND THE PAIN HAS TA - KEN HOLD
I STRETCHED FORTH

Vox

IF GOD WILL WORK THIS SIGN

L I L I T H .

Gather in the darkness
Now all my princes have gone
Wild cats meet with me at dawn

There you are
There you are
Who the spell shall snare
Round your neck and round your heart
A strangling golden hair

LILITH (PART I).

DISKLAVIER SCORE

FRAGMENTS (FROM DISKLAVIER PART ON THE RECORDED) TO BE USED IN LIVE SET'S FREE IMPROV, IF YOU SO WISH

PIANO

Fragment 1: Treble clef, 9/8 time, key signature of one flat. Treble staff has a half note G4 with a flat, followed by a quarter rest. Bass staff has a half note G2, quarter notes G2, A2, and B2. Dynamics include piano (p) and fortissimo (ff). Pedal (PED.) is indicated below the bass staff.

Fragment 2: Treble clef, 9/8 time, key signature of one flat. Treble staff has a half note G4 with a flat, followed by quarter notes A4 and B4. Bass staff has a half note G2, quarter notes G2 and A2.

Fragment 3: Treble clef, 8/16 time, key signature of one flat. Treble staff has a half note G4 with a flat, followed by quarter notes A4 and B4. Bass staff has a half note G2, quarter notes G2 and A2. Time signature changes to 3/8.

PNO.

Fragment 4: Treble clef, 3/8 time, key signature of one flat. Treble staff has a half note G4 with a flat, followed by quarter notes A4 and B4. Bass staff has a half note G2, quarter notes G2 and A2. Time signature changes to 4/4.

Fragment 5: Treble clef, 3/8 time, key signature of one flat. Treble staff has a half note G4 with a flat, followed by quarter notes A4 and B4. Bass staff has a half note G2, quarter notes G2 and A2.

Fragment 6: Treble clef, 3/8 time, key signature of one flat. Treble staff has a half note G4 with a flat, followed by quarter notes A4 and B4. Bass staff has a half note G2, quarter notes G2 and A2. Time signature changes to 4/4.

PNO.

Fragment 7: Treble clef, 4/4 time, key signature of one flat. Treble staff has a half note G4 with a flat, followed by quarter notes A4 and B4. Bass staff has a half note G2, quarter notes G2 and A2. A triplet of eighth notes is marked with a '3'.

Fragment 8: Treble clef, 3/4 time, key signature of one flat. Treble staff has a half note G4 with a flat, followed by quarter notes A4 and B4. Bass staff has a half note G2, quarter notes G2 and A2. Time signature changes to 4/4.

PNO.

Fragment 9: Treble clef, 4/4 time, key signature of one flat. Treble staff has a half note G4 with a flat, followed by quarter notes A4 and B4. Bass staff has a half note G2, quarter notes G2 and A2.

Fragment 10: Treble clef, 4/4 time, key signature of one flat. Treble staff has a half note G4 with a flat, followed by quarter notes A4 and B4. Bass staff has a half note G2, quarter notes G2 and A2. Time signature changes to 4/4.

PNO.

Fragment 11: Treble clef, 4/4 time, key signature of one flat. Treble staff has a half note G4 with a flat, followed by quarter notes A4 and B4. Bass staff has a half note G2, quarter notes G2 and A2.

Fragment 12: Treble clef, 3/4 time, key signature of one flat. Treble staff has a half note G4 with a flat, followed by quarter notes A4 and B4. Bass staff has a half note G2, quarter notes G2 and A2. A triplet of eighth notes is marked with a '3'. Time signature changes to 3/4.

LILITH (PART I).

DISKLAVIER SCORE

13

PNO.

3/4 4/4

15

PNO.

3/4 3/8 4/4

18

PNO.

4/4 4/4

20

PNO.

4/4 4/4

22

PNO.

8/16 4/4

24

PNO.

4/4 4/4

LILITH (PART I).

DISKLAVIER SCORE

26

PNO.

The image shows two measures of a piano score. Measure 26 features a treble clef with a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4 with a sharp sign, a quarter note F4 with a flat sign, a quarter note E4, and a quarter note D4 with a sharp sign. The bass clef has a quarter note G3. Measure 27 has a treble clef with a 4/4 time signature. The melody starts with a whole rest, followed by a quarter note G4, a quarter note F4 with a sharp sign, a quarter note E4, and a quarter note D4 with a sharp sign. The bass clef has a quarter note G3. A horizontal line is drawn below the two measures.

