The Enslavement and Liberation of Oksana G.

Aaron Gervais
Colleen Murphy

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February 2006
Duration: 14'00

INSTRUMENTATION:

Clarinet in B♭ (doubling on Bass Clarinet)
Percussion:
- Brake Drum (tuned as closely as possible to middle C ¼-sharp)
- Snare Drum
- Bass Drum
- Chimes
- Glockenspiel
- Vibraphone
- Marimba (5 octave, C2–C7)

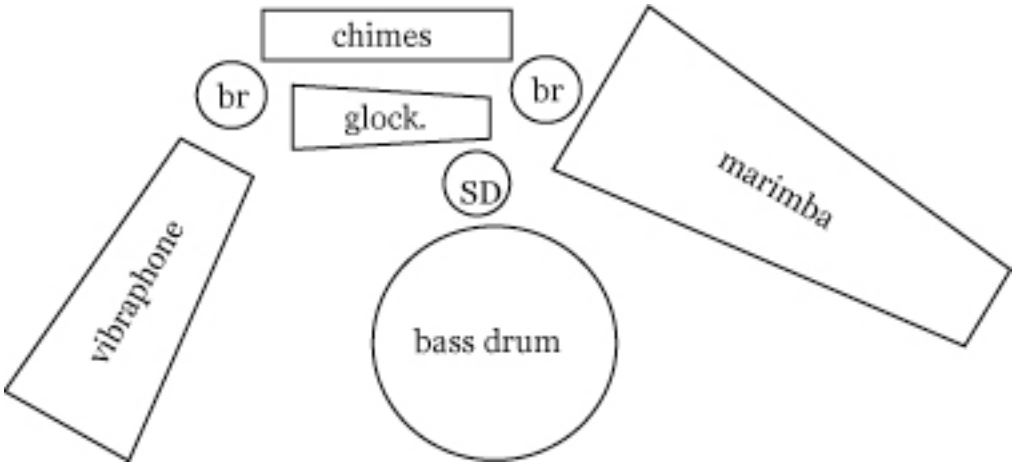
Piano
Violin
Violoncello
Contrabass

Oksana (soprano C4–D6)
Alessandro (tenor C3–B4)
Konstantin (baritone B♭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.



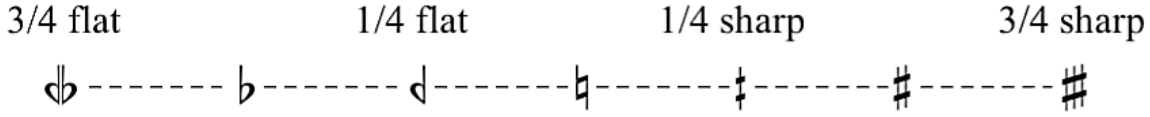
NOTATION:

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

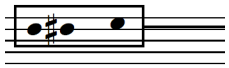
Unwieldy meters such as 15/16 and 11/16 occasionally appear. Usually, this comes about through the subtraction of one sixteenth-note from a measure of 4/4 or 3/4. Therefore, when this occurs, I have included the sixteenth-note subdivision; for example: 15/16 (4+3+4+4).

SP = sul ponticello N = normale ST = sul tasto

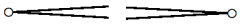
Quartertone notation is as follows:



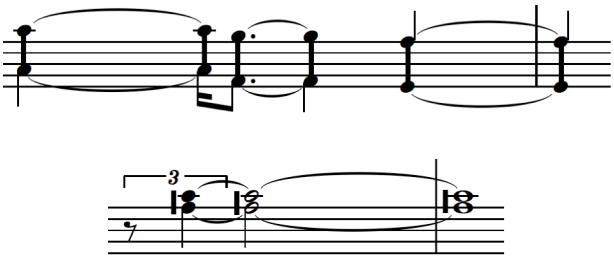
Noteheads enclosed in boxes are to be played in free rhythm and in any order.



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.

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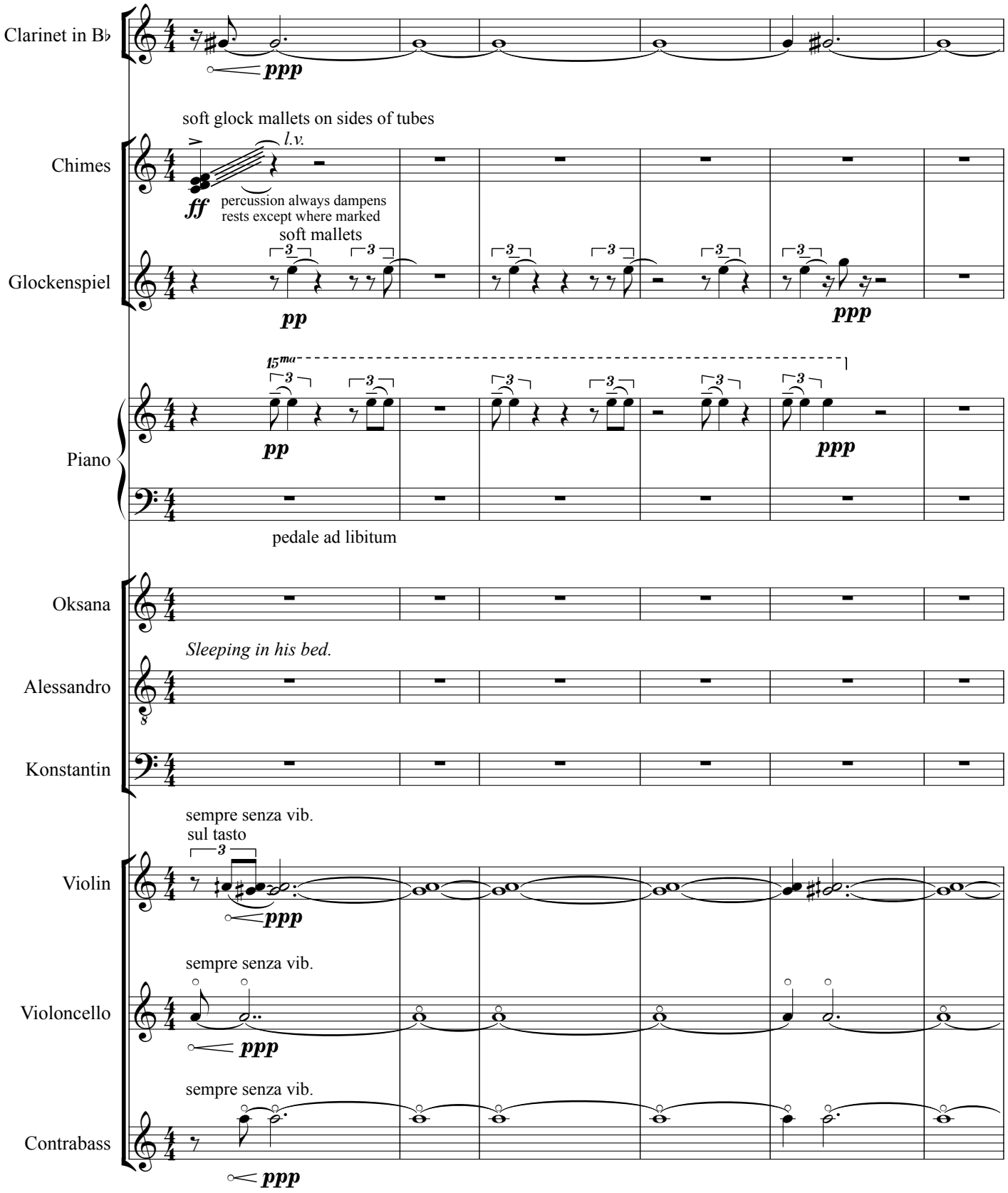
Score in C

