

The Enslavement and Liberation of Oksana G.

**Aaron Gervais
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Duration: 14'00**

INSTRUMENTATION:

Clarinet in B \flat (doubling on Bass Clarinet)

Percussion:

Brake Drum (tuned as closely as possible to middle C $\frac{1}{4}$ -sharp)

Snare Drum

Bass Drum

Chimes

Glockenspiel

Vibraphone

Marimba (5 octave, C $_2$ –C $_7$)

Piano

Violin

Violoncello

Contrabass

Oksana (soprano C $_4$ –D $_6$)

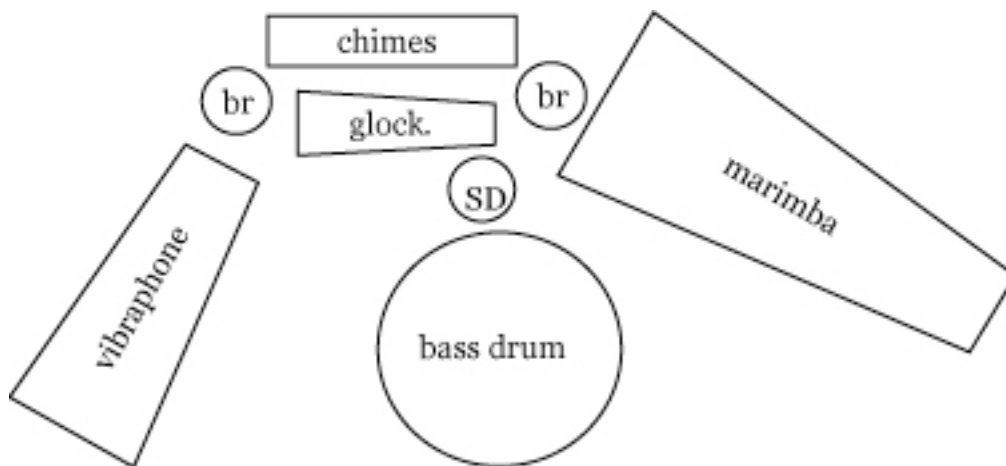
Alessandro (tenor C $_3$ –B $_4$)

Konstantin (baritone B \flat_3)

SUGGESTED PERCUSSION SETUP:

It is important that only one brake drum be used throughout. The performer will probably need to move the brake drum between locations.

The bass drum should be flat-mounted.



NOTATION:

Most of the non-standard notation is explained in the score. However, the following points may need clarification:

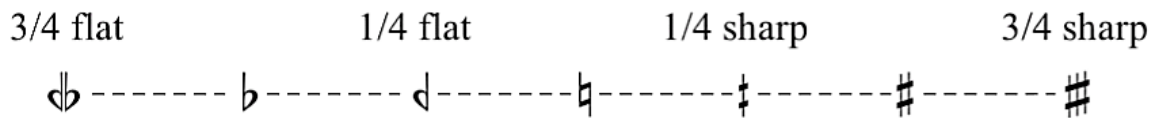
Unwieldy meters such as 15/16 and 11/16 occasionally appear. Usually, this comes about through the subtraction of one sixteenth-note from a measure of 4/4 or 3/4. Therefore, when this occurs, I have included the sixteenth-note subdivision; for example: 15/16 (4+3+4+4).

SP = sul ponticello

N = normale

ST = sul tasto

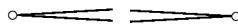
Quartertone notation is as follows:



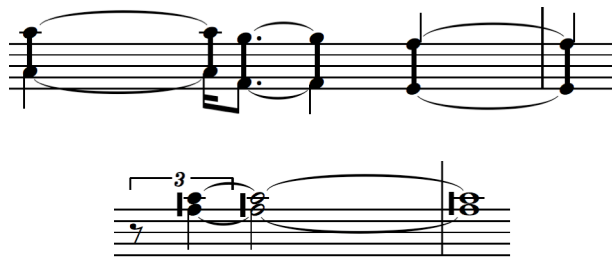
Noteheads enclosed in boxes are to be played in free rhythm and in any order.



Crescendi and diminuendi with small circles at the narrow end are to be played from silence and to silence respectively.