LILITH (PART II).

NOTES: PREPARE PIANO, MARKING OUT NOTES FOR IMPROV WITH STICKERS
 SING THROUGH MICROPHONES INSIDE THE PIANO FOR FIRST SECTION

IN FREE TIME, USING THE FOLLOWING MODE

2 HAUNTING, DARY $\text{♩} = 86$ PIANO INTRO AS CUE TO NEXT SECTION

PIANO INTRO AS CUE TO NEXT SECTION

6 Bb^+/G Bb^+/E $Bb^+/C\sharp$

GA - TER IN THE DARY - NESS NOW ALL MY PEN - CES HAVE GONE WITH INCREASINGLY WIDE VIBRATO

10 Bb^+ Bb^+/G Bb^+/E

WILD CATS MEET WITH ME AT DRAWN

LILITH (PART II).

14 $A7^{(9)}/G$ $F\sharp/E$ $F\sharp/C\sharp$

THERE YOU ARE — THERE YOU ARE — WHO THE SPELL SHALL

sf *f* *mf*

18 $F\sharp/B\flat$ $A7^{(9)}/G$ $F\sharp/E$

SHARE — ROUND YOUR NECK — ROUND YOUR HEART — A

mf *ff* *sf* *sf*

LILITH (PART II).

22 $F\sharp/C\sharp$ $F\sharp/B\flat$ SHORT FREE IMPROV AS OUTRO.

The musical score consists of five staves. The top staff is the vocal line, starting at measure 22. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics "STERNG - LING" are written below the first two notes. At measure 23, the key signature changes to one flat (F#), and the time signature changes to 4/4. The lyrics "GOL - DEN HAIR" are written below the next four notes. The vocal line continues with a melodic phrase across measures 24 and 25. The four lower staves are piano accompaniment, each starting with a treble clef and a 3/4 time signature. They provide harmonic support for the vocal line, with various chord voicings and textures. The piano part changes to a 4/4 time signature at measure 23. The score concludes with a double bar line at the end of measure 25.

STERNG - LING GOL - DEN HAIR

MIRIAM .

The drummer hits the drum of thunder
And hearing its command I tarry
Were that I fought on my own
And not comply with calls of armies

Faster than the lightening strikes
I ride up on the backs of stallions
I wish I rode a stronger steed
For to gather gold medallions

And all of your horses
And all of your men
Carried their crosses
But you were gone
When the cavalry came

When I went to speak the truth
I swore an oath before your jury
Were that I had your defense
To not incur the judge's fury

It wasn't you that held the light
When I had been defeated badly
Somehow hope remained intact
And when I cried the tears fell gladly

And all of your horses
And all of your men
Carried their crosses
But you were gone
When the cavalry came

All of your kingdoms and all of your charms
Couldn't bring me back into your arms
All of your riches and all of your gains
Couldn't put me back together again
All of your crowns and your rings and your thrones
Couldn't bring me back into my own
All of your knights and your castles and slaves
Never favored fortune over the brave

MIRIAM.

[A]

$F^{\#}(9009)$ $G(5052)$ $A_m(4002)$ $G/B C(5052)$ $B_b(5052)$ $C(5054)$ D_m7 E_m7

THE DRUM-MER HITS THE DRUM OF THUN-DER AND HEAR-ING ITS COM-MAND I TRAE - RY OH
 WHEN I WENT TO SPEAK THE TRUTH... AND SAORE AN OATH BE - FORE YOUR JU - RY...

(STRINGS: SECOND VERSE ONLY) *WHY THOU SMILE*

$F^{\#}(9009)$ $G(5052)$ $A_m(4002)$ $G/B C(5052)$ $B_b(5052)$ A_m^6 $G7$

WOULD THAT I FOUGHT ON MY OWN AND NOT COM - PLY WITH CALLS OF AR - MIES
 WERE THAT I HAD YOUR DE - FENSE... AND TO NOT IN - CUR THE JUD - GES FU - RY...

A_b^9 $B_b(9004)$ C_m7 $G_m7/B_b E_b^9$ F_m7 $E_b/G A_b(9002)$ $B_b(9002)$

FAS - TER THAN THE LIGHTE - NING STRIES... I RIDE UP - ON THE BACKS OF STAL - LIONS... I
 WAS NOT YOU THAT HELD THE LIGHT WHEN I HAD BEEN DE - FEA - TED BIRD - LV...