Composed by Aaron Gervais
Libretto by Colleen Murphy

Moderate, still ♩ = 76



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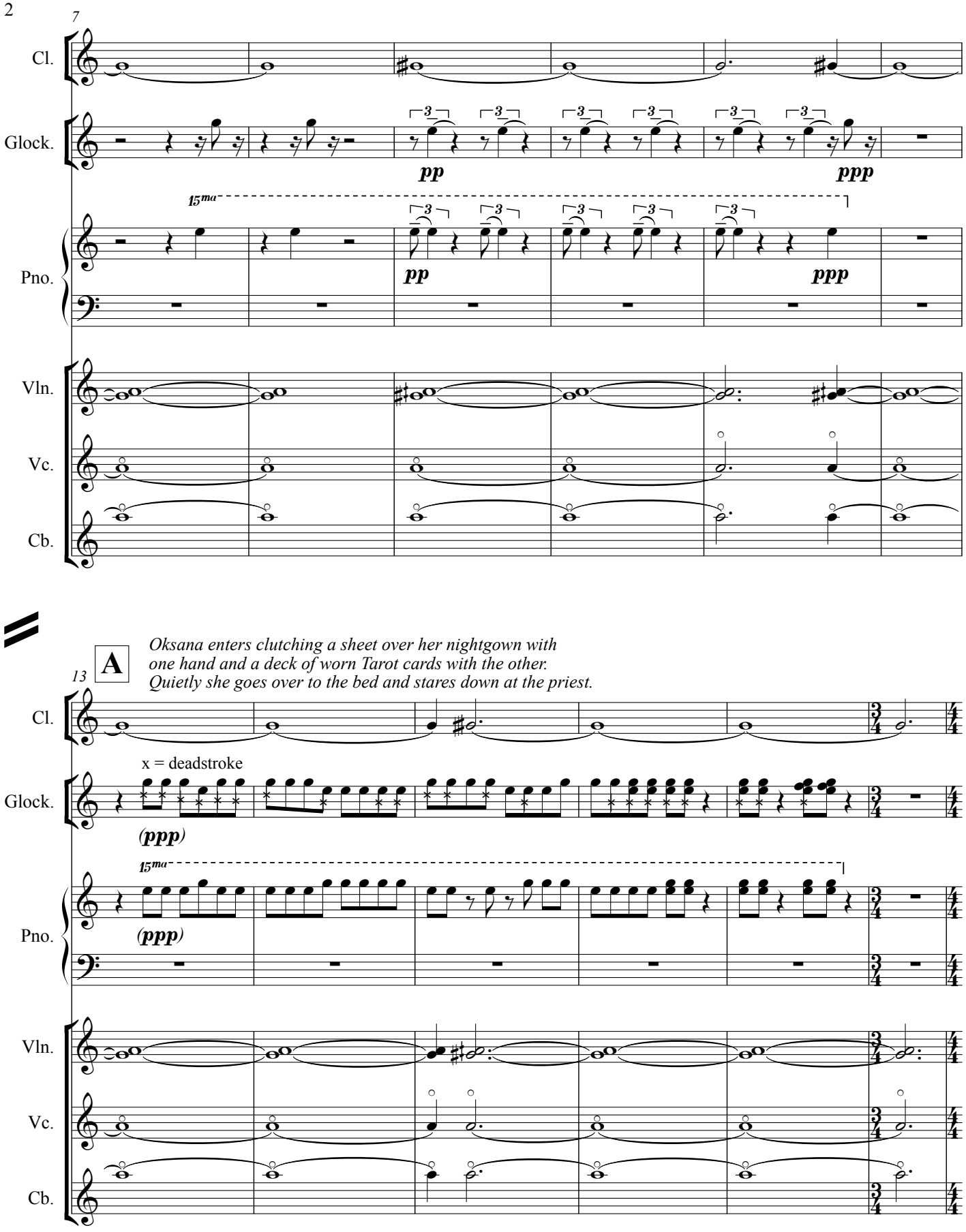
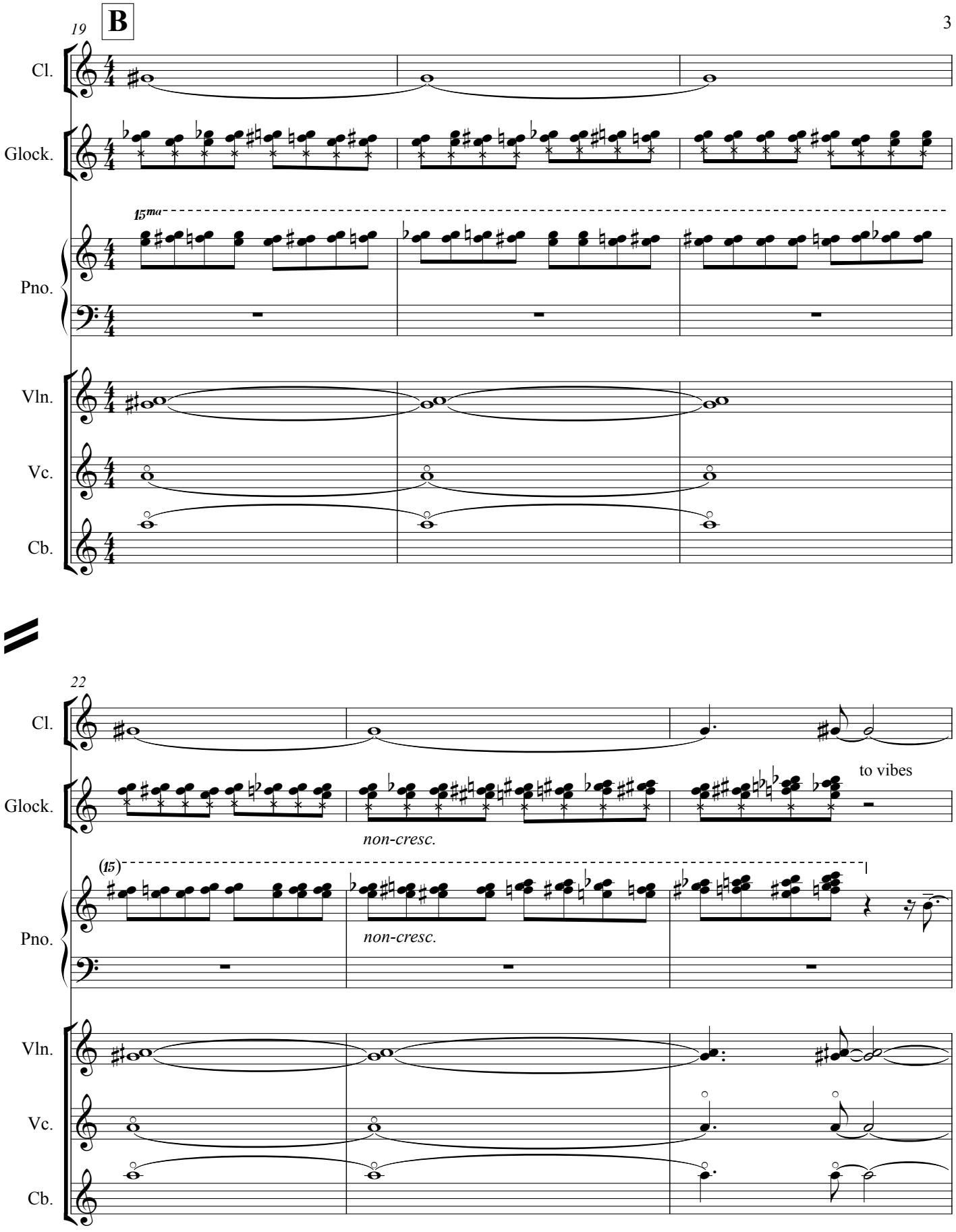
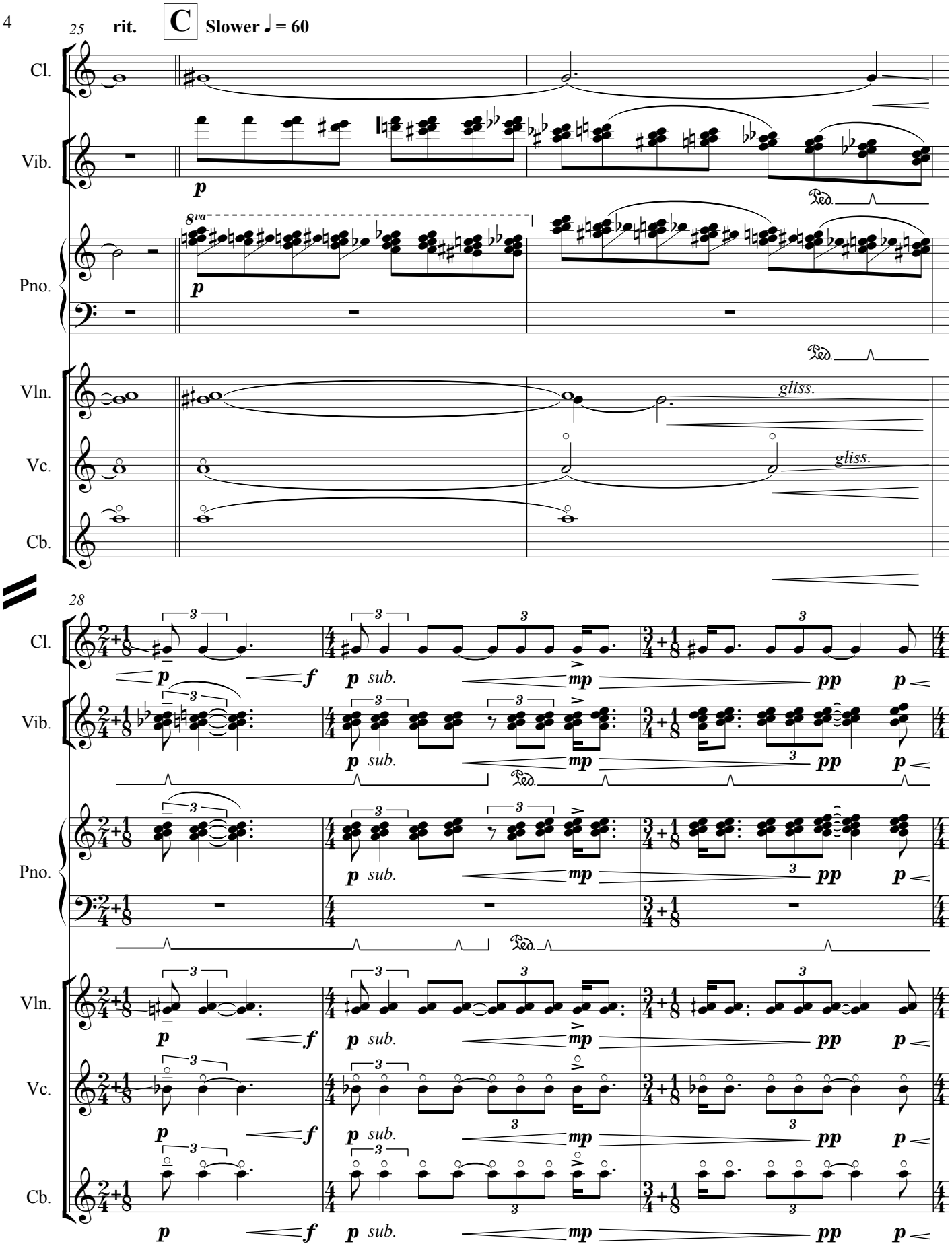
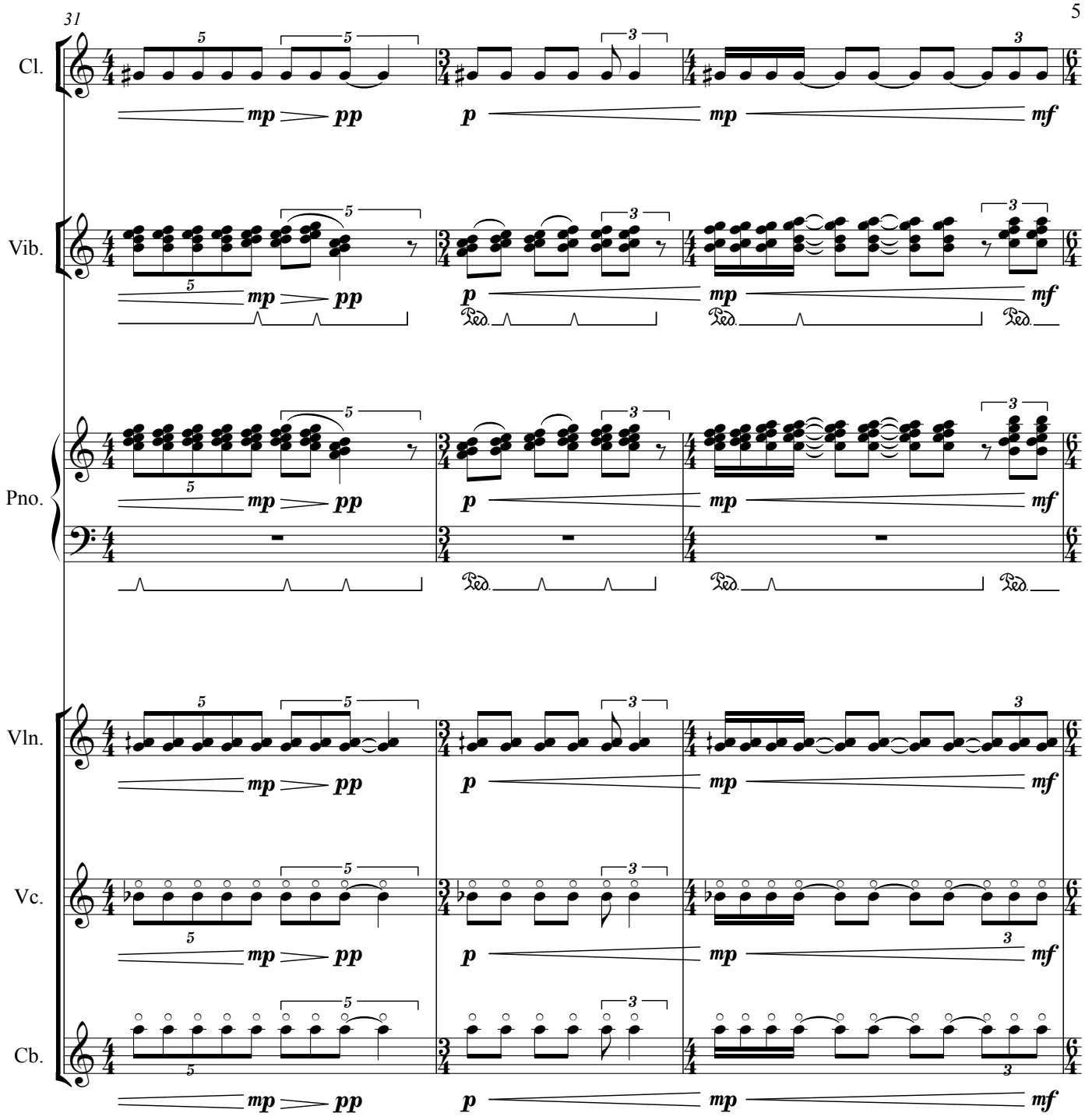
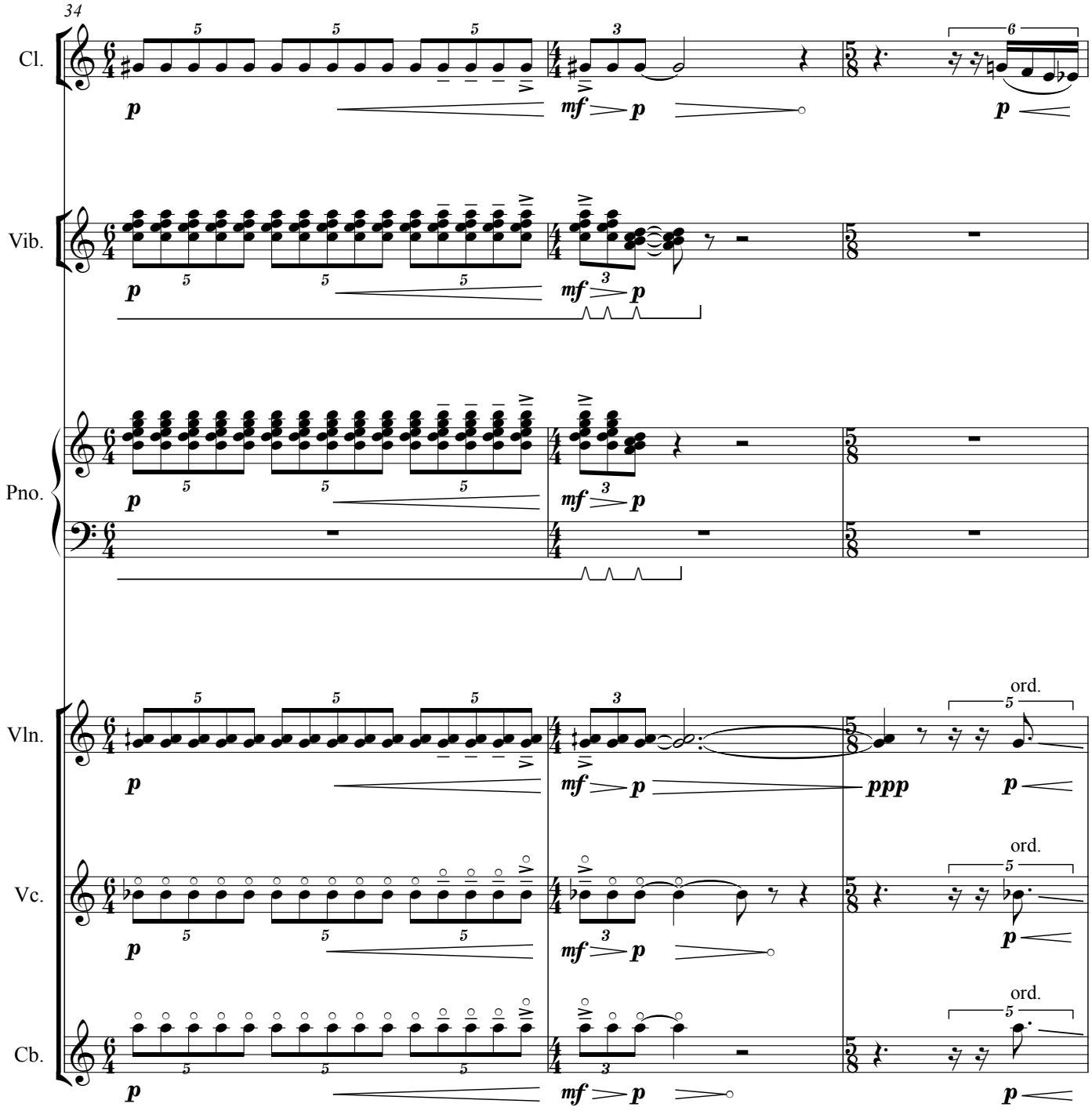
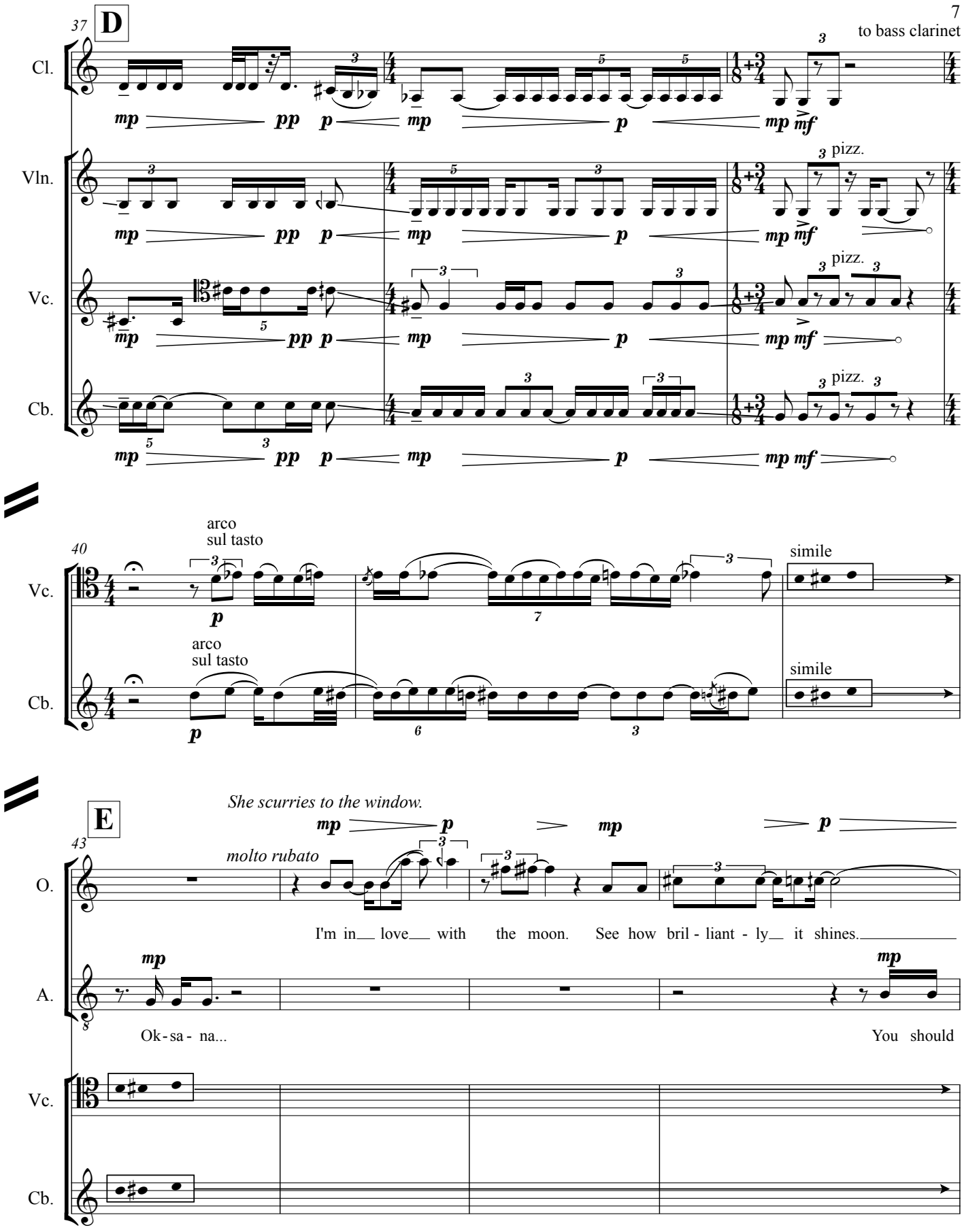

7
Cl.
Glock.
pp
ppp
15ma
Pno.
pp
ppp
Vln.
Vc.
Cb.
A
Oksana enters clutching a sheet over her nightgown with
one hand and a deck of worn Tarot cards with the other.
Quietly she goes over to the bed and stares down at the priest.
13
x = deadstroke
(ppp)
15ma
(ppp)


19
B
Cl.
Glock.
15ma
Pno.
Vln.
Vc.
Cb.
22
Cl.
Glock.
to vibes
non-cresc.
(15)
Pno.
non-cresc.
Vln.
Vc.
Cb.

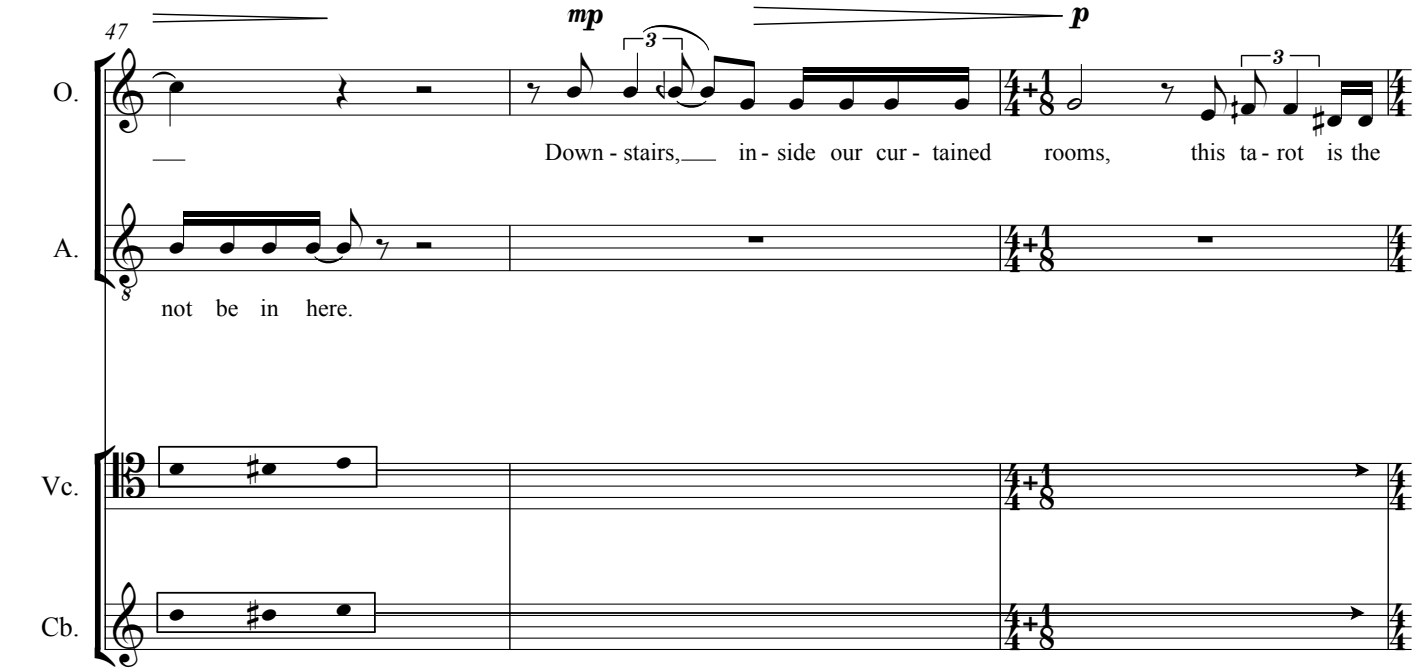

25
rit.
C
Slower ♩ = 60
Cl.
Vib.
Pno.
Vln.
Vc.
Cb.
8va
p
Ped.
gliss.
28
f
p sub.
mp
pp