In the piano and percussion, vertical noteheads joined by a thick line indicate chromatic clusters between both pitches. When the space between the notes is too small, the thick line precedes the noteheads, like an accidental.



In the percussion part, standard two-handed rolls are notated with a tremolo symbol, as per convention. When the percussionist is to create a roll by swishing a brush back and forth on the surface of an instrument, the roll is notated with a z-shaped tremolo symbol instead.

When using brushes, the percussionist should always play taps unless a tenuto marking appears with the note. Tenuto notes should be played by dragging the brush across the surface of the instrument.

The percussionist is to dampen all rests in the piece without exception, unless marked with a *laissez vibrer* tie.

7

Cl.

Glock.

Pno.

Vln.

Vc.

Cb.

pp

ppp

pp

ppp

15^{ma}



A

Oksana enters clutching a sheet over her nightgown with one hand and a deck of worn Tarot cards with the other. Quietly she goes over to the bed and stares down at the priest.

13

Cl.

Glock.

Pno.

Vln.

Vc.

Cb.

x = deadstroke

(ppp)

(ppp)

15^{ma}

19 **B**

Musical score for measures 19-21. The score includes parts for Clarinet (Cl.), Glockenspiel (Glock.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Cello (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. The Clarinet part features a long note with a slur. The Glockenspiel and Piano parts have complex rhythmic patterns. The Piano part includes a 15ma (15th harmonic) marking. The Violin, Viola, and Cello parts have long notes with slurs.



22

Musical score for measures 22-24. The score includes parts for Clarinet (Cl.), Glockenspiel (Glock.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Cello (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. The Clarinet part has a long note with a slur. The Glockenspiel part has a complex rhythmic pattern and includes the instruction "to vibes" at the end of the measure. The Piano part includes a 15ma (15th harmonic) marking and the instruction "non-cresc.". The Violin, Viola, and Cello parts have long notes with slurs.



Cl.

Vib.

Pno.

Vln.

Vc.

Cb.

p

8va

gliss.



Cl.

Vib.

Pno.

Vln.

Vc.

Cb.

p *f* *p sub.* *mp* *pp* *p*

p sub. *mp* *pp* *p*

p sub. *mp* *pp* *p*

p *f* *p sub.* *mp* *pp* *p*

p *f* *p sub.* *mp* *pp* *p*

p *f* *p sub.* *mp* *pp* *p*

31

Cl. *mp* *pp* *p* *mp* *mf*

Vib. *mp* *pp* *p* *mp* *mf*

Pno. *mp* *pp* *p* *mp* *mf*

Vln. *mp* *pp* *p* *mp* *mf*

Vc. *mp* *pp* *p* *mp* *mf*

Cb. *mp* *pp* *p* *mp* *mf*

Detailed description of the musical score: The score is for measures 31-35. It features six staves: Clarinet (Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Contrabass (Cb.). The music is in 4/4 time, with a key signature of one sharp (F#). The first measure (31) has a 5-measure phrase with dynamics *mp* and *pp*. The second measure (32) has a 3-measure phrase with dynamics *p* and *mp*. The third measure (33) has a 5-measure phrase with dynamics *mp* and *mf*. The fourth measure (34) has a 3-measure phrase with dynamics *p* and *mp*. The fifth measure (35) has a 5-measure phrase with dynamics *mf*. The score includes various articulations such as accents and slurs, and dynamic markings like *mp*, *pp*, *p*, and *mf*. The Piano part includes a *ped.* marking in measures 32, 34, and 35.

34

Cl. *p* *mf* *p* *p*

Vib. *p* *mf* *p*

Pno. *p* *mf* *p*

Vln. *p* *mf* *p* *ppp* *p* ord.

Vc. *p* *mf* *p* *p* ord.

Cb. *p* *mf* *p* *p* ord.

to bass clarinet

D

Cl. *mp* *pp* *p* *mp* *p* *mp* *mf*

Vln. *mp* *pp* *p* *mp* *p* *mp* *mf* *pizz.*

Vc. *mp* *pp* *p* *mp* *p* *mp* *mf* *pizz.*

Cb. *mp* *pp* *p* *mp* *p* *mp* *mf*

Vc. *p* arco sul tasto simile

Cb. *p* arco sul tasto simile

E

She scurries to the window.