MIRIAM.

8 *F*(4009) *G*(3052) *A_m*(4002) *G/B* *C*(3052) *B_b*(3052) *A_m*⁶ *G*⁷ *A_m* *G* *F* *C/E* *F*(4009)

WISH I RODE A STRON - GER STEED. _____ FOR TO GA - THER BOLD ME - DALL IONS. _____ AND ALL OF YOUR HOR. _____ SES AND
 SOME - HOW HOPE RE - MANNED IN TACT. _____ WHEN I CRIED THE TEARS FELL GLAD - LY. _____

12 *F_b* *G_m* *F_m* *E_b*⁶ *C*(3052) *C* *F_b* *G* *F_m* *C/E* *A_m*⁷ *D_m*⁹

ALL OF YOUR MEN. _____ CAR BIED THEIR CROS - SES BUT YOU WERE GONE WHEN THE

STRINGS, FIRST CHORUS:

MIRIAM.

16 G^{13} $F^{\#(ADD9)}$

CA - WL - RY CAME

JOE INSERTS NOISE/NOT

mf sp mf sp mf sp mf sp



[B]

20 $A\flat^{\#(ADD2)}$ $B\flat$ $C\#7$ $E\flat^{\#(ADD2)}$ $F\#7$

ALL OF YOUR KING-DOTS AND ALL OF YOUR CHARMS... COULD-N'T BRING ME BACK... IN-TO YOUR ARMS...

CHORDS AND RHYTHMS SAME TO END

f f

MIRIAM.

22

ALL OF YOUR RIT CHES AND ALL OF YOUR GAINS... COULDN'T PUT ME... BACK... TO-GE-THER - A GAIN...

24

ALL OF YOUR CROWNS AND YOUR RINGS AND YOUR THRONES... COULD-N'T BRING ME BACK... IN-TO MY OWN...

26

ALL OF YOUR KNIGHTS AND YOUR CAS-TLES AND SLAVES... COULD-N'T FA-VOUR FOR TUNE... OV-ER THE DEARVE...

x2 (NO VOX 2ND TIME)
x2 WITH TRUMPET SOLO & NO VOX SECOND TIME AROUND

J E Z E B E L .

In our story I am bound
And I am broken
By word and deed and silent sound
And I know I have chosen
To hurt so well
To hurt so well inside a kiss
To burn and dwell
To burn and dwell inside of this
You are
You are
You are

I curse your blessing every day
And live for tomorrow
And in your arms I do decay
And I fade from the sorrow
To hurt so well
To hurt so well inside a kiss
To strike and fell
To strike and fell my lonely wish
You are
You are
You are
A death well lived

JEZEBEL.

HYMN FOR A WEDDING/FUNERAL

Music by S. Santos
Words by S. Santos & T. Keeling

Moderately, with rubato

Voice *mp* In our sto-ry I am bound and I am bro-ken, By word and deed and si-lent sound—
curse your bles-sing eve-ry day and live for to-mor-row, and in your arms I do de-cay—

Soprano *mf* and I am bro-ken,
live for to-mor-row,

Alto *mf* and I am bro-ken,
live for to-mor-row,

Tenor *mf* and I am bro-ken,
live for to-mor-row,

Piano *mp* *mf* *mp*

Voice *f* and I know I have cho-sen to hurt so well, to hurt so well in-side a kiss. To burn and
and I fade from the sor-row (hummm) *pp* to hurt so well, to hurt so well in-side a kiss. Tostrikeand *mp*

S. *pp* and I know I have cho-sen (hummm) *mp* and I fade from the sor-row

A. *f* and I know I have cho-sen (hummm) *pp* and I fade from the sor-row *mp*

T. *pp* (hummm) *mp*

Pno. *f* *pp* *pp*

JEZEBEL.

8

mf cresc... 1. ff p pp

Voice
 dwell. To burn and dwell in - side of this you are, you are you are
 fell. To strike and fell my lone - ly wish are, you are you are

S. *mf cresc...* *ff* (aah) *p*

A. *cresc...* *ff* are, you are, you are. *p*

T. *cresc...* (aah) *ff* *p*

Pno. *mf cresc...* *ff* *p*

8^{va}.....1

11

Voice
 death well lived.