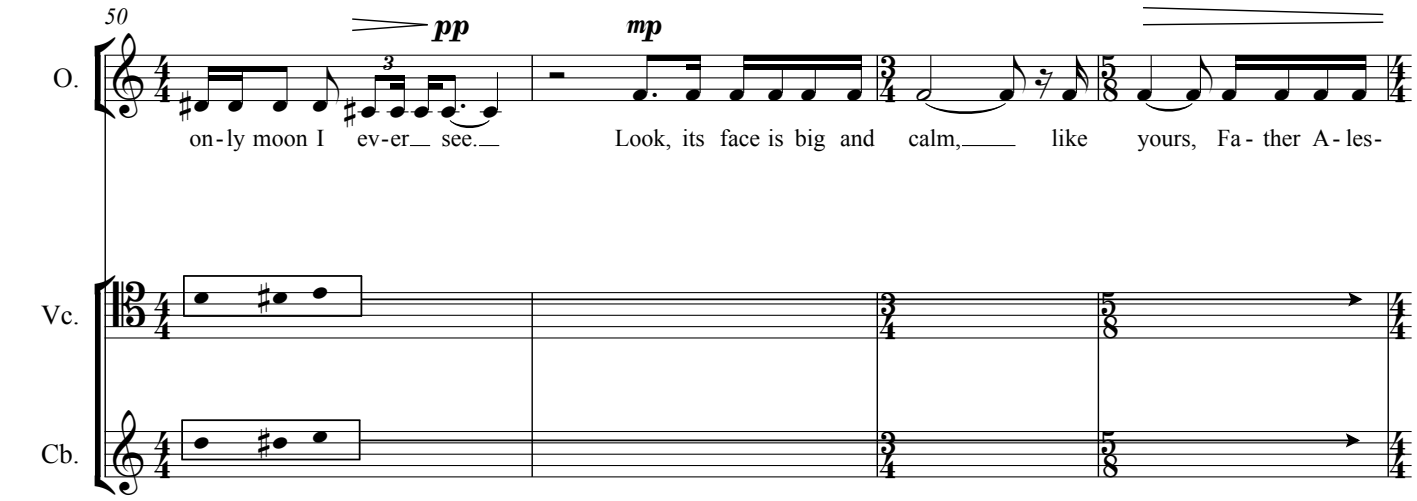

31
Cl.
Vib.
Pno.
Vln.
Vc.
Cb.
mp
pp
p
mp
mf
Ped.

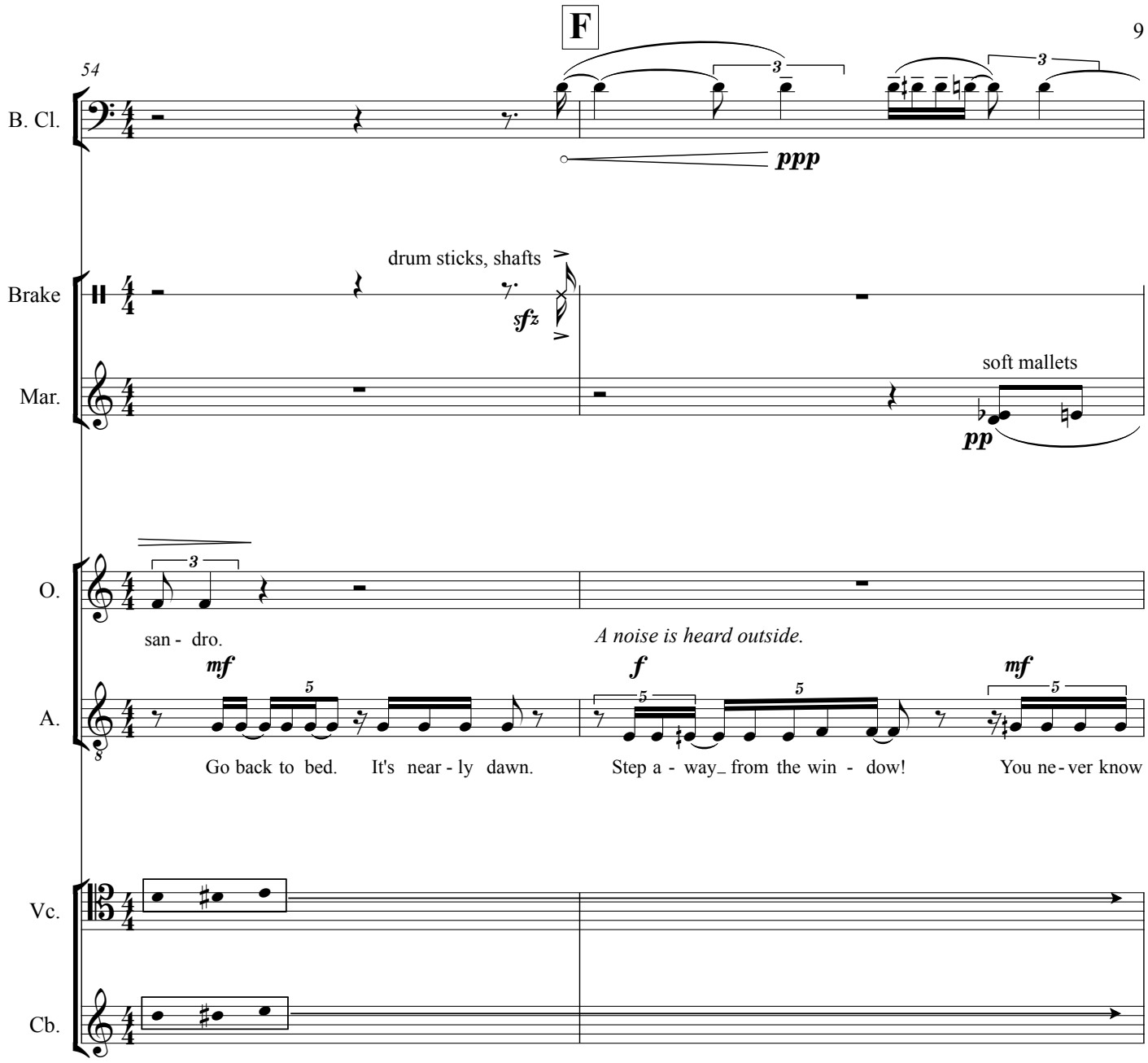

34
Cl.
Vib.
Pno.
Vln.
Vc.
Cb.
ord.
ord.
ord.

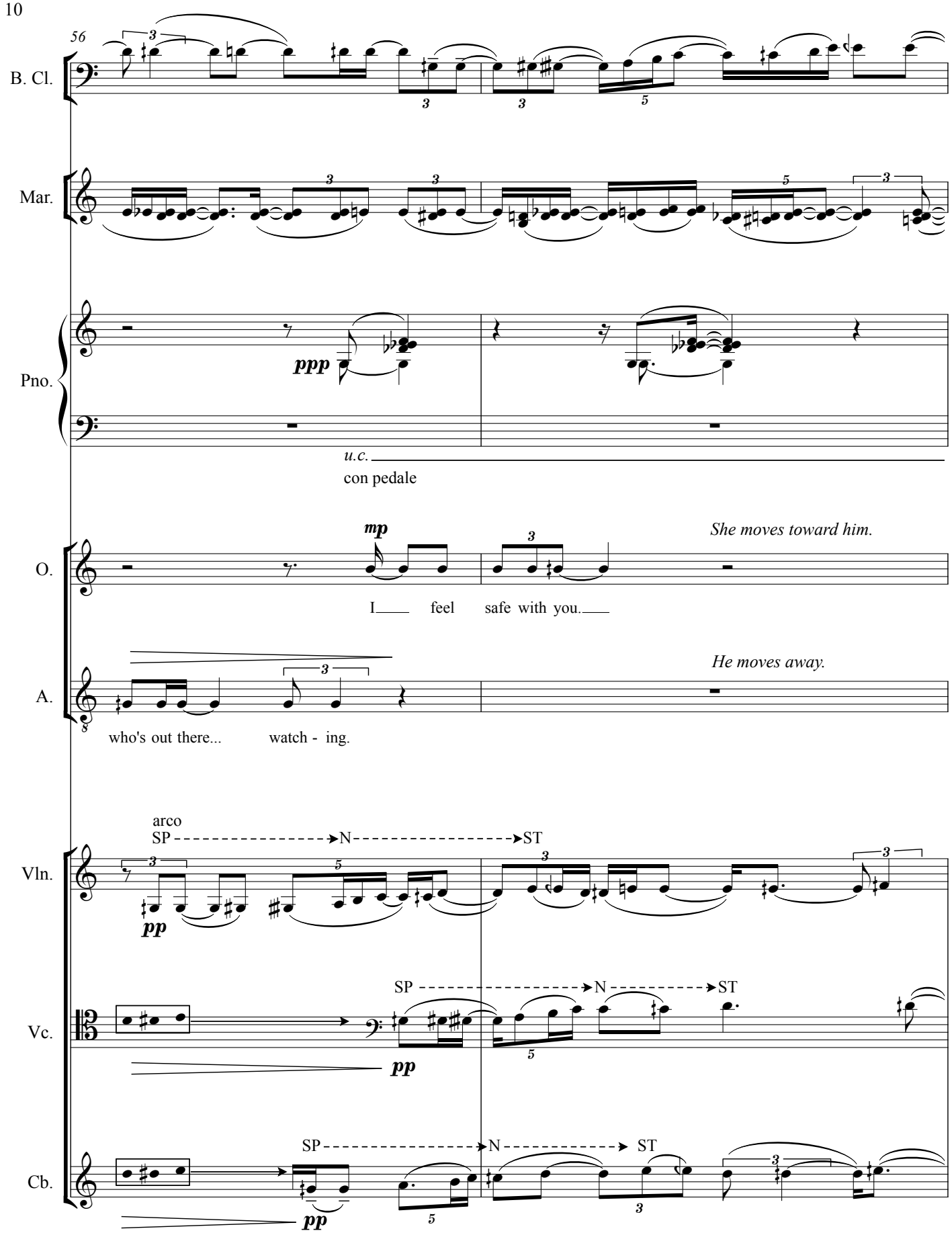

37
D
to bass clarinet
Cl.
Vln.
Vc.
Cb.
pizz.
40
arco
sul tasto
simile
E
She scurries to the window.
molto rubato
O.
A.
I'm in love with the moon. See how bril - liant - ly it shines.
Ok - sa - na...
You should

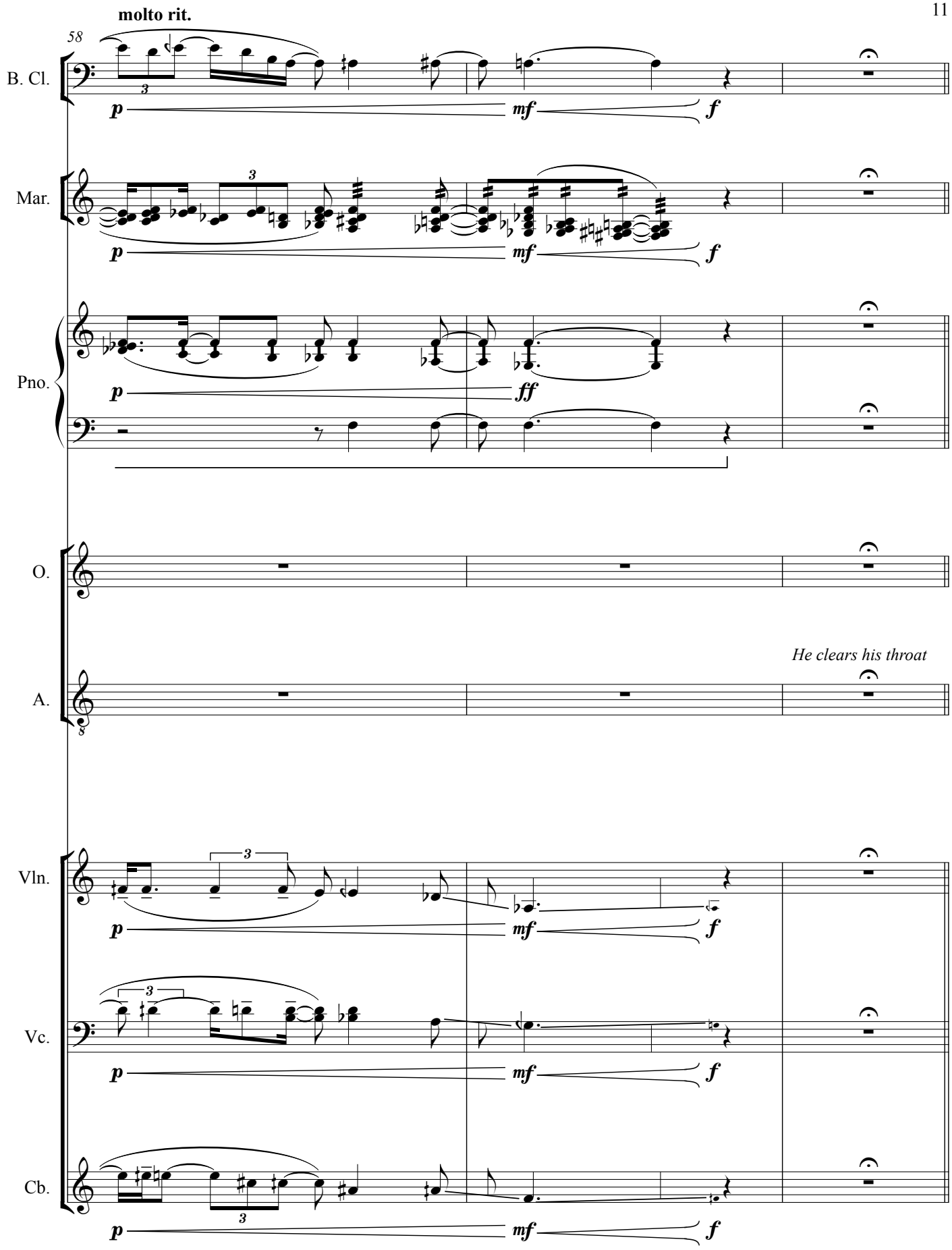
She smiles and lifts up a tarot card.

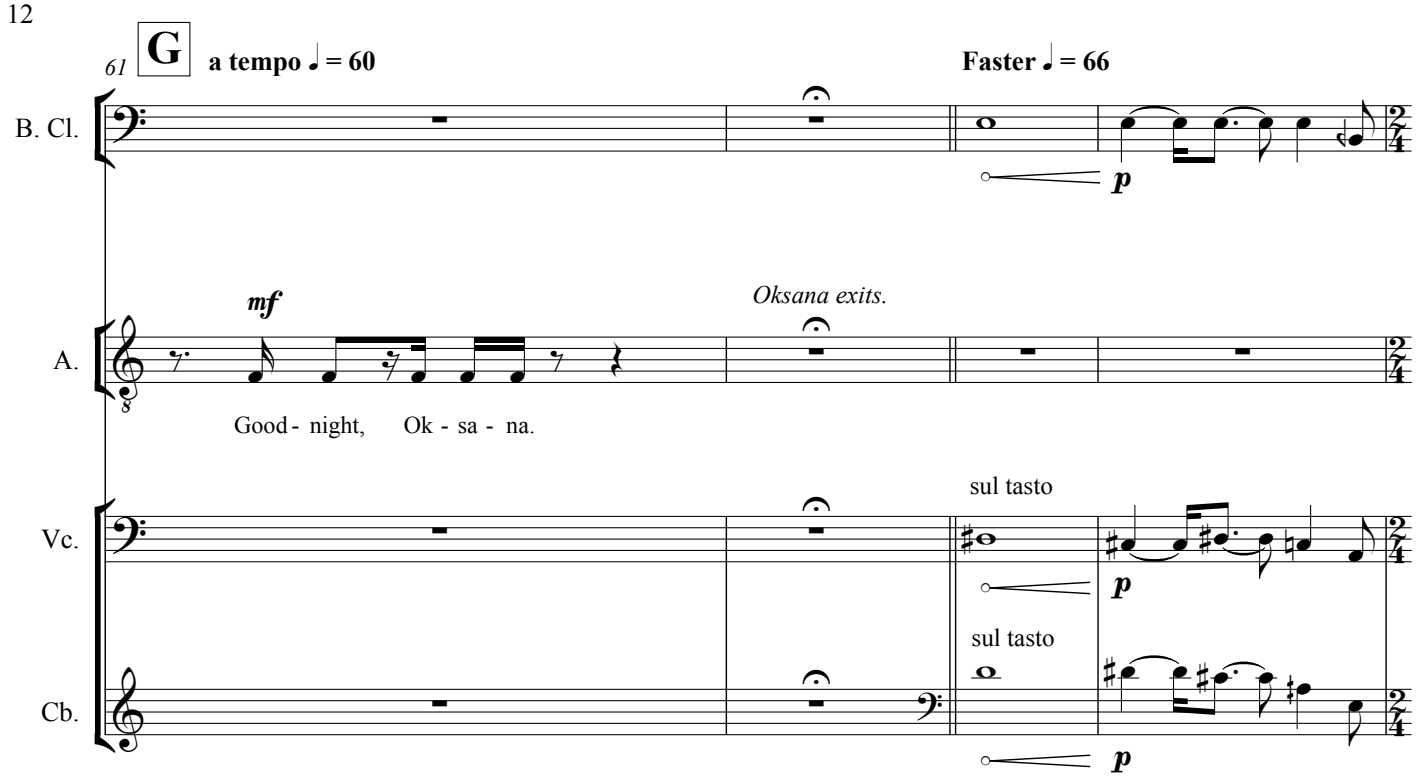


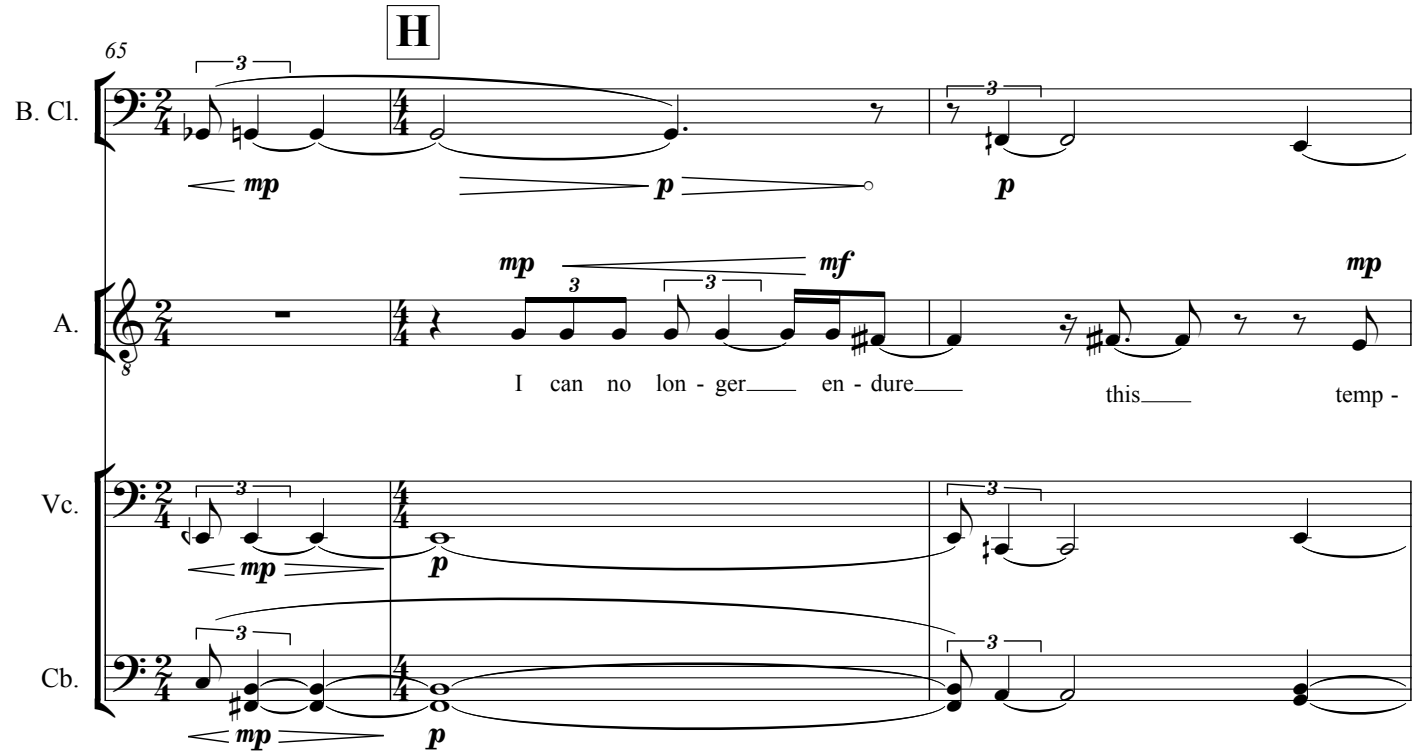


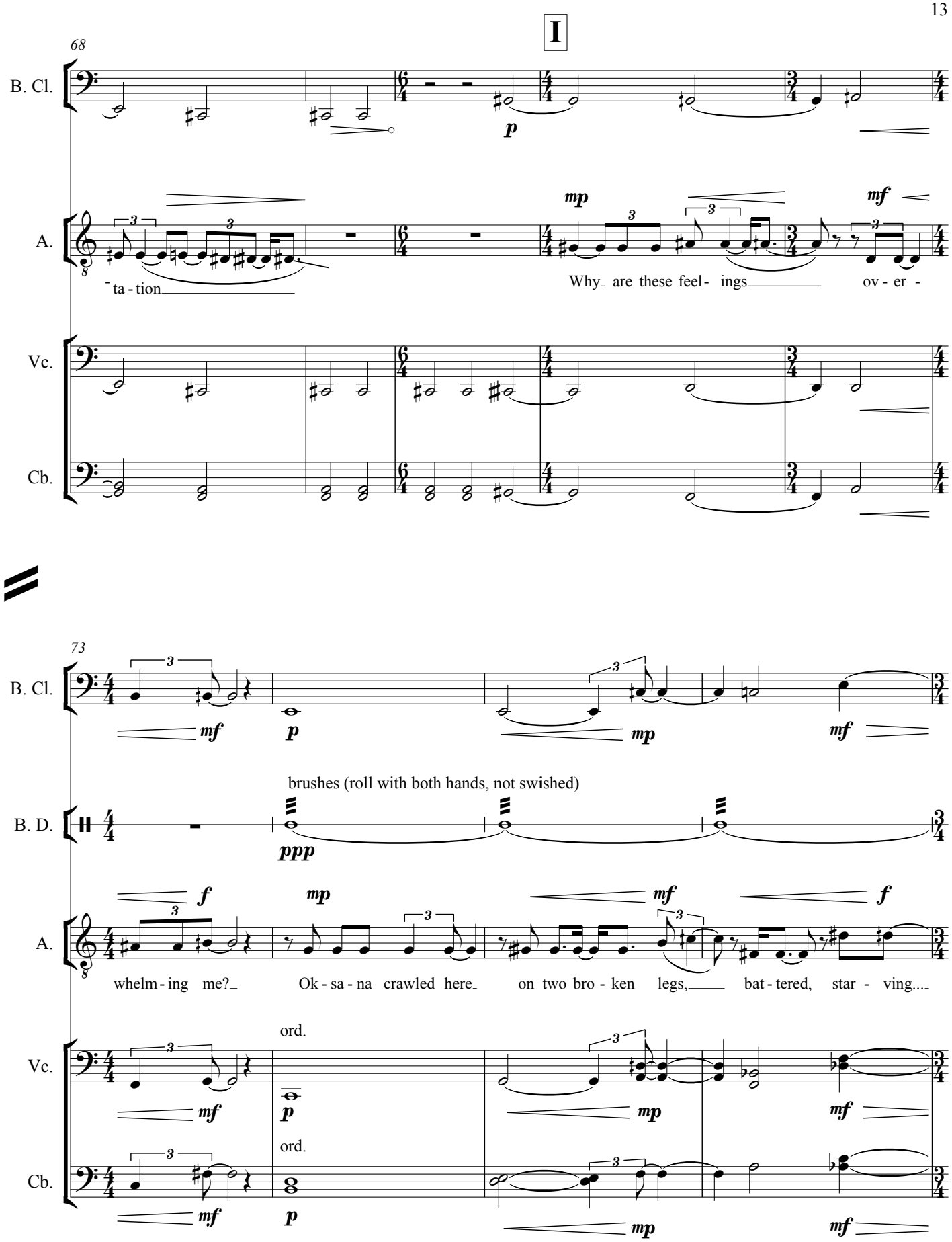

F
54
B. Cl.
ppp
drum sticks, shafts
Brake
sfz
Mar.
soft mallets
pp
O.
san - dro.
A noise is heard outside.
mf
f
mf
A.
Go back to bed. It's near - ly dawn.
Step a - way_ from the win - dow!
You ne - ver know
Vc.
Cb.