O. *mp* *p* *mp* *p* *molto rubato*

A. *mp* *mp*

Vc. *mp*

Cb. *mp*

I'm in love with the moon. See how brilliant - ly it shines.

Ok - sa - na... You should

She smiles and lifts up a tarot card.

47 *mp* *p*

O. *3* *3*

Down - stairs, ___ in - side our cur - tained rooms, this ta - rot is the

A. *8*

not be in here.

Vc. *13* *4+1* *4*

Cb. *4+1* *4*



50 *pp* *mp*

O. *3*

on - ly moon I ev - er ___ see. ___ Look, its face is big and calm, ___ like yours, Fa - ther A - les -

Vc. *4* *3* *5* *4*

Cb. *4* *3* *5* *4*

54

B. Cl.

Musical notation for Bass Clarinet (B. Cl.) in 4/4 time. The staff shows a sequence of notes with dynamic markings. A fortissimo (F) dynamic is indicated above the first measure. A pianissimo (ppp) dynamic is indicated below the second measure. The notation includes triplets and slurs.

Brake

Musical notation for Brake in 4/4 time. The staff shows a sequence of notes with dynamic markings. A sforzando (sfz) dynamic is indicated below the first measure. The notation includes a drum stick and shafts symbol.

Mar.

Musical notation for Maracas (Mar.) in 4/4 time. The staff shows a sequence of notes with dynamic markings. A pianissimo (pp) dynamic is indicated below the first measure. The notation includes a soft mallets symbol.

O.

Musical notation for Oboe (O.) in 4/4 time. The staff shows a sequence of notes with dynamic markings. A mezzo-forte (mf) dynamic is indicated below the first measure. The notation includes a triplet.

san - dro.

A noise is heard outside.

A.

Musical notation for Alto Saxophone (A.) in 4/4 time. The staff shows a sequence of notes with dynamic markings. A mezzo-forte (mf) dynamic is indicated below the first measure. The notation includes a 5-finger fingering and a 7-finger fingering.

Go back to bed. It's near - ly dawn.

Step a - way_ from the win - dow!

You ne - ver know

Vc.

Musical notation for Violin (Vc.) in 4/4 time. The staff shows a sequence of notes with dynamic markings. The notation includes a 5-finger fingering.

Cb.

Musical notation for Contrabass (Cb.) in 4/4 time. The staff shows a sequence of notes with dynamic markings. The notation includes a 5-finger fingering.

B. Cl. *56*

Mar.

Pno.

u.c.
con pedale

O.

mp *3* *She moves toward him.*

I ___ feel safe with you. ___

A.

3 *He moves away.*

who's out there... watch - ing.

Vln.

arco
SP -----> N -----> ST

pp *3* *5* *3* *3*

Vc.

SP -----> N -----> ST

pp *5*

Cb.

SP -----> N -----> ST

pp *5* *3*

molto rit.

58

B. Cl. *p* *mf* *f*

Mar. *p* *mf* *f*

Pno. *p* *ff*

O.

A. *He clears his throat*

Vln. *p* *mf* *f*

Vc. *p* *mf* *f*

Cb. *p* *mf* *f*

Detailed description: This page of a musical score, numbered 11, features a *molto rit.* (molto ritardando) marking at the top. The score is for eight instruments: Bass Clarinet (B. Cl.), Maracas (Mar.), Piano (Pno.), Oboe (O.), Alto Saxophone (A.), Violin (Vln.), Viola (Vc.), and Contrabass (Cb.). The music begins at measure 58. The B. Cl., Mar., Vln., Vc., and Cb. parts all feature a dynamic progression from *p* (piano) to *mf* (mezzo-forte) to *f* (forte). The Maracas part includes a triplet of eighth notes. The Pno. part has a dynamic shift from *p* to *ff* (fortissimo). The Oboe and Alto Saxophone parts are silent throughout this section. The Alto Saxophone part includes the instruction *He clears his throat* above the staff. The score concludes with a double bar line and repeat dots.