S. (hummm)

A. (hummm)

T. (hummm)

Pno. *pp*

8^{va}.....1

H A N N A H .

To others you gave your blessing
But you took me to live in the dust
To wither and die in the desert
I pray for the dead and the living
And I pray to join either enough
'Cause I live and die between the worlds
Still I praise you I praise your denial

I praised you for days
I praised you for nights
I gave you my body
And I gave you my life
Scratching at the earth with my desire
I tend to the mire

Bring me your sun
A light to this world
A star to the night
And I will keep my word

HANNAH.

21

PRAY TO JOIN EI - THER E - NOUGH

4. EROTICA

'COS

25

LI - VING AND LY - ING BE - TWEEN THOSE WORLDS STILL I

29

PRAISE YOU I PRAISE YOU I PRAISE YOUR DE -

33

NIAL

35 5. SCHERZO

I PRAISED YOU FOR DAYS I PRAISED YOU FOR NIGHTS I GAVE YOU MY BO - DY AND I

HANNAH.

39

3
GAVE YOU MY LIFE

Detailed description: Musical score for measures 39-42. The system consists of a treble and bass clef. Measure 39 has a treble clef with a triplet of eighth notes (G4, A4, B4) and a bass clef with a triplet of eighth notes (G3, A3, B3). Measure 40 has a treble clef with a quarter note (G4) and a bass clef with a quarter note (G3). Measure 41 has a treble clef with a quarter note (A4) and a bass clef with a quarter note (A3). Measure 42 has a treble clef with a quarter note (B4) and a bass clef with a quarter note (B3).

6. COLLECTIF (VOIX + NOISE TOGETHER)

3/4
SCRA-TCHING THE EARTH WITH MY DE -

Detailed description: Musical score for measures 43-46. The system consists of a treble and bass clef. Measure 43 has a treble clef with a quarter note (G4) and a bass clef with a quarter note (G3). Measure 44 has a treble clef with a quarter note (A4) and a bass clef with a quarter note (A3). Measure 45 has a treble clef with a quarter note (B4) and a bass clef with a quarter note (B3). Measure 46 has a treble clef with a quarter note (C5) and a bass clef with a quarter note (C4).

43

SIRE I TEND TO I TEND

Detailed description: Musical score for measures 47-50. The system consists of a treble and bass clef. Measure 47 has a treble clef with a quarter note (G4) and a bass clef with a quarter note (G3). Measure 48 has a treble clef with a quarter note (A4) and a bass clef with a quarter note (A3). Measure 49 has a treble clef with a quarter note (B4) and a bass clef with a quarter note (B3). Measure 50 has a treble clef with a quarter note (C5) and a bass clef with a quarter note (C4).

47

TO THE MIRE

Detailed description: Musical score for measures 51-54. The system consists of a treble and bass clef. Measure 51 has a treble clef with a quarter note (G4) and a bass clef with a quarter note (G3). Measure 52 has a treble clef with a quarter note (A4) and a bass clef with a quarter note (A3). Measure 53 has a treble clef with a quarter note (B4) and a bass clef with a quarter note (B3). Measure 54 has a treble clef with a quarter note (C5) and a bass clef with a quarter note (C4).

7. PROSOPÉE 2

NOISE OF INANIMATE THINGS

Detailed description: Musical score for measures 55-58. The system consists of a treble and bass clef. Measure 55 has a treble clef with a quarter note (G4) and a bass clef with a quarter note (G3). Measure 56 has a treble clef with a quarter note (A4) and a bass clef with a quarter note (A3). Measure 57 has a treble clef with a quarter note (B4) and a bass clef with a quarter note (B3). Measure 58 has a treble clef with a quarter note (C5) and a bass clef with a quarter note (C4).

8. ERDICA

4/4

Detailed description: Musical score for measures 59-62. The system consists of a treble and bass clef. Measure 59 has a treble clef with a quarter note (G4) and a bass clef with a quarter note (G3). Measure 60 has a treble clef with a quarter note (A4) and a bass clef with a quarter note (A3). Measure 61 has a treble clef with a quarter note (B4) and a bass clef with a quarter note (B3). Measure 62 has a treble clef with a quarter note (C5) and a bass clef with a quarter note (C4).