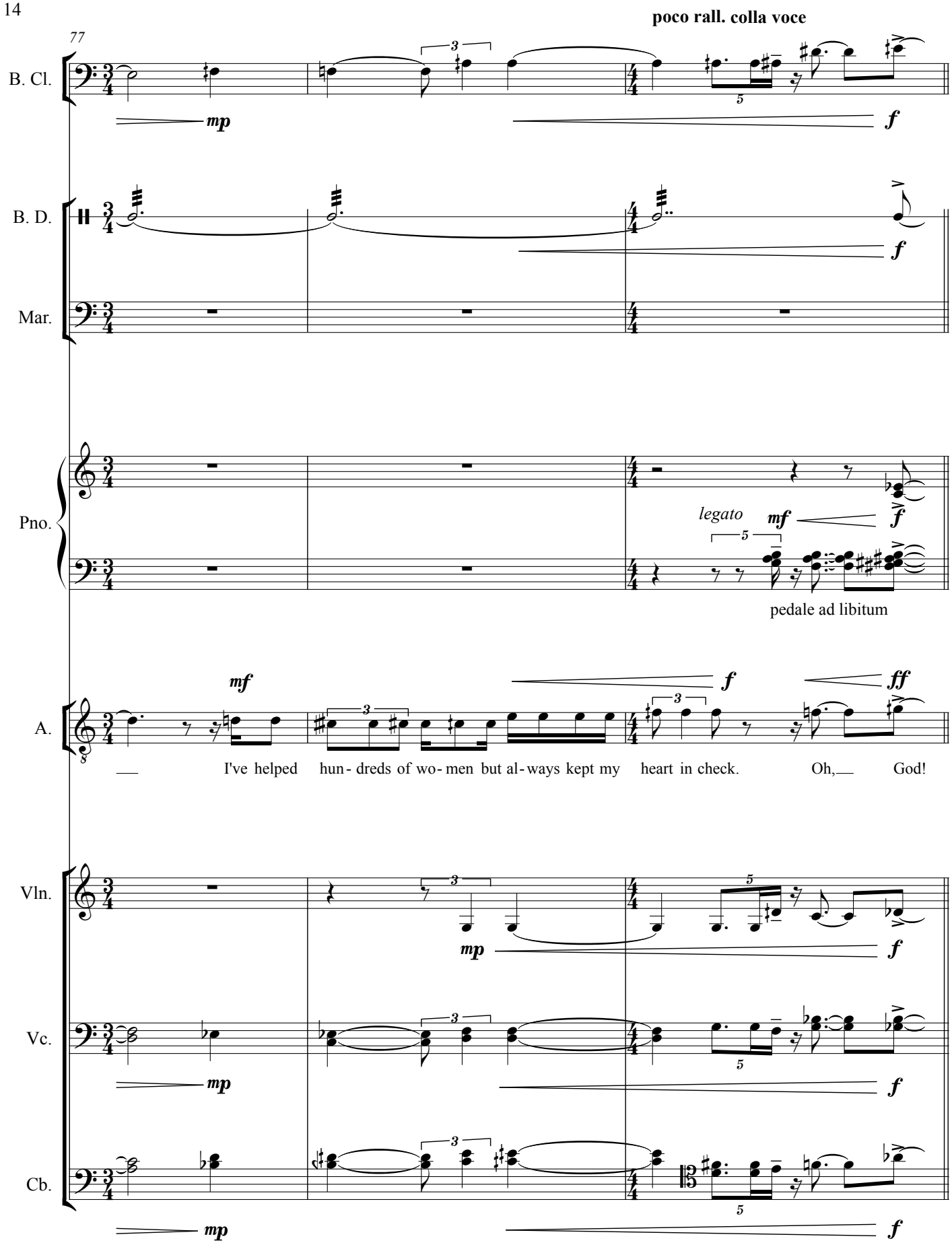

56
B. Cl.
Mar.
Pno.
ppp
u.c.
con pedale
O.
mp
She moves toward him.
I feel safe with you.
A.
He moves away.
who's out there... watch - ing.
arco
SP N ST
Vln.
pp
Vc.
SP N ST
pp
Cb.
SP N ST
pp