61 **G** a tempo ♩ = 60 Faster ♩ = 66

B. Cl. *p*

A. *mf* *Oksana exits.*
 Good - night, Ok - sa - na.

Vc. *p* sul tasto

Cb. *p* sul tasto



65 **H**

B. Cl. *mp* *p* *p*

A. *mp* *mf* *mp*
 I can no lon - ger en - dure this temp -

Vc. *mp* *p*

Cb. *mp* *p*

poco rall. colla voce

77

B. Cl. *mp* *f*

B. D. *f*

Mar.

Pno. *legato* *mf* *f*
pedale ad libitum

A. *mf* *f* *ff*
I've helped hun- dreds of wo- men but al- ways kept my heart in check. Oh, God!

Vln. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

J a tempo ♩ = 66

80

to B \flat clarinet

B. Cl.

B. D. *p* = drag brush

Mar. drag superball on marimba bar *p*

Pno.

A.

Vln. *p* sul tasto simile

Vc. *p* come prima sul tasto

Cb.

Detailed description of the musical score: The score is for page 15 of a piece, marked 'J' and 'a tempo' with a quarter note equal to 66. The tempo is indicated as 80. The instruments are B. Cl., B. D., Mar., Pno., A., Vln., Vc., and Cb. The B. Cl. part has a 'to B \flat clarinet' instruction. The B. D. part features a 'drag brush' instruction and a dynamic of *p*. The Mar. part has a 'drag superball on marimba bar' instruction and a dynamic of *p*. The Vln. part has 'sul tasto' and 'simile' instructions, with a dynamic of *p*. The Vc. part has 'come prima sul tasto' and a dynamic of *p*. The Cb. part has a dynamic of *p*. The Pno. and A. parts are mostly silent, with some rests. The score is divided into two measures, with a repeat sign at the end of the first measure.

82

Cl.

B. D. *z* = swish brush(es) *L.v.* to brake drum

Mar. *mp* *mf*

Pno. *ppp* *mf* *Red.*

A. *p* *He prepares to go back to bed.*
I must send her a - way.

Vln. *mp* *mp* *sul tasto*

Vc. *mp* *mp* *sul tasto*

Cb. *ord.* *pp* *mp*

90 come prima

Cl. *p*

Vib. *mf* *l.v.*
red. →

O. *mp*

I heard an - oth - er sound, down - stairs. I'm a - fraid, so are the oth - ers.

Vln. ord. come prima *p*

Vc. ord. come prima *p*



93

Cl. *p*

O. *mp*

A. *mp*

What, what if it's... him?_ Shhh!_

I'll go down and check. Kon - stan - tin can't hurt you here.

Vln. *p*

Vc. *p*

95 4+4+3

Cl.

Vib.

O.

Vln.

Vc.



98

Cl.

A.

Vln.

Vc.

100 **L**

come prima

Cl. *mp*

Vib. *mf* *l.v.*

Pno. *mf* *l.v.*

O. *f*

No!

A. *8*

- sa - na, _____ may - be _____ it's _____ time _____ to re - turn _____ to your fa - mi - ly. _____

Vln. *mp*

come prima

Vc. *mp*

come prima

Cb.

103

Cl. *mp*

Vib. *f*
ped.

Pno. *f*
con pedale

O.
They will think I'm a whore!

A. *f*
Tell them the truth:— ab -

Vln. *mp*

Vc. *mp*

Cb.

15 16

15 16

15 16

15 16

15 16

15 16

15 16

15 16

108

Cl. *mf* *mp* *f*

Vib. *mf* *f* *ff* *mp* *f*

Pno. *mf* *f* *ff*

O. *ff*
They won't be - lieve me!___

A. *f* *ff*
Raped fif-ty times and then sold a - gain. To - mor - row I'll ar - range for

Vln. *mf* *mp* *f*

Vc. *mf* *mp* *f*

Cb. *ff*

110

Cl. *to bass clarinet*

Vib. *to marimba*

Pno.

O. I want to stay here!_

A. ₈ you to be sent _____ to an-oth - er safe house. Trust me, _

Vln. *ff*

Vc. *ff* II

Cb. *f*

M Slower ♩ = 54

112

B. Cl. *fff*

Mar. *fff*

Pno. *mp* *fff*

O. *Oksana is not sure how to react.*

A. *mp*
I know what's best.

Vln.