52

3

Detailed description: Musical score for measures 63-66. The system consists of a treble and bass clef. Measure 63 has a treble clef with a quarter note (G4) and a bass clef with a quarter note (G3). Measure 64 has a treble clef with a quarter note (A4) and a bass clef with a quarter note (A3). Measure 65 has a treble clef with a quarter note (B4) and a bass clef with a quarter note (B3). Measure 66 has a treble clef with a quarter note (C5) and a bass clef with a quarter note (C4).

56

9. APOSTROPHE

5/4

Detailed description: Musical score for measures 67-70. The system consists of a treble and bass clef. Measure 67 has a treble clef with a quarter note (G4) and a bass clef with a quarter note (G3). Measure 68 has a treble clef with a quarter note (A4) and a bass clef with a quarter note (A3). Measure 69 has a treble clef with a quarter note (B4) and a bass clef with a quarter note (B3). Measure 70 has a treble clef with a quarter note (C5) and a bass clef with a quarter note (C4).

10. INTERMEZZO

Detailed description: Musical score for measures 71-74. The system consists of a treble and bass clef. Measure 71 has a treble clef with a quarter note (G4) and a bass clef with a quarter note (G3). Measure 72 has a treble clef with a quarter note (A4) and a bass clef with a quarter note (A3). Measure 73 has a treble clef with a quarter note (B4) and a bass clef with a quarter note (B3). Measure 74 has a treble clef with a quarter note (C5) and a bass clef with a quarter note (C4).

HANNAH.

60 11. CADENCE

12. STRETTO

AND I WILL KEEP MY WORD AND

63

I WILL KEEP MY WORD AND I WILL KEEP MY WORD AND

M A R T H A .

They say it's darkest
Before the dawn breaks
What makes them certain
There's light ahead
I tamed a monster
And then a dragon
To find my lover
Inside her bed

But I'll walk through fire
Through every battle
I'll never tire
Of fighting alone
I fear no army
No cavalry, and no demon
But I'll love no man
Whose courage has gone

And all the monsters I slay it's not enough
And when I wake from the grave it's not enough
And all the waves that I make are not enough
And every life that I save is not enough
And when I've shown that I'm brave it's not enough
And all the times I forgave are not enough
And any bones that I break are not enough ...

They say it's darkest
Before the dawn breaks
What makes them certain
There's light ahead

MARTHA.

28 $B^5(\text{no}09)$ $C^5(\text{no}09)$ $D^5(\text{no}09)$ $A\sharp7(\text{b}5)/D\sharp$

MON-STERS | SLAY_ ARE NOT E-NOUGH AND WHEN I WAKE FROM THE GRAVE IT'S NOT E-NOUGH AND ALL THE

CONFIDENT

mf

30 $B^5(\text{no}09)$ $C^5(\text{no}09)$ $D^5(\text{no}09)$ $A\sharp7(\text{b}5)/D\sharp$ $A\sharp7(\text{b}5)/C\sharp$

WAKES THAT I WAKE_ ARE NOT E-NOUGH AND EVE - BY LIFE THAT I SAVE_ IS NOT E-NOUGH AND WHEN I'VE

32 $B^5(\text{no}09)$ $C^5(\text{no}09)$ $D^5(\text{no}09)$ $A\sharp7(\text{b}5)/D\sharp$ $A\sharp7(\text{b}5)/C\sharp$

SHOWN THAT I'M BEAVE_ IT'S NOT E-NOUGH AND ALL THE TIMES I FOR- GAVE_ ARE NOT E-NOUGH AND A - NY

MARTHA.

34 $B^5(4009)$ $C\sharp^5(4009)$ $D\sharp^5(4009)$ $A\sharp^7(b9)/D\sharp$ $A\sharp^7(b9)/C\sharp$

THEY SAY IT'S

SWEETLY
ff

36 $B^5(4009)$ $C\sharp^5(4009)/B$ $B^5(4009)$ $C\sharp^5(4009)/B$

DAR - - - REST BE - FORE THE

BONES THAT I BREAK ARE NOT E-NOUGH AND ALL THE WAVES THAT I MAKE ARE NOT E-NOUGH AND EVE-RY

38 $B^5(4009)$ $C\sharp^5(4009)/B$

DAWN BREAKS

LIFE THAT I SAVE IS NOT E - NOUGH AND WHEN I'VE

MARTHA.