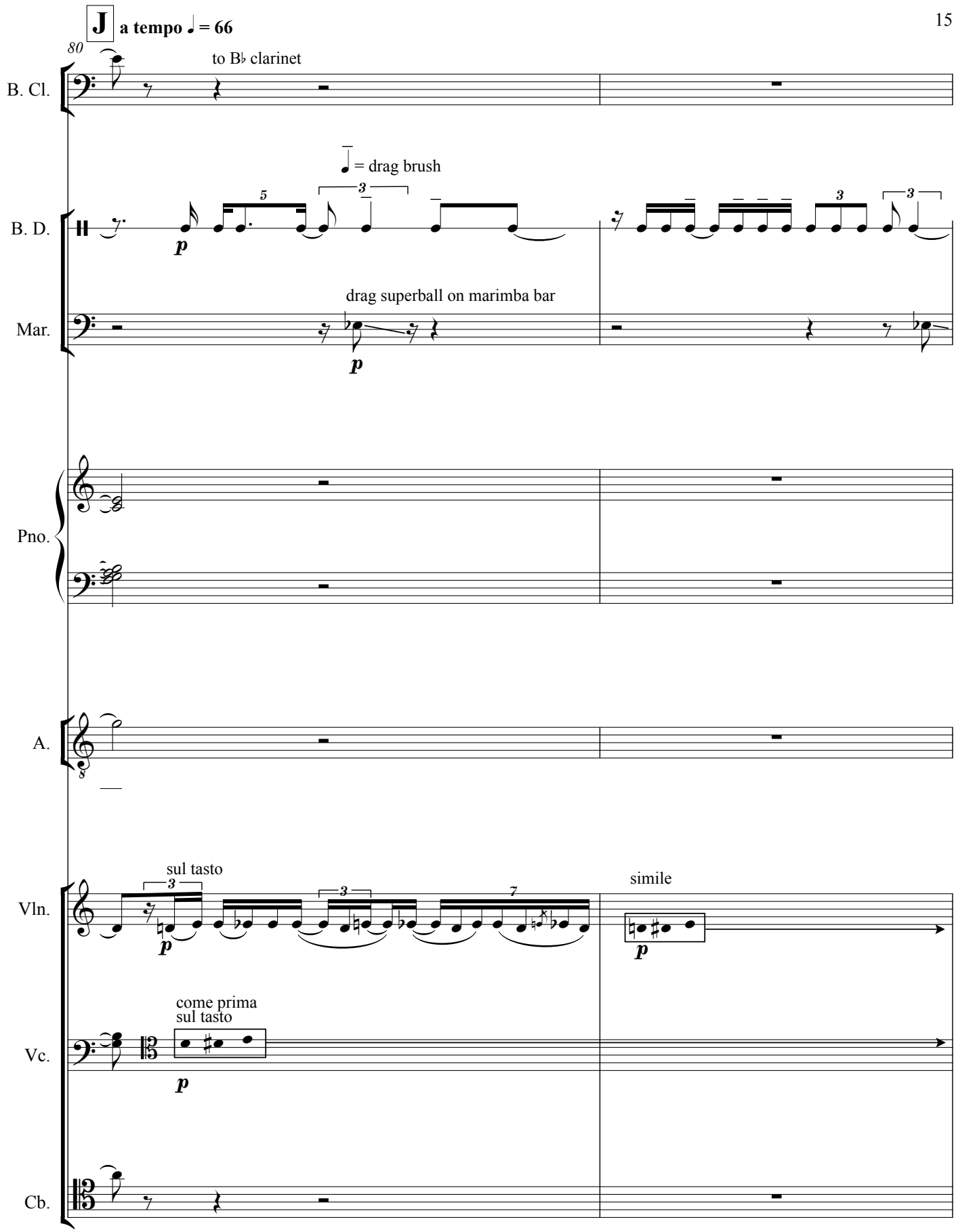

molto rit.
58
B. Cl.
Mar.
Pno.
O.
A.
He clears his throat
Vln.
Vc.
Cb.
p
mf
f
ff

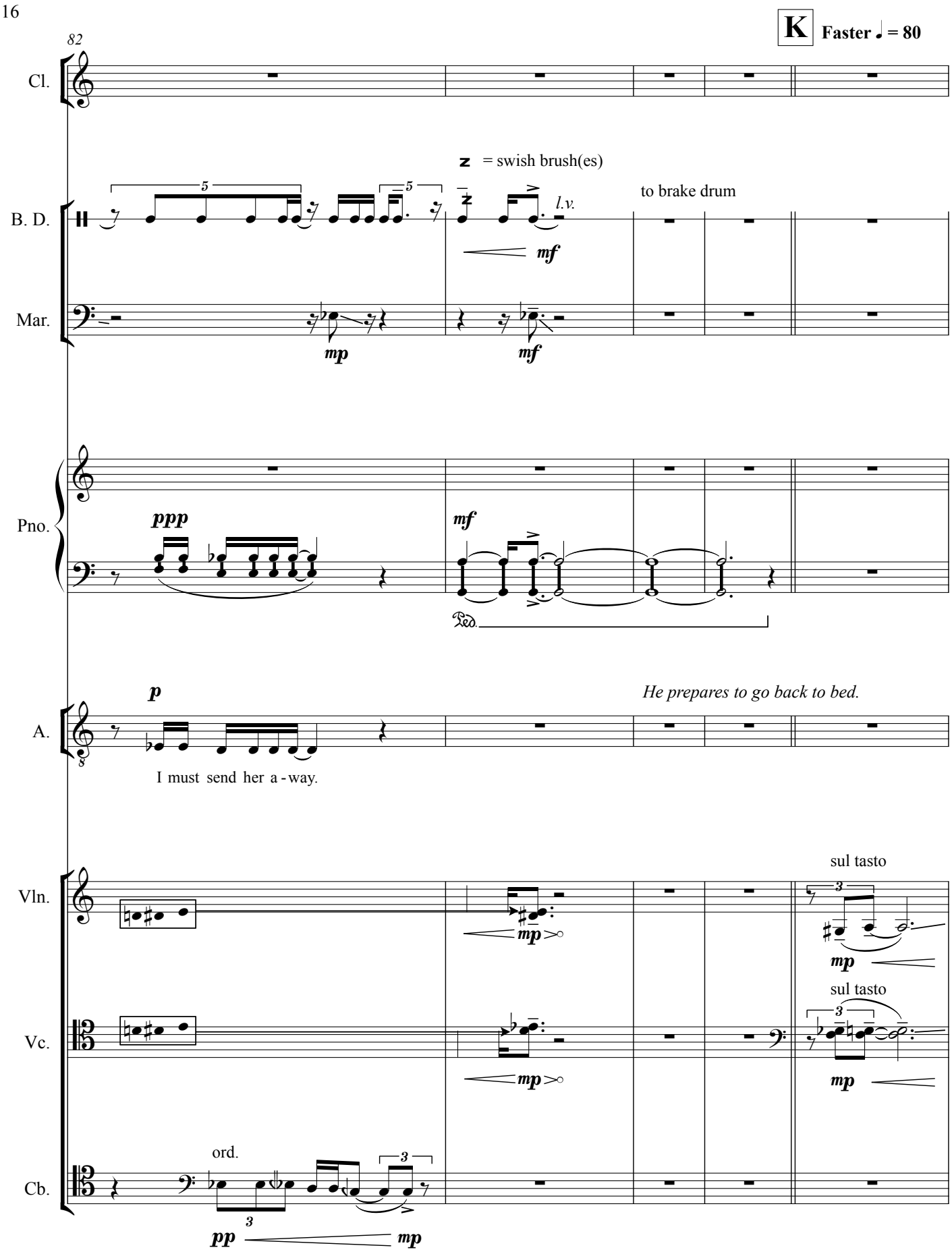

61
G
a tempo ♩ = 60
Faster ♩ = 66
B. Cl.
A.
Vc.
Cb.
mf
Oksana exits.
Good - night, Ok - sa - na.
sul tasto
sul tasto
p

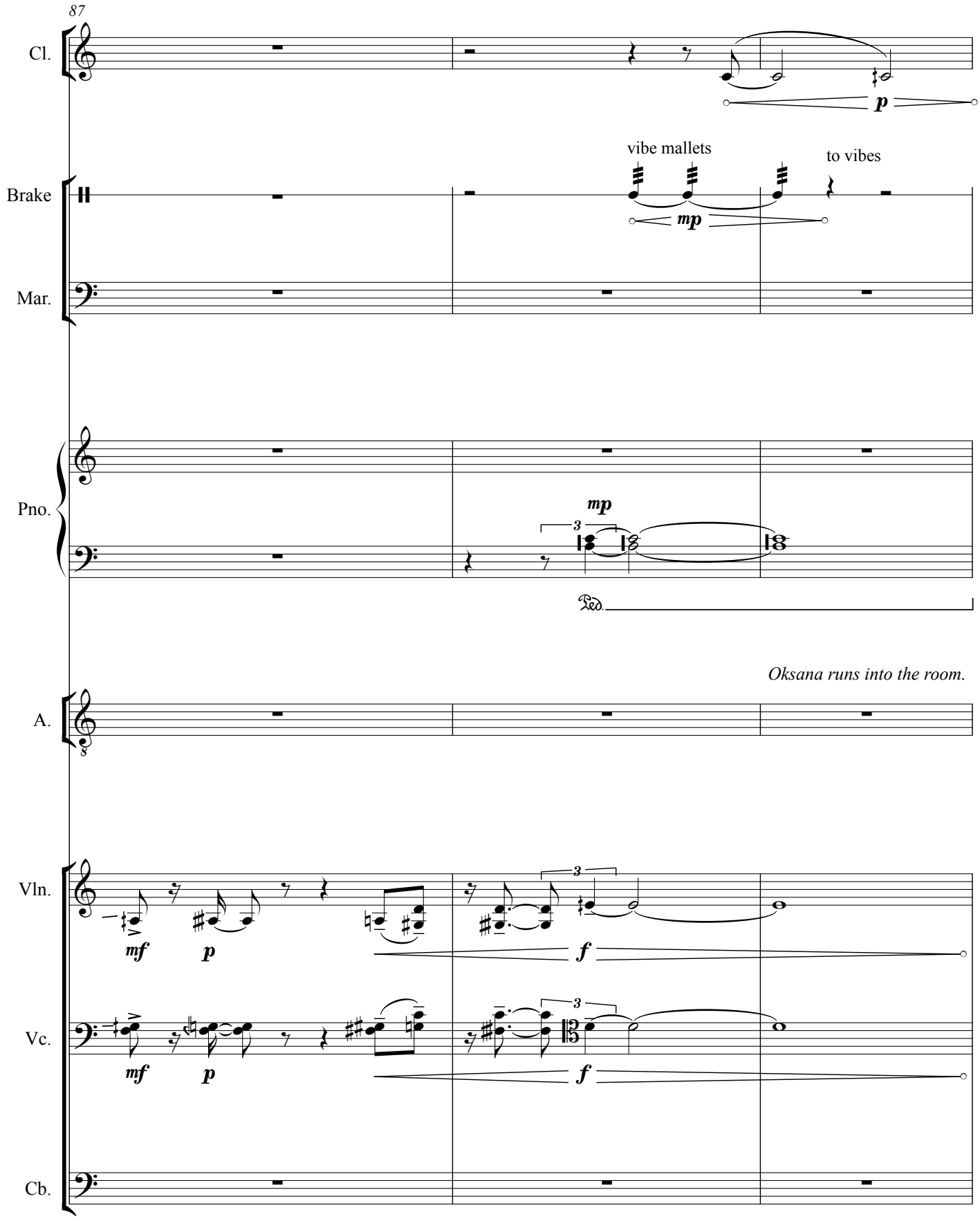

65
H
B. Cl.
A.
Vc.
Cb.
mp
p
mf
I can no lon - ger en - dure
this
temp -

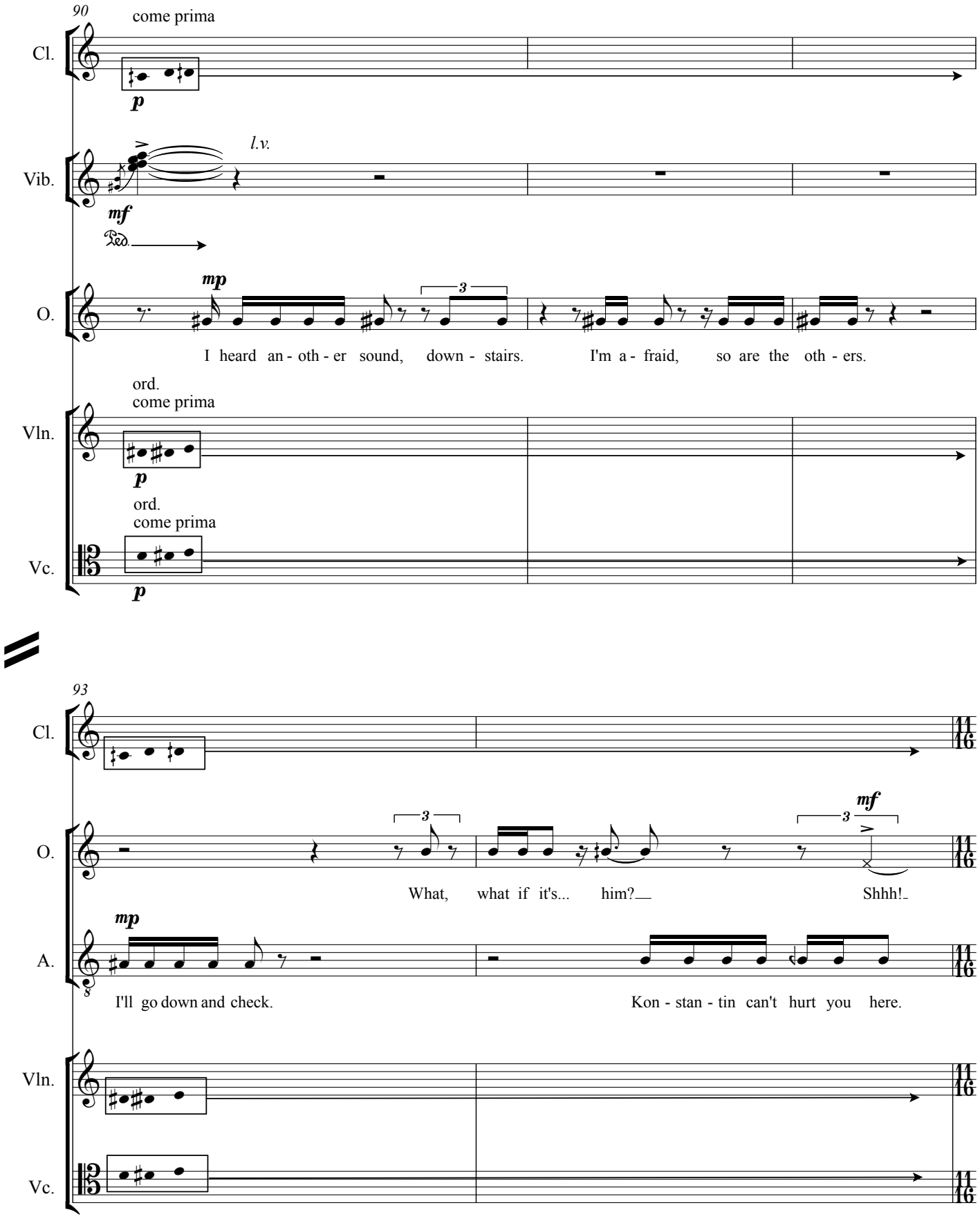

I
68
B. Cl.
A.
Vc.
Cb.
p
mp
mf
ta - tion
Why_ are these feel - ings
ov - er -
73
brushes (roll with both hands, not swished)
B. D.
ppp
f
whelm - ing me?_
Ok - sa - na crawled here_
on two bro - ken legs,
bat - tered, star - ving....
ord.

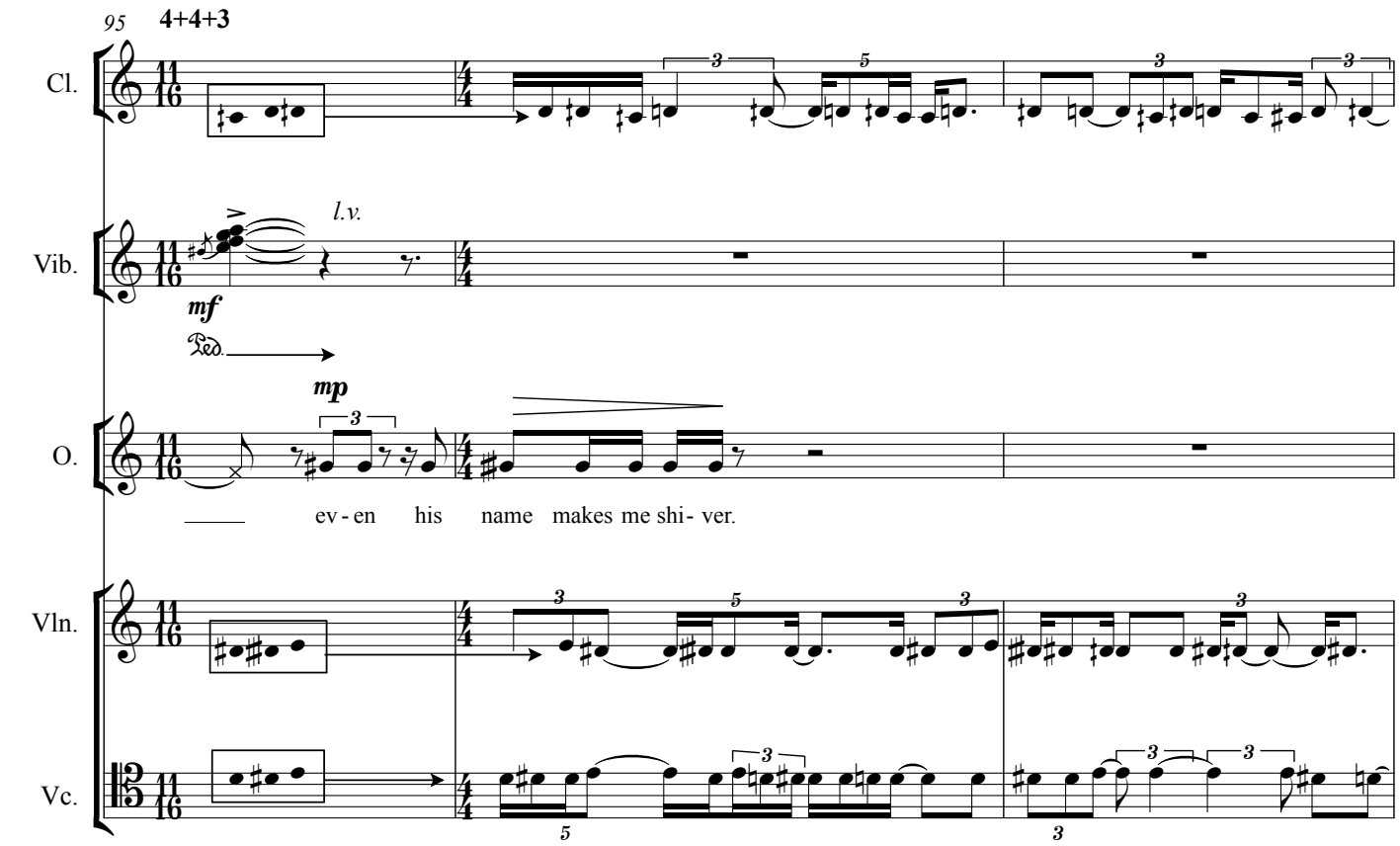

poco rall. colla voce
77
B. Cl.
mp
f
B. D.
f
Mar.
Pno.
legato
mf
f
pedale ad libitum
A.
mf
f
ff
I've helped hun - dreds of wo - men but al - ways kept my heart in check. Oh, God!
Vln.
mp
f
Vc.
mp
f
Cb.
mp
f

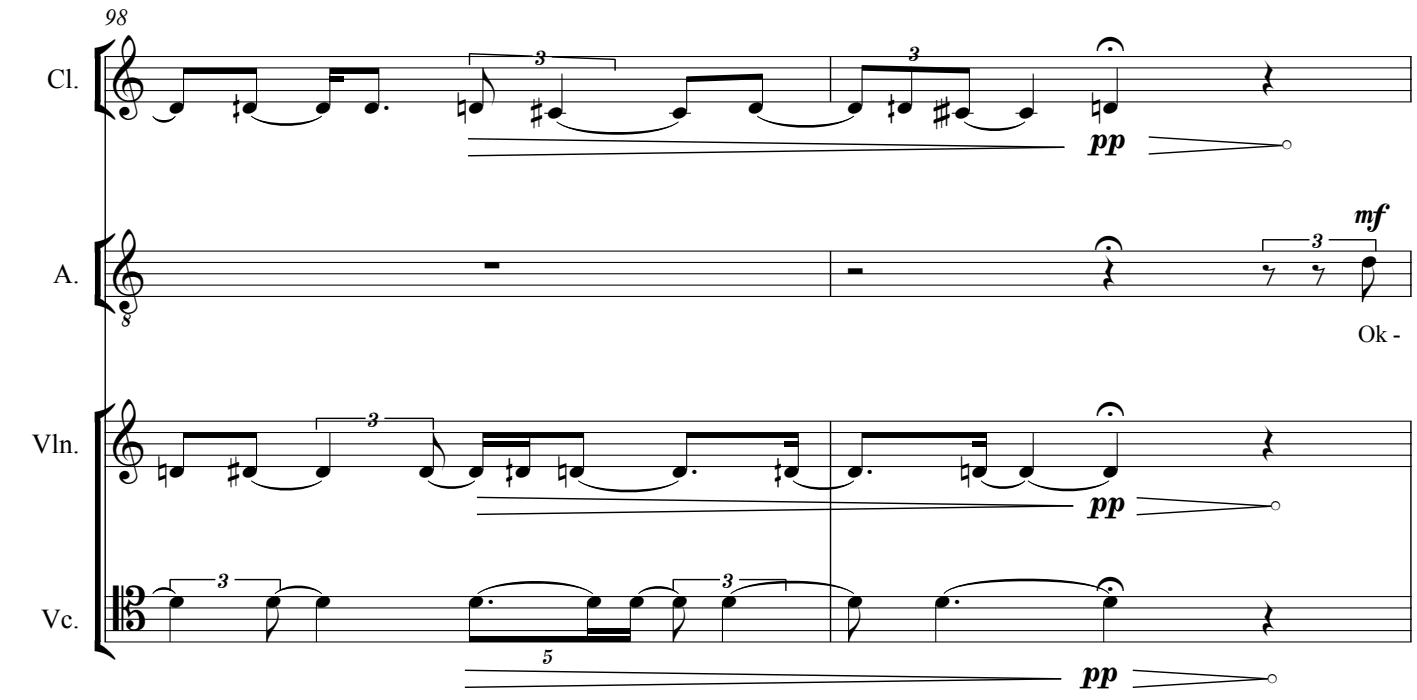

J a tempo ♩ = 66
80
to B♭ clarinet
B. Cl.
♩ = drag brush
B. D.
drag superball on marimba bar
Mar.
Pno.
A.
sul tasto
simile
Vln.
come prima
sul tasto
Vc.
Cb.

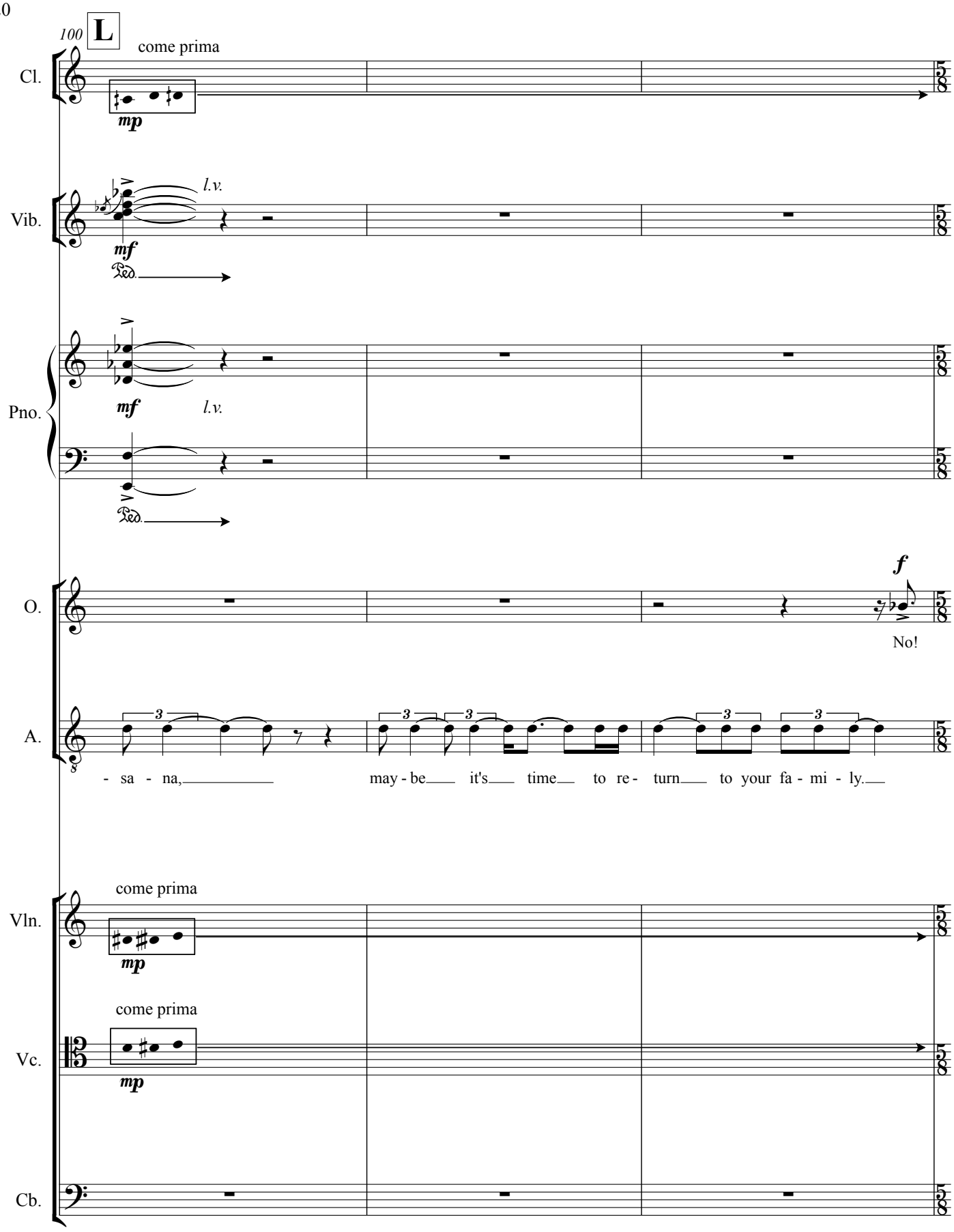

82
K Faster ♩ = 80
Cl.
z = swish brush(es)
B. D.
to brake drum
l.v.
mf
Mar.
mp
mf
Pno.
ppp
mf
Ped.
A.
p
He prepares to go back to bed.
I must send her a - way.
Vln.
sul tasto
mp
Vc.
sul tasto
mp
mp
Cb.
ord.
pp
mp