Vc. *mp* *pp* IV

Cb. *mp* *pp*

114

B. Cl. 

Mar. 

Pno. 



115

to B \flat clarinet

N Faster $\text{♩} = 88$

B. Cl. 

Brake 

Mar. 

Pno. 

O. 

Cb. 

117

Cl.

Brake

Pno.

O.

Vln.

Vc.

Cb.

mp *p* *mf*

— look at m me, eyes full of de - sire. Come,

pp legato

pp legato

Cl. *legato p* *mf*

Brake

Pno. *pp* *legato* *mp*
con pedale *8^{va}*

O. *f*
— now_ is your chance, the wo - men_ down - stairs will ne - ver_ know_

Vln. *mf*

Vc. *mf*

Cb. *gliss.* *mf*

124

Cl. 

Brake 

Pno. 

O. 

Vln. 

Vc. 

Cb. 

O

127

Cl. *ffmf*

Brake *ffmf*

B. D. *f* *l.v.* *ff*

Pno. *ffmf*

O. *ff*
 please don't send me a - way!

A. *ff*
 You are beau - ti - ful, _____

Vln. *ffmf*

Vc. *ffmf*

Cb. *ffmf*

129

Cl. *f* *ffmf*

B. D.

Chim. *ff* *l.v.*

Pno. *ff* *l.v.*

O. *ff*
God! God! I don't be - lieve in your

A. *8* God made ev - ery - one beau - ti - ful. . . .

Vln. *colla voce* *ff*

Vc. *ff*

Cb. *ff*

131

to bass clarinet

Cl.

Musical staff for Clarinet (Cl.) in treble clef. It begins with a dynamic marking of *ff* and a triplet of eighth notes. A hairpin indicates a gradual decrease in volume. The staff contains two measures of music.

B. D.

Musical staff for Bass Drum (B. D.) in a single line with a double bar line. It contains two measures of music.

Chim.

Musical staff for Chimes (Chim.) in treble clef. It begins with a dynamic marking of *f* and a triplet of eighth notes. The staff contains two measures of music.

Pno.

Musical staff for Piano (Pno.) in grand staff. The right hand has a dynamic marking of *f* and a triplet of eighth notes. The left hand has a dynamic marking of *f* and a triplet of eighth notes. A *l.v.* (left hand) marking is present above the first measure. The staff contains two measures of music.

O.

Musical staff for Oboe (O.) in treble clef. It begins with a dynamic marking of *f* and a triplet of eighth notes. The staff contains two measures of music.

stu-pid God! —

A.

Musical staff for Alto Saxophone (A.) in treble clef. It begins with a dynamic marking of *f* and a triplet of eighth notes. The staff contains two measures of music.

I don't be - lieve_ in your stu - pid ta - rot cards_ and moon fac - es..

Vln.

Musical staff for Violin (Vln.) in treble clef. It begins with a dynamic marking of *f sub.* and a triplet of eighth notes. The staff contains two measures of music.

Vc.

Musical staff for Violoncello (Vc.) in bass clef. It begins with a dynamic marking of *f* and a triplet of eighth notes. The staff contains two measures of music.

gliss.

Cb.

Musical staff for Contrabass (Cb.) in bass clef. It begins with a dynamic marking of *f* and a triplet of eighth notes. The staff contains two measures of music.

B. Cl. *ff* *fff*

B. D. *fp* *fff*

Chim.

Pno. *fff*
8vb

O.
Nor do I! I be - lieve in, be - lieve in no - thing!

A.

Vln. *f espress.* *ff* *fff*
con vib.

Vc. *ff* *fff*

Cb. *ff* *fff*

142

molto rit.

Q Slower ♩ = 60

Cl.

B. D.
soft beaters
ppp

Pno.
p legato
con pedale

O.
p How can I? *mp* Ev - ery night, _____ I

A.
p Be - lieve in life, Ok - sa - na.

Vln.

Vc.

Cb.
pp

146

Cl.

B. D.

Pno.

O.

Vln.

Vc.