39 $B^5(\text{add}9)$ $C\sharp(\text{add}9)/B$ $B^5(\text{add}9)$ $C\sharp(\text{add}9)/B$

WHAT MAKES THEM CER - - - TAIN

SHOWN THAT I'M BRAVE... IT'S NOT E-NOUGH AND ALL THE TIMES I FOR- GAVE... ARE NOT E-NOUGH AND A - NY

41 $B^5(\text{add}9)$ $C\sharp(\text{add}9)/B$ $B^5(\text{add}9)$

THERE'S LIGHT A - HEAD

BONES THAT I BREAK... ARE NOT E-NOUGH

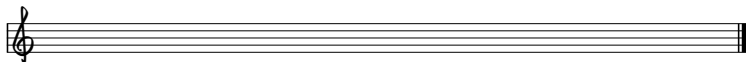
mf

A N N A .

NOTES: TAKE THE REVERSED MUSIC YOU HAVE PERFORMED/RECORDED AS 'ABIGAIL' AND INTERPERSE VOICE BREATHS FROM EVERY OTHER SONG AROUND IT AT RANDOM.

SAXOPHONE TO SOLO FREELY OVER THE PIECE

THE PIECE CAN BE ANY DURATION IN LENGTH



S O P H I A .

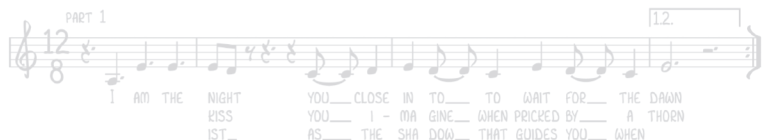
NOTES: PLAY THE VOICE AND PIANO SECTIONS IN ANY ORDER ANY AMOUNT OF TIMES
ALL PARTS CAN LOOP IN AND OUT OF ONE ANOTHER

SECTION 1

VOICE PARTS

MID-TEMPO, ETHERIAL, HAZY

PART 1



1 AM THE NIGHT YOU CLOSE IN TO TO WAIT FOR THE DRAW
KISS YOU I - MA GINE WHEN PRICKED BY A THORN
IST AS THE SHA DOW THAT GUIDES YOU WHEN

5



ALL YOUR LINES ARE DRAWN

PART 2



AND I CURSE AND I CRY EVE - BY EVE - NING, AND THE
KING - DOM OF YOURS WON'T RE CEIVE ME WHEN I'VE
TRUS - TED AND YET YOU DE CEIVE ME

PART 3



I AM PRE - SENT AS THE SHADE LY - ING BE

15



SIDE YOU AS YOU KILL KILL

SOPHIA.

PIANO PARTS

17 PART 1

Musical notation for Part 1, measures 17-20. The right hand plays a continuous eighth-note pattern. The left hand plays a bass line with a long slur over the first two measures.

21 PART 2

(REPEAT FIVE-FIGURE RH PATTERN
TO CREATE CROSS-PHRASES WITH LH)

Musical notation for Part 2, measures 21-22. The right hand plays a five-note eighth-note pattern followed by a repeat sign. The left hand has a long slur over the first measure.

23 PART 3

(REPEAT SEVEN-FIGURE RH PATTERN
TO CREATE CROSS-PHRASES WITH LH)

Musical notation for Part 3, measures 23-26. The right hand plays a seven-note eighth-note pattern followed by repeat signs. The left hand has a long slur over the first measure. The piece ends with a 4/4 time signature.

S O P H I A .

SECTION 3

PIANO PARTS

(REPEAT ELEVEN-FIGURE R/H PATTERN
TO CREATE CROSS-PHRASES WITH L/H)

PART 1

(REPEAT NINE-FIGURE R/H PATTERN
TO CREATE CROSS-PHRASES WITH L/H)

PART 2

(REPEAT SEVEN-FIGURE R/H PATTERN
TO CREATE CROSS-PHRASES WITH L/H)

PART 3

(REPEAT FIVE-FIGURE R/H PATTERN
TO CREATE CROSS-PHRASES WITH L/H)

PART 4

(REPEAT THREE-FIGURE R/H PATTERN
TO CREATE CROSS-PHRASES WITH L/H)

PART 5

PLAY THESE BASS NOTES IN ANY ORDER, RHYTHM AND TIME SIGNATURE TO END, REPEATING AS MANY TIMES AS DESIRED