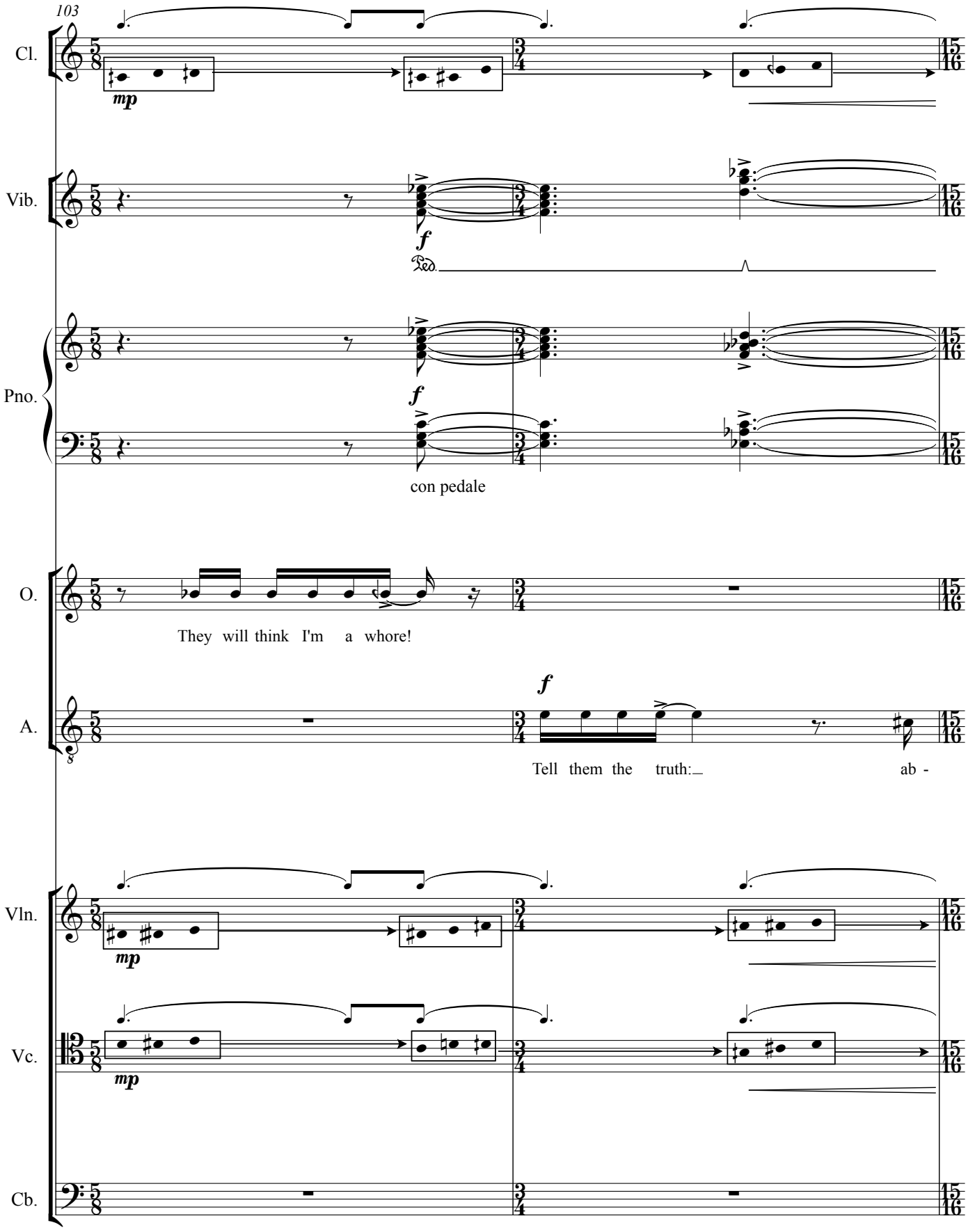

87
Cl.
p
vibe mallets
to vibes
Brake
mp
Mar.
Pno.
mp
3
Ped.
Oksana runs into the room.
A.
Vln.
mf
p
3
f
Vc.
mf
p
3
f
Cb.

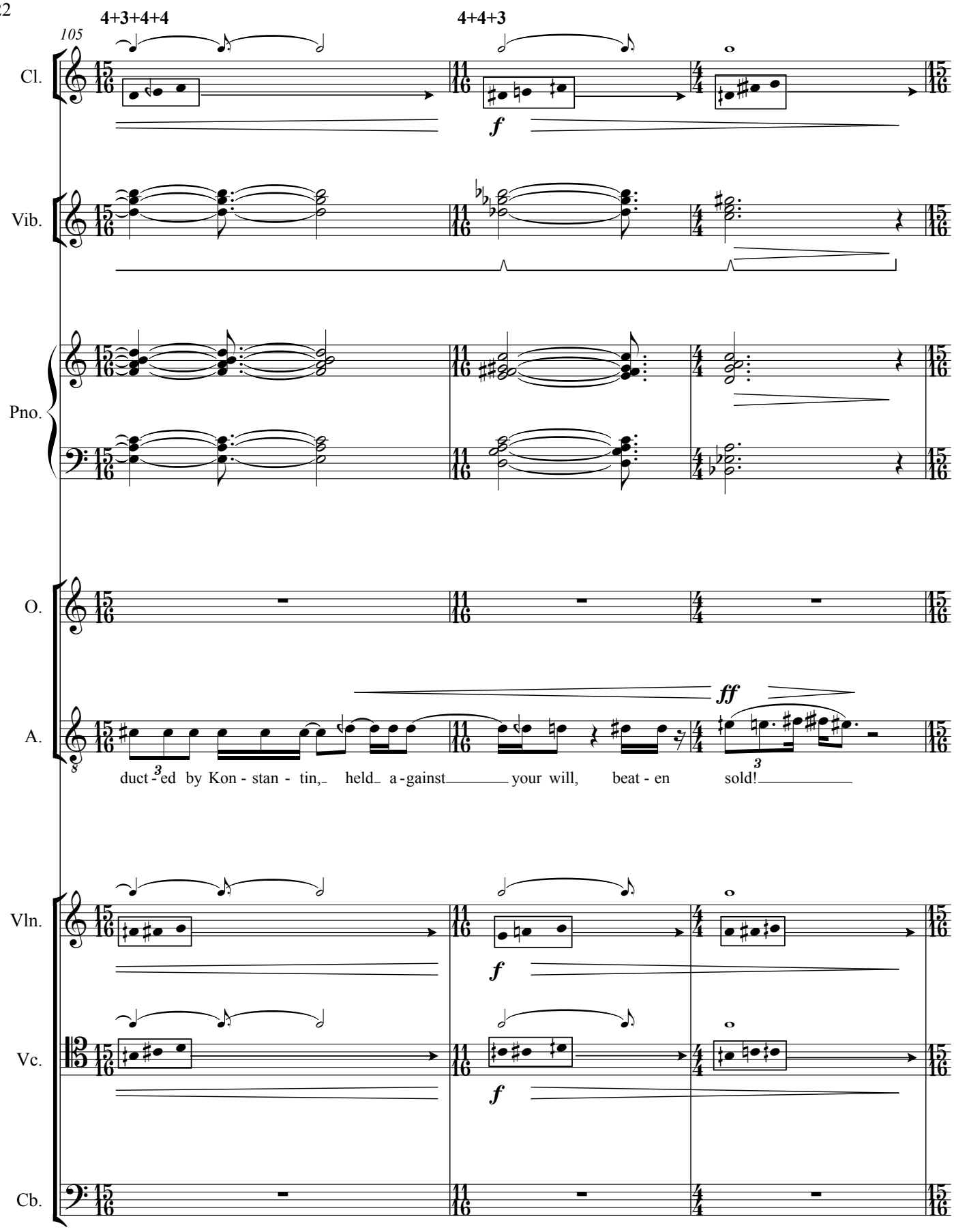

90
come prima
Cl.
p
Vib.
l.v.
mf
Ped.
O.
mp
3
I heard an - oth - er sound, down - stairs. I'm a - fraid, so are the oth - ers.
ord.
come prima
Vln.
p
ord.
come prima
Vc.
p
93
Cl.
O.
3
3
mf
What, what if it's... him? Shhh!
A.
mp
I'll go down and check. Kon - stan - tin can't hurt you here.
Vln.
Vc.

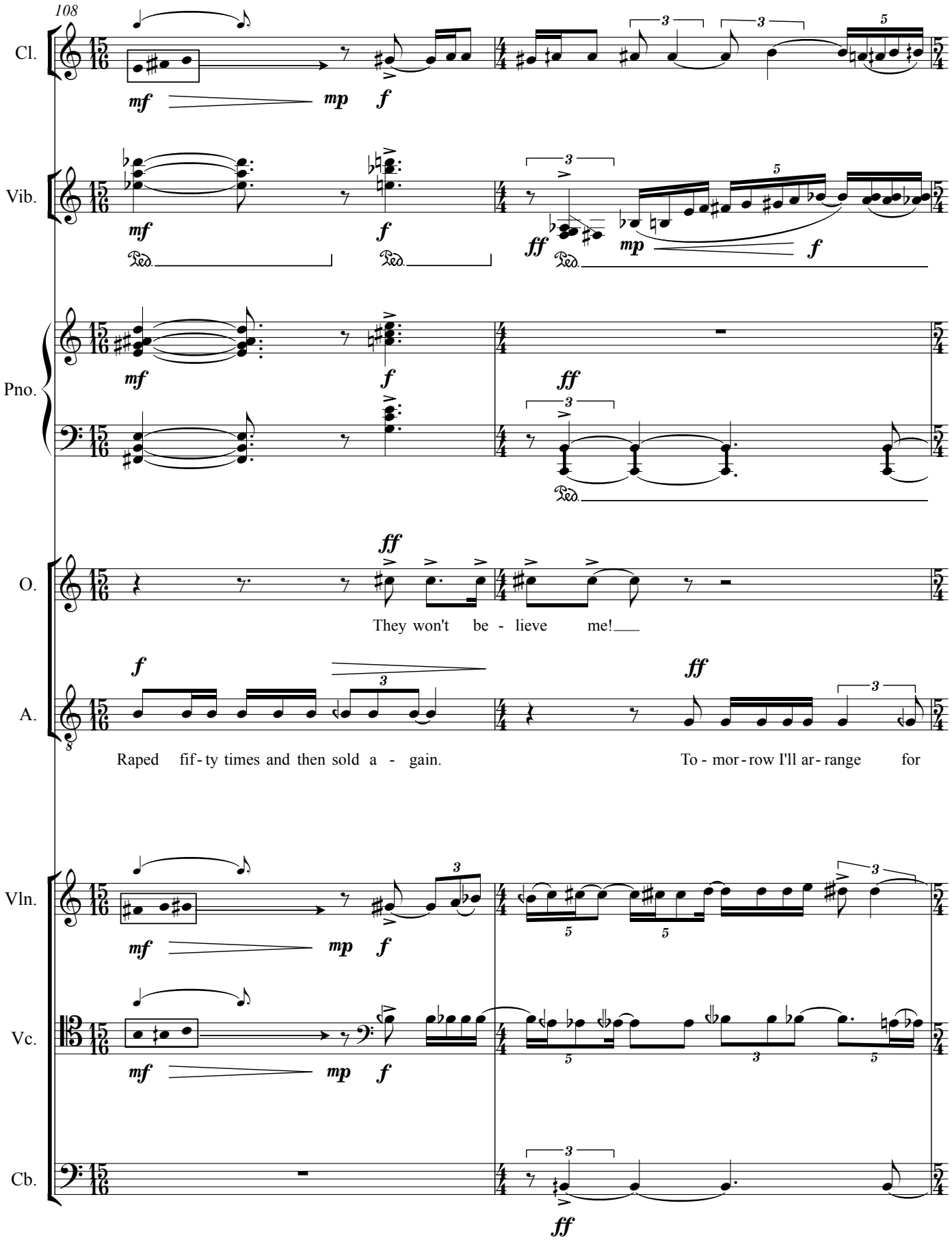

95
4+4+3
Cl.
Vib.
l.v.
mf
Ped.
mp
O.
ev - en his name makes me shi - ver.
Vln.
Vc.

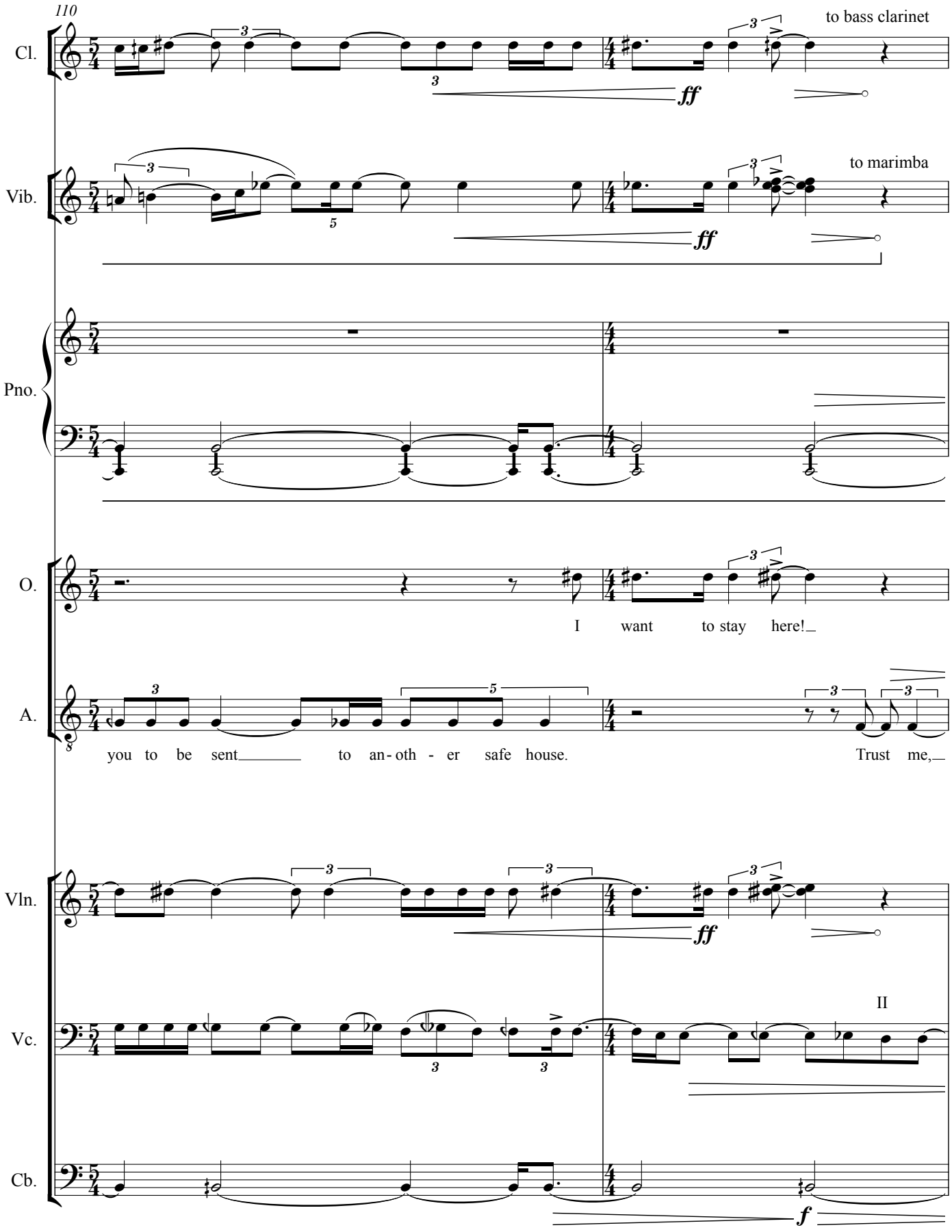

98
Cl.
pp
A.
mf
Ok -
Vln.
pp
Vc.
pp

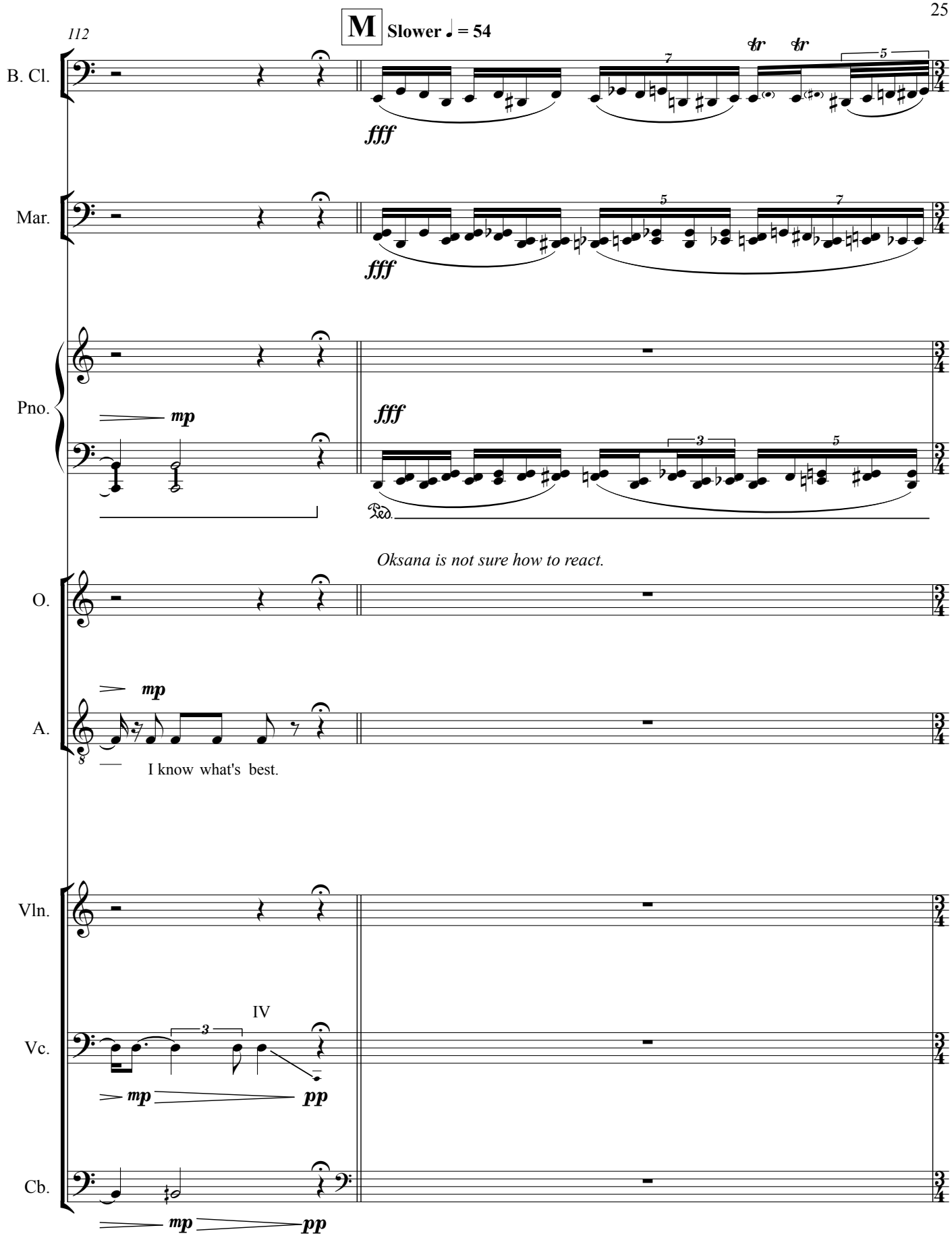

100
L
come prima
Cl.
mp
Vib.
l.v.
mf
Pno.
mf
l.v.
O.
f
No!
A.
- sa - na,
may - be it's time to re - turn to your fa - mi - ly.
come prima
Vln.
mp
come prima
Vc.
mp
Cb.