Cb.

pp

pp

p

p

sneak in here _____ to watch you _____ sleep. _____ So I can hear my own heart beat. And pre

150

Cl.

B. D. to chimes, brake drum

Pno. *pp*

O. *pp*
-tend I'm still a - live. But I have___

Vln.

Vc.

Cb.

154

Cl.

Brake

Chim.

Pno.

O.

Vln.

Vc.

Cb.

brushes

ppp

ppp

pp legato

ppp

pp legato

con pedale

ppp

al - read - y died.



159

Brake

Chim.

Pno.

ppp

pp

pp

S They try to speak but don't know what to say.

164

Brake

Chim.

Pno.

Vln.

ppp

p

p

senza vib.
con sord.

pp > *pp* > *pp* >



167

Brake

Chim.

Pno.

Vln.

to marimba

mp

p

169

Cl.

pp p

Mar. medium-soft mallets gliss. up p mp

Pno. mp

Vln. pp p

Vc. con sord. pp p

Cb.

172

Cl. *mp* *mp*

Mar. *mf* *mf*

Pno. *mf* *mf*

Vln. *mp* *mp*

Vc. *mp* *mp*

Cb. *mp* con sord.

175 **T**

Cl. *mf*

Mar. *f* *mf*

Pno. *f* *mf*

Vln. poco vib. *mf*

Vc. poco vib. *mf*

Cb. poco vib. *mf*

177

Cl. *mf*

Mar. *f* *ff* *f* *8va* (do not change to harder mallets)

Pno. *f* *ff* *f* *8va*

Vln. *mf* (vib. each note separately)

Vc. *mf* (vib. each note separately)

Cb. *mf*

179

Cl.

Mar.

Pno.

Vln.

Vc.

Cb.

(vib. each note separately)

tr

(8)

(8)

5

5

181

Cl. *f* *fff*

Brake *mf* soft marimba mallets

Mar. *ff* *fff*

Pno. *ff* *fff*

A. *fff* Ok -

Vln. *f* *fff*

Vc. *f* *fff*

Cb. *f* *fff*

186

Cl.

Brake

Pno.

O.

A.

Vln.

Vc.

Cb.

love that you have fal - len in love with the moon. I love that you feel

senza sord.
senza vib.

p *mp*

mp

188

Cl. *mp* *p* *mp* *p* *mf*

Brake

Pno. *mp* *mf* *mf* *mf*
pedale ad libitum

O. *mf*
Fa ther... I... Fa - ther...

A. *mf*
safe with me, that I feel... Oh, I know this is wrong! Do not call me Fa-ther.

Vln. *p* *mp* *p* *mf*

Vc. *p* *mp* *p*

Cb.

190

Cl. *f*

Brake *mf* drum sticks

Pno. *mp* *f*

O. *f*
 A - les - san - dro, — A - les - san - dro, — Look at me. —
They move to embrace.

A. *f*
 8 Ok - san - a I'm a - fraid — I am

Vln. *f*

Vc. *mp* *f*

Cb. *mp* *f* senza sord. senza vib.

192

molto rit. Much slower ♩ = 40

Cl. *ff* *to bass clarinet*

Brake *f* *ff*

Pno. *ff* *f*

O. *ff* *fff* *> f*

A. *ff* *fff* *> f*

Vln. *ff* *f* con vib.

Vc. *ff* *f* con vib.

Cb. *ff* *f* con vib.

Look at me, A - les - san - dro A - les - san - dro, I love you.

so a - fraid Ok - sa - na, I love you.

197 ugly low multiphonic

B. Cl. *ff* *fp*

Brake

S. D. *ff*

Pno. *ff* 8^{vb}

O. *f* stage whisper 5

K. *ff* *p*

Ok - sa - na! _____ Ok sa - na _____ G...

Vln. (con vib.) *ffpp*

Vc. (con vib.) *ff*

Cb. (con vib.) *ff*

201

B. Cl. *p* blow air

S. D. *mp* superbball slide

B. D. *fff* hard beater 3 3

Pno. *fff* 3 5 8^{vb} con pedale *pp* senza pedale

O.

K.

Vln. *p* senza vib.

Vc. (con vib.) pizz. *pp*

Cb. *fff* 5 3 3 *pp*