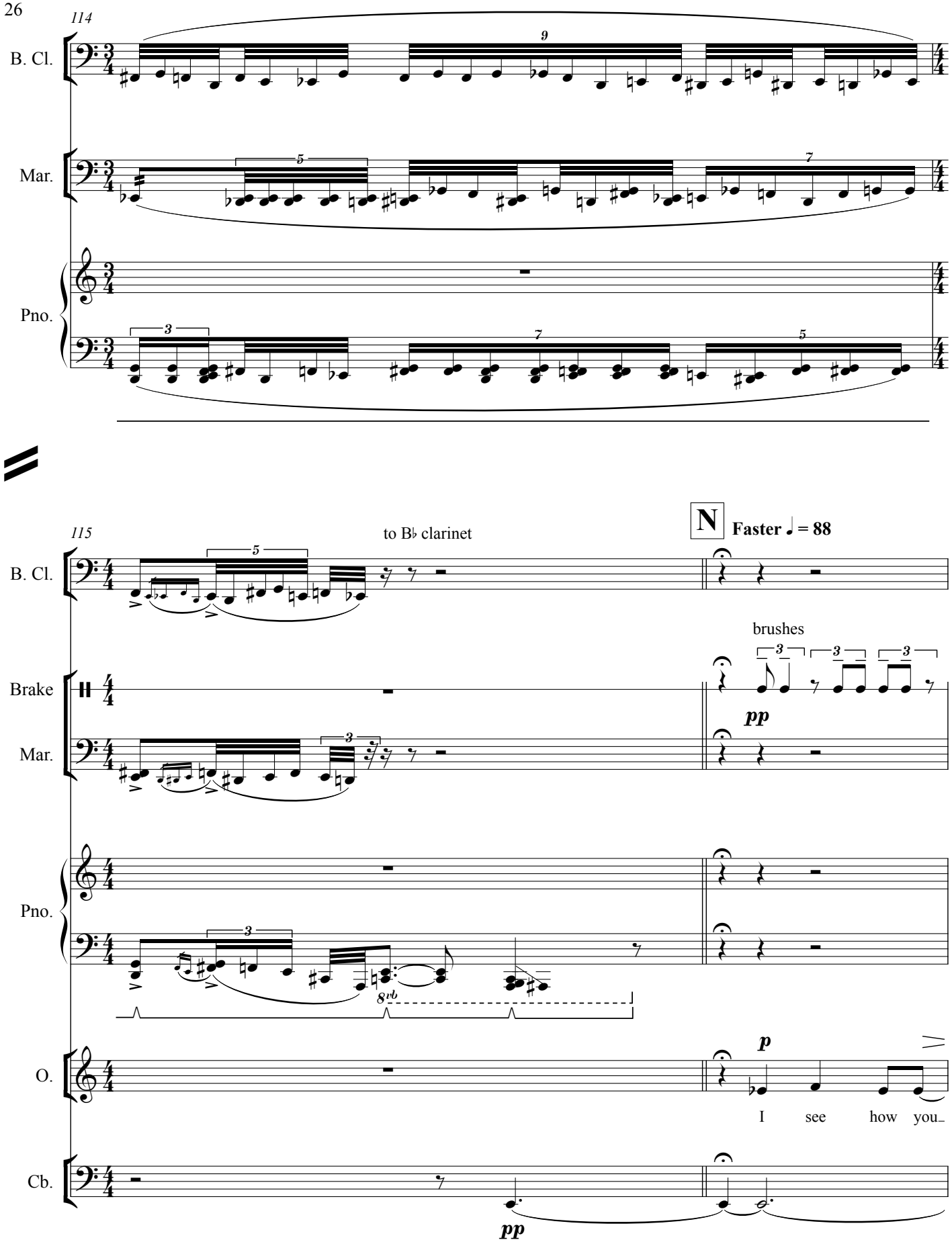

103
Cl.
mp
Vib.
f
Pno.
f
con pedale
O.
They will think I'm a whore!
A.
f
Tell them the truth: ab -
Vln.
mp
Vc.
mp
Cb.

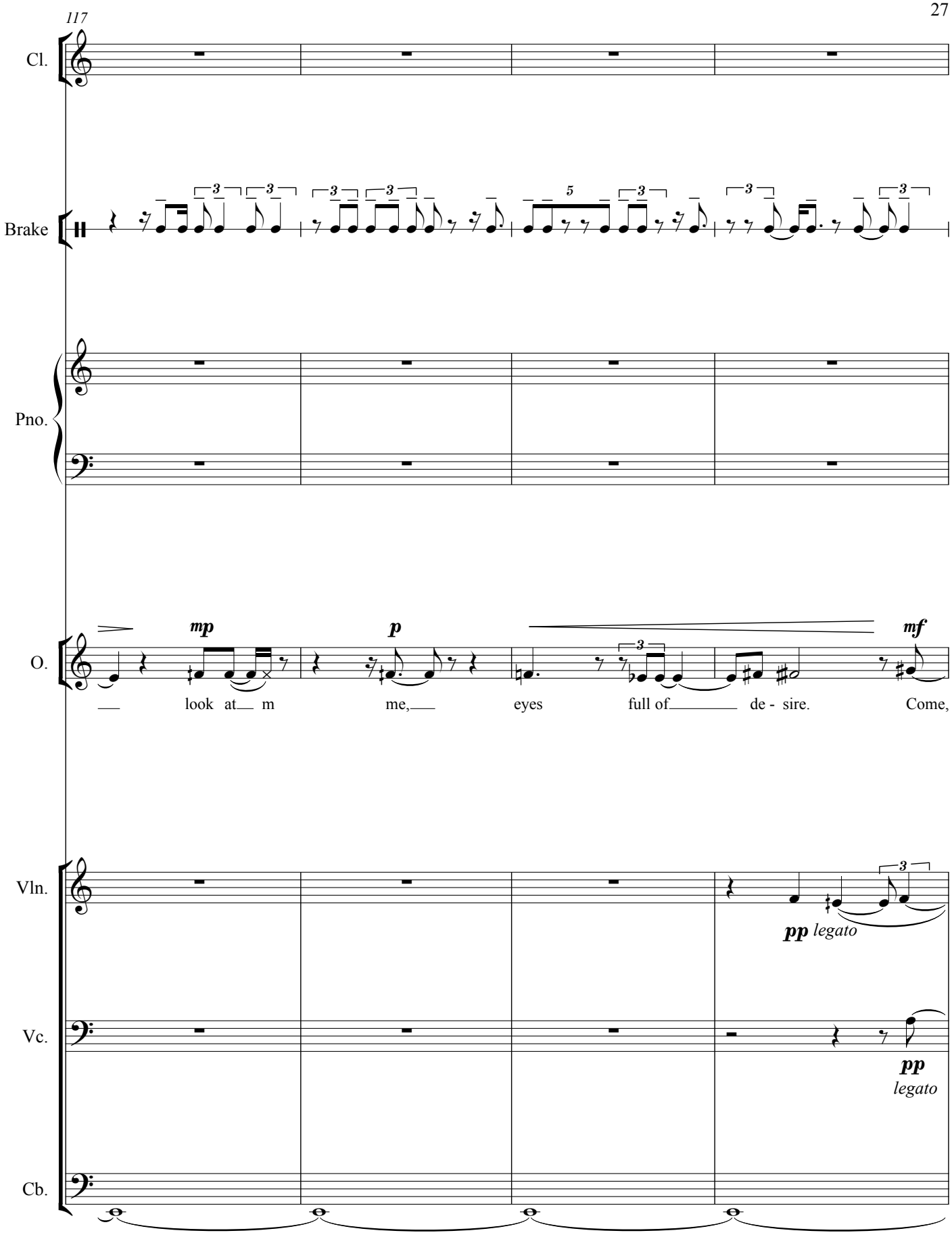

4+3+4+4
4+4+3
105
Cl.
Vib.
Pno.
O.
A.
Vln.
Vc.
Cb.
f
ff
duct - ed by Kon - stan - tin, held a - gainst your will, beat - en sold!

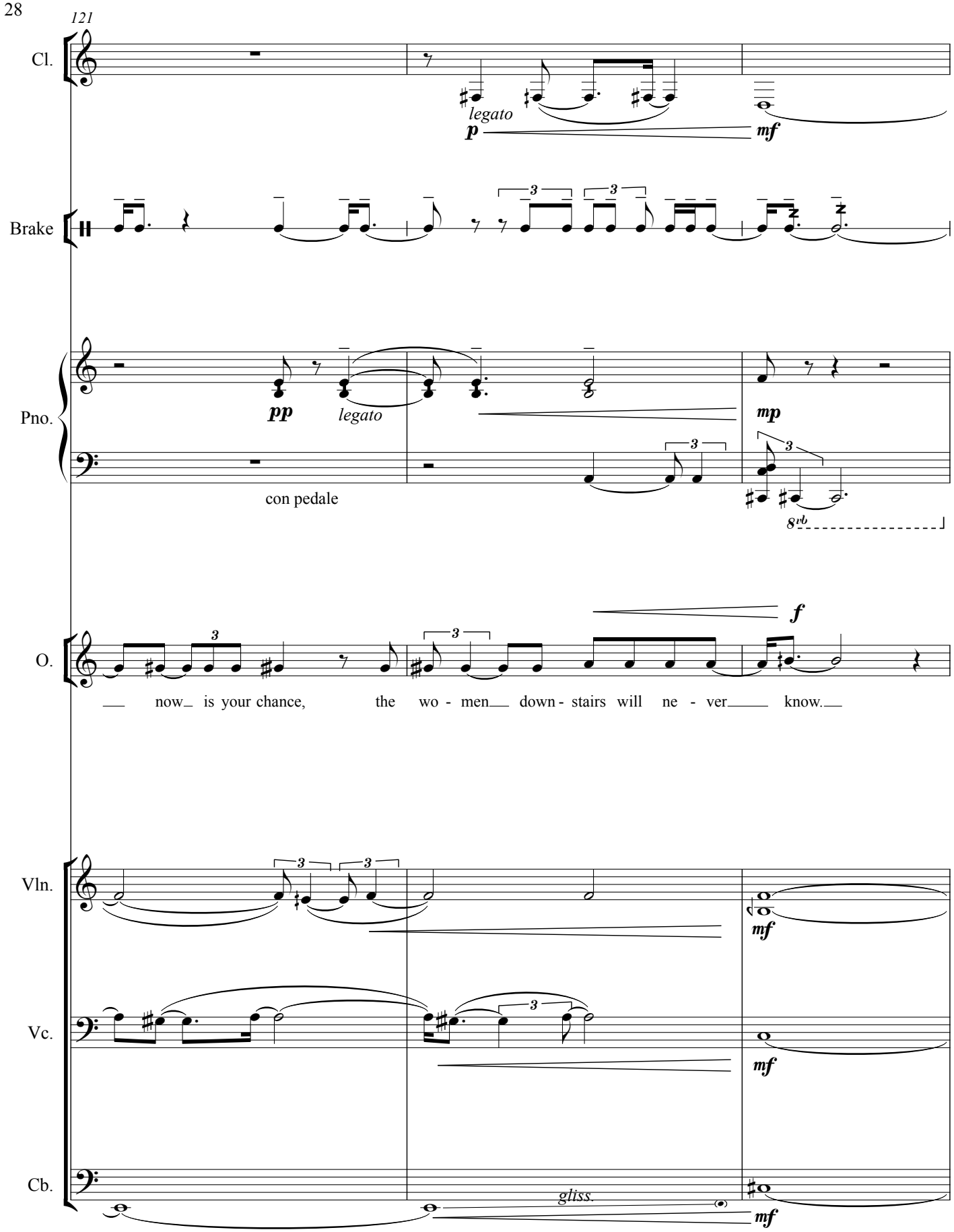

108
Cl.
Vib.
Pno.
O.
A.
Vln.
Vc.
Cb.
They won't be - lieve me!
Raped fif - ty times and then sold a - gain.
To - mor - row I'll ar - range for

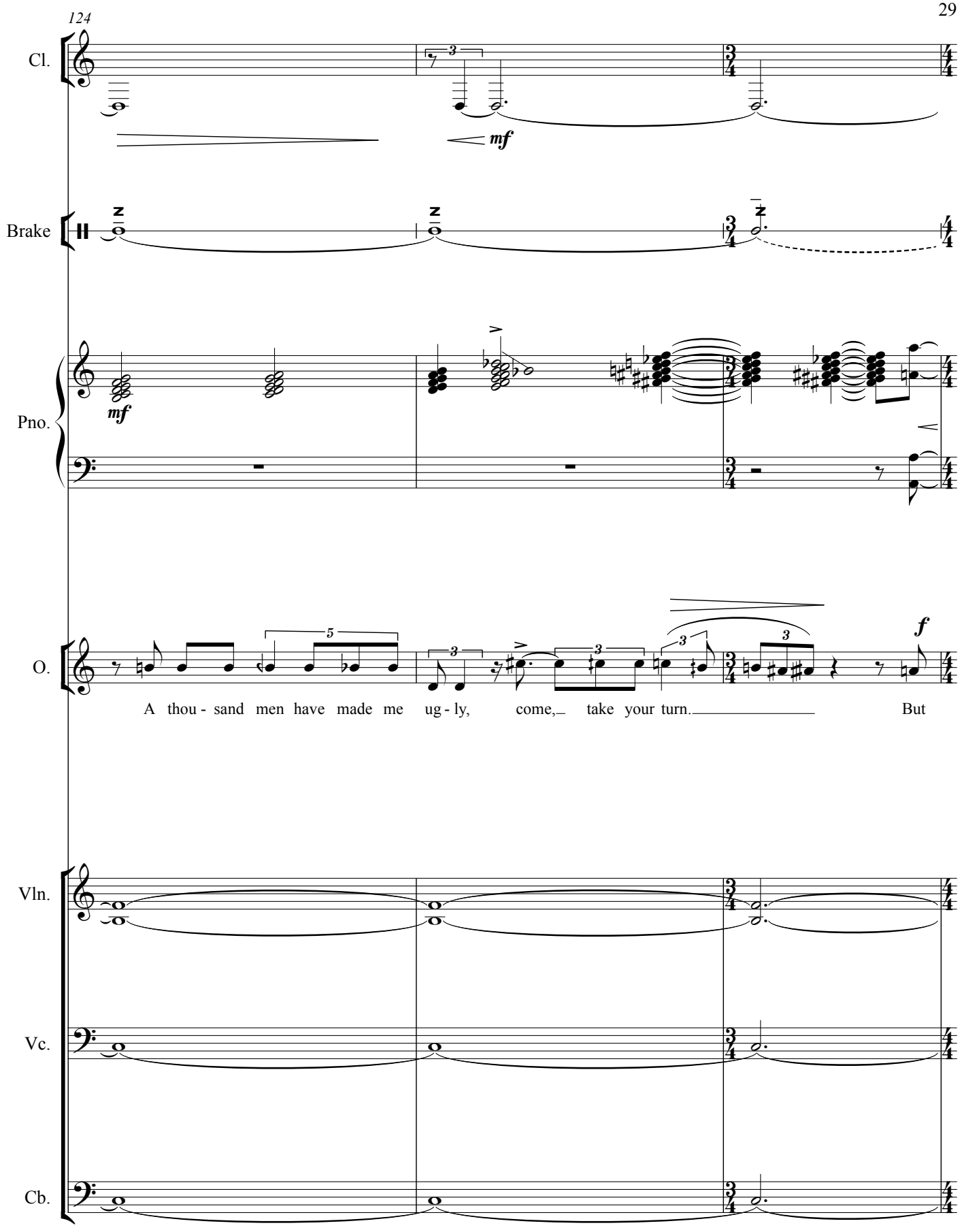

110
Cl.
to bass clarinet
ff
Vib.
to marimba
ff
Pno.
O.
I want to stay here!
A.
you to be sent to an - oth - er safe house.
Trust me,
Vln.
ff
Vc.
II
Cb.
f

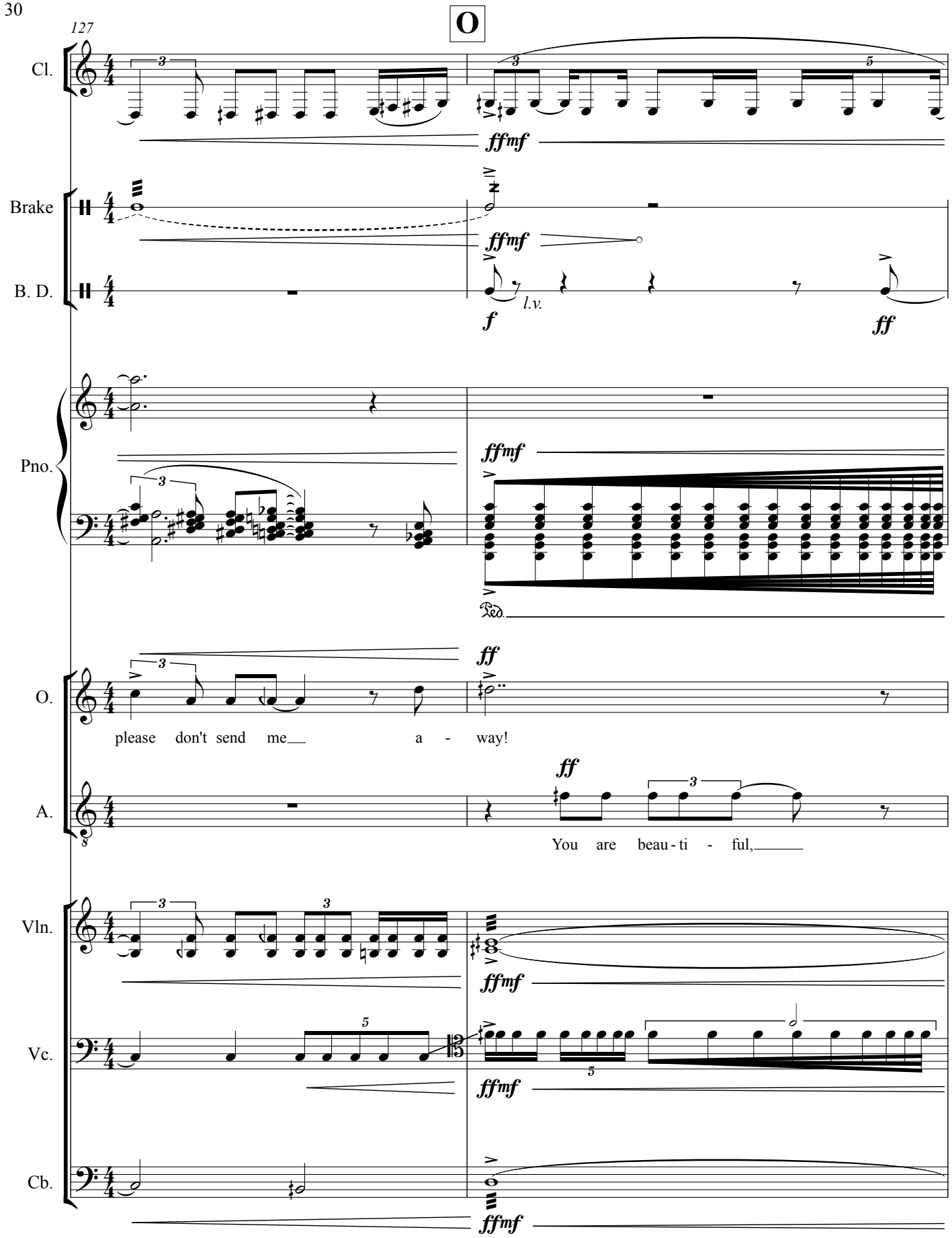

112
M
Slower ♩ = 54
B. Cl.
fff
Mar.
fff
Pno.
mp
fff
Ped.
Oksana is not sure how to react.
O.
A.
mp
I know what's best.
Vln.
Vc.
IV
mp
pp
Cb.
mp
pp

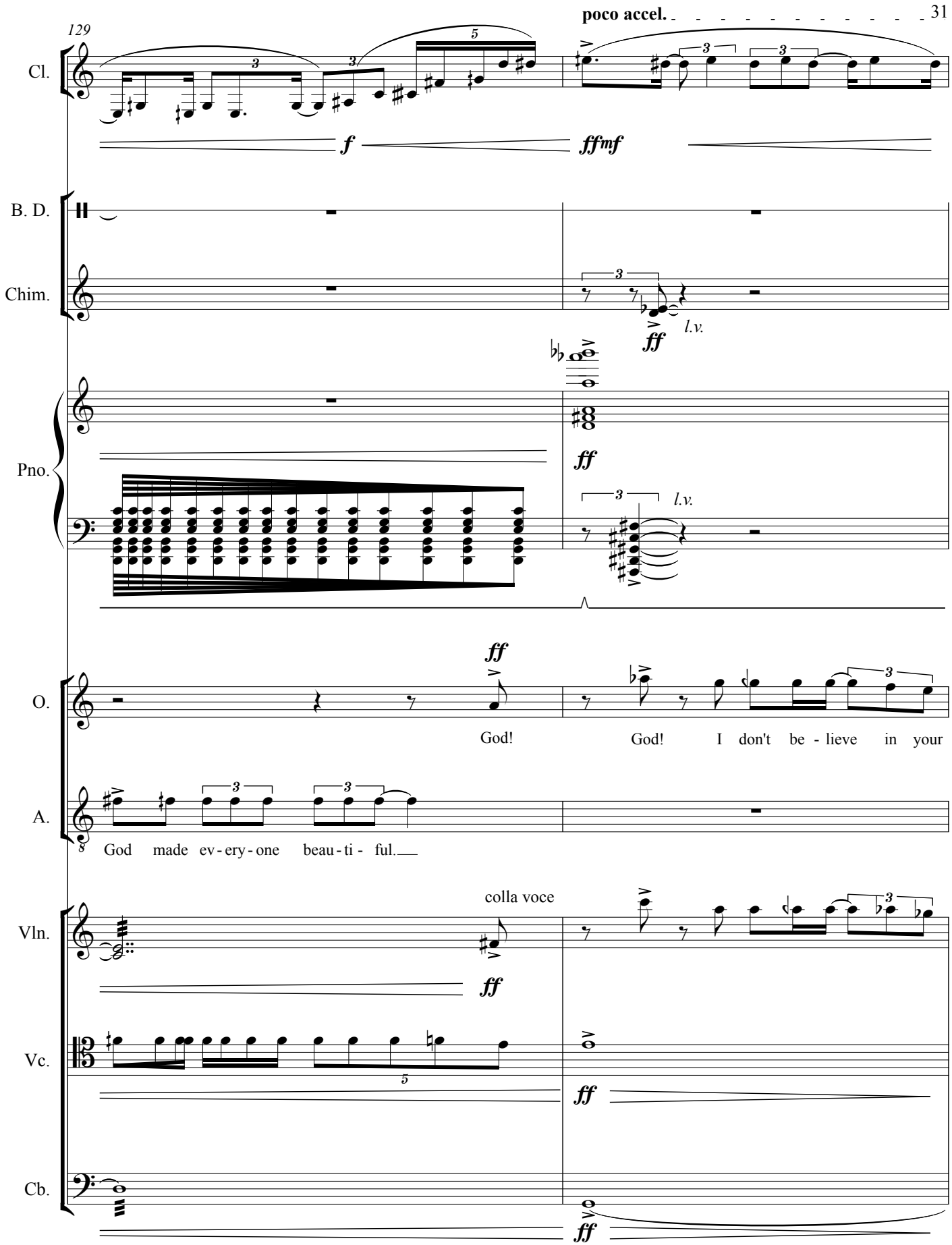

114
B. Cl.
Mar.
Pno.
115
to B♭ clarinet
N
Faster ♩ = 88
B. Cl.
brushes
Brake
Mar.
pp
Pno.
8vb
O.
p
I see how you
Cb.
pp

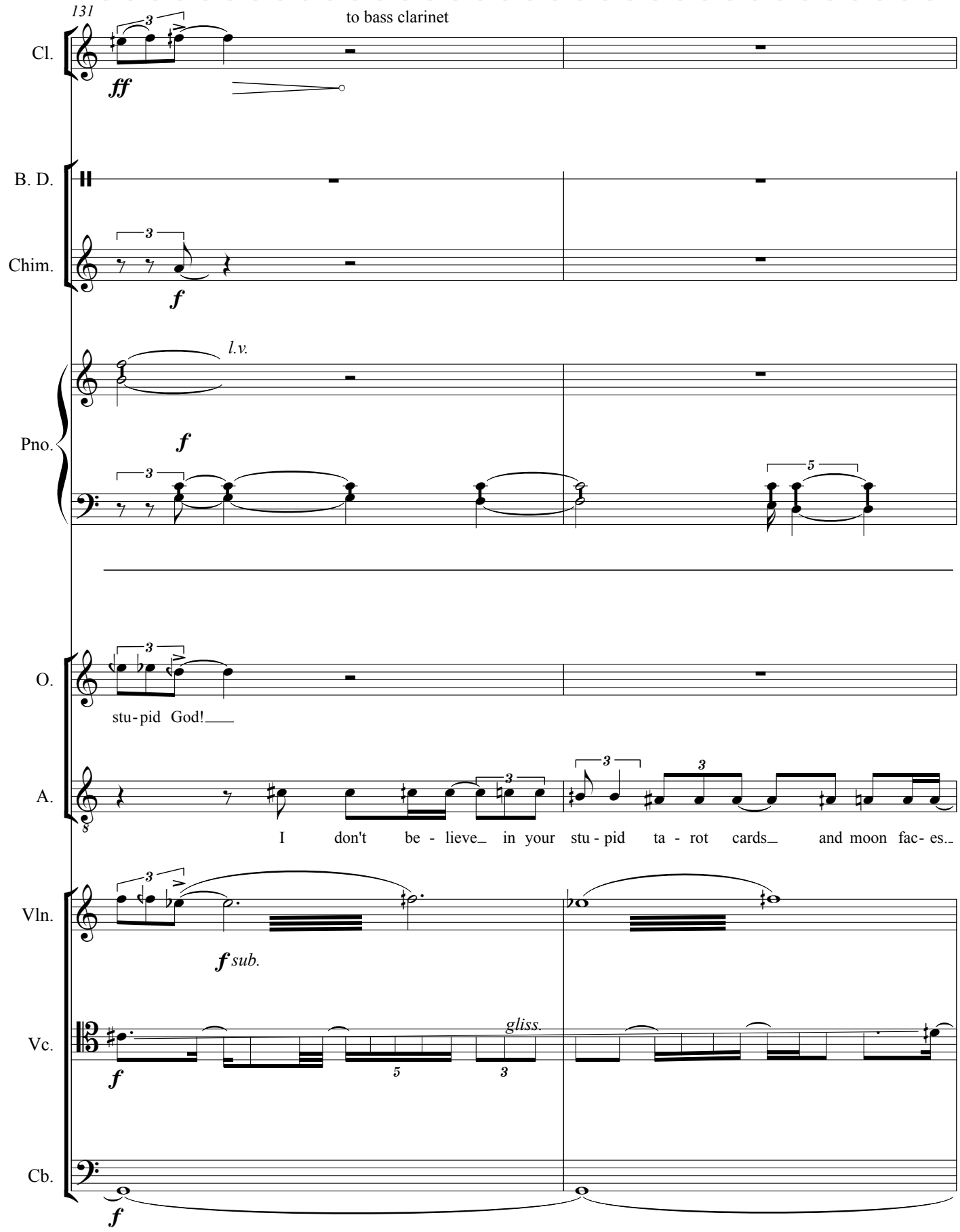

117
Cl.
Brake
Pno.
O.
mp
p
mf
look at m
me,
eyes
full of
de - sire.
Come,
Vln.
pp legato
Vc.
pp
legato
Cb.


121
Cl.
legato
p
mf
Brake
Pno.
pp
legato
mp
con pedale
8vb
O.
f
now is your chance, the wo - men down - stairs will ne - ver know.
Vln.
mf
Vc.
mf
Cb.
gliss.
mf


124
Cl.
mf
Brake
Pno.
mf
O.
f
A thou - sand men have made me ug - ly, come, take your turn. But
Vln.
Vc.
Cb.


O
127
Cl.
Brake
B. D.
Pno.
O.
A.
Vln.
Vc.
Cb.
ffmf
f
l.v.
ff
please don't send me a - way!
You are beau - ti - ful,


poco accel.
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.
God made ev - ery - one beau - ti - ful.
colla voce
Vln.
ff
Vc.
ff
Cb.
ff


131
to bass clarinet
Cl.
ff
B. D.
Chim.
f
l.v.
Pno.
f
O.
stu - pid God!
A.
I don't be - lieve in your stu - pid ta - rot cards and moon fac- es.
Vln.
f sub.
Vc.
gliss.
f
Cb.
f

133

♩ = 120

to B♭ clarinet

B. Cl.

ff fff

B. D.

fp fff

Chim.

Pno.

fff

8vb

fff

O.

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

A.

con vib.

Vln.

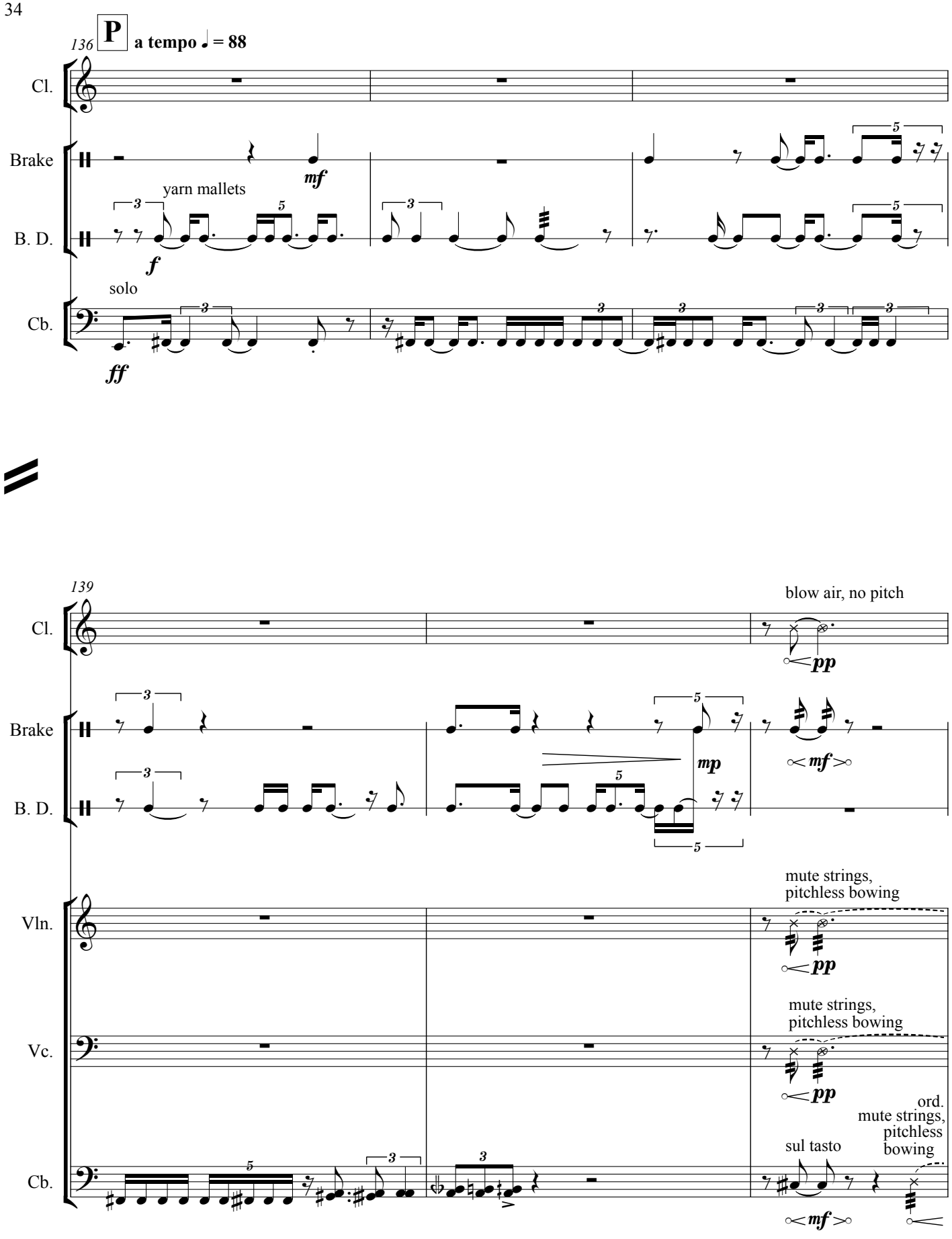
f espress. ff fff

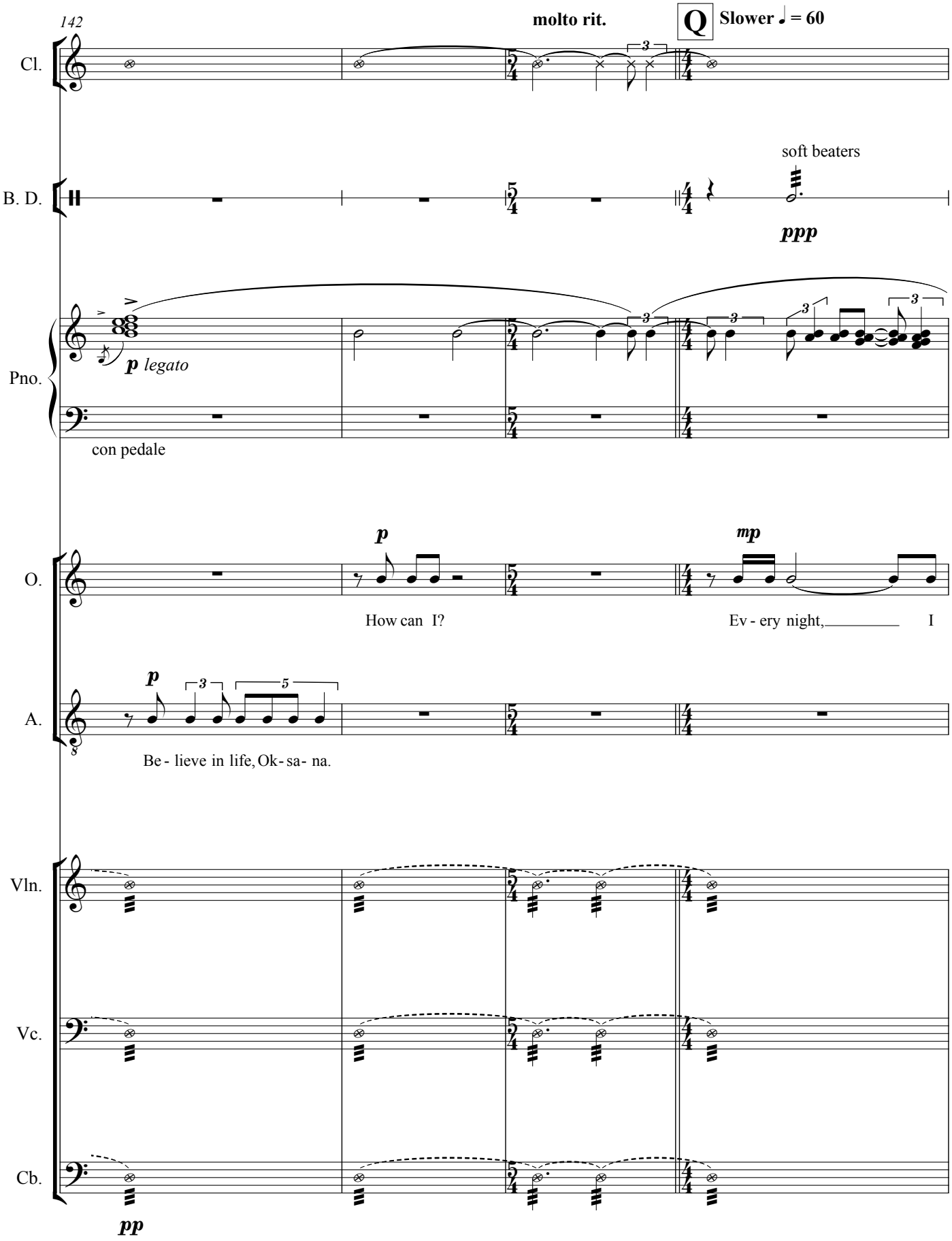
Vc.

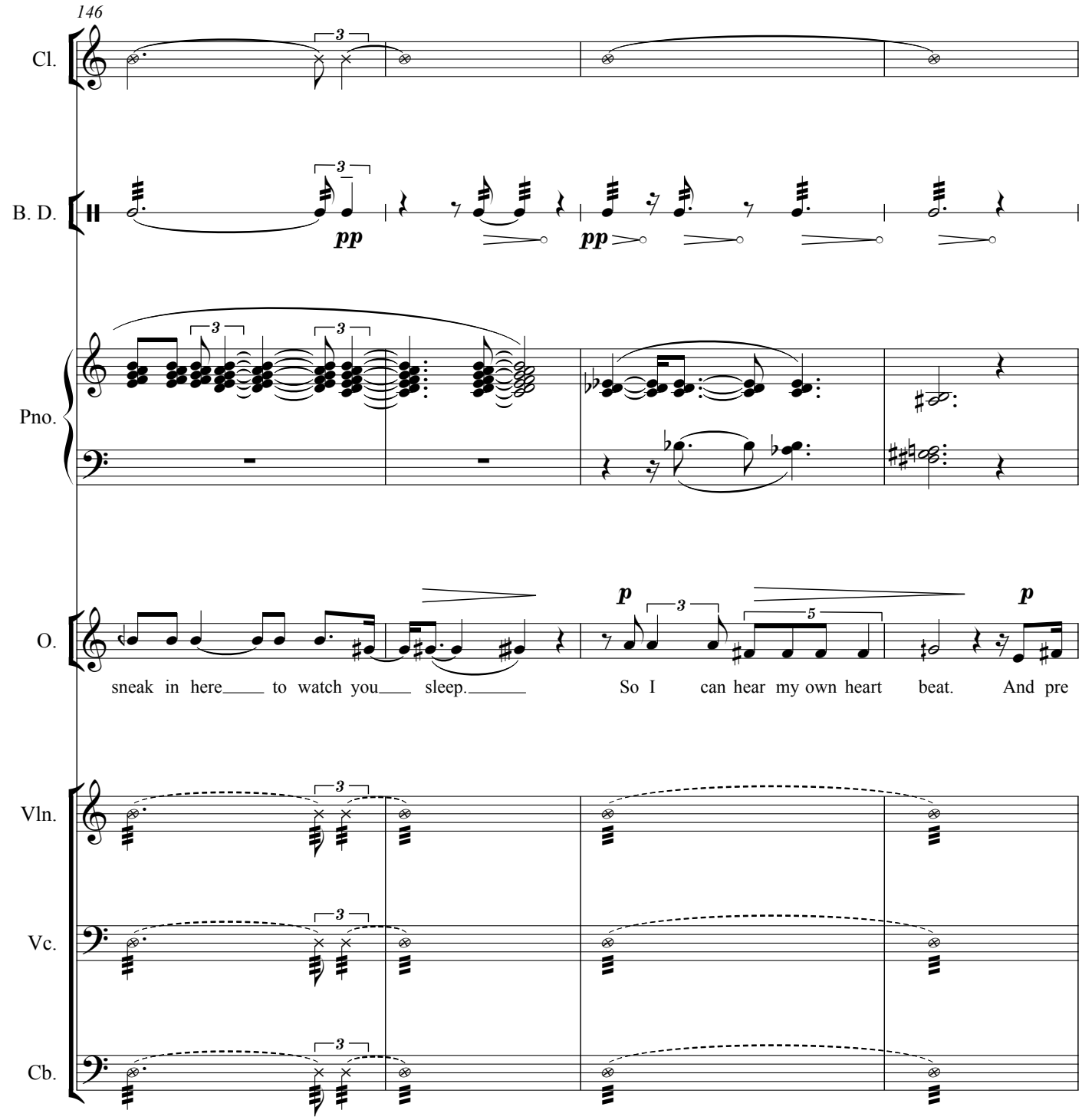
ff fff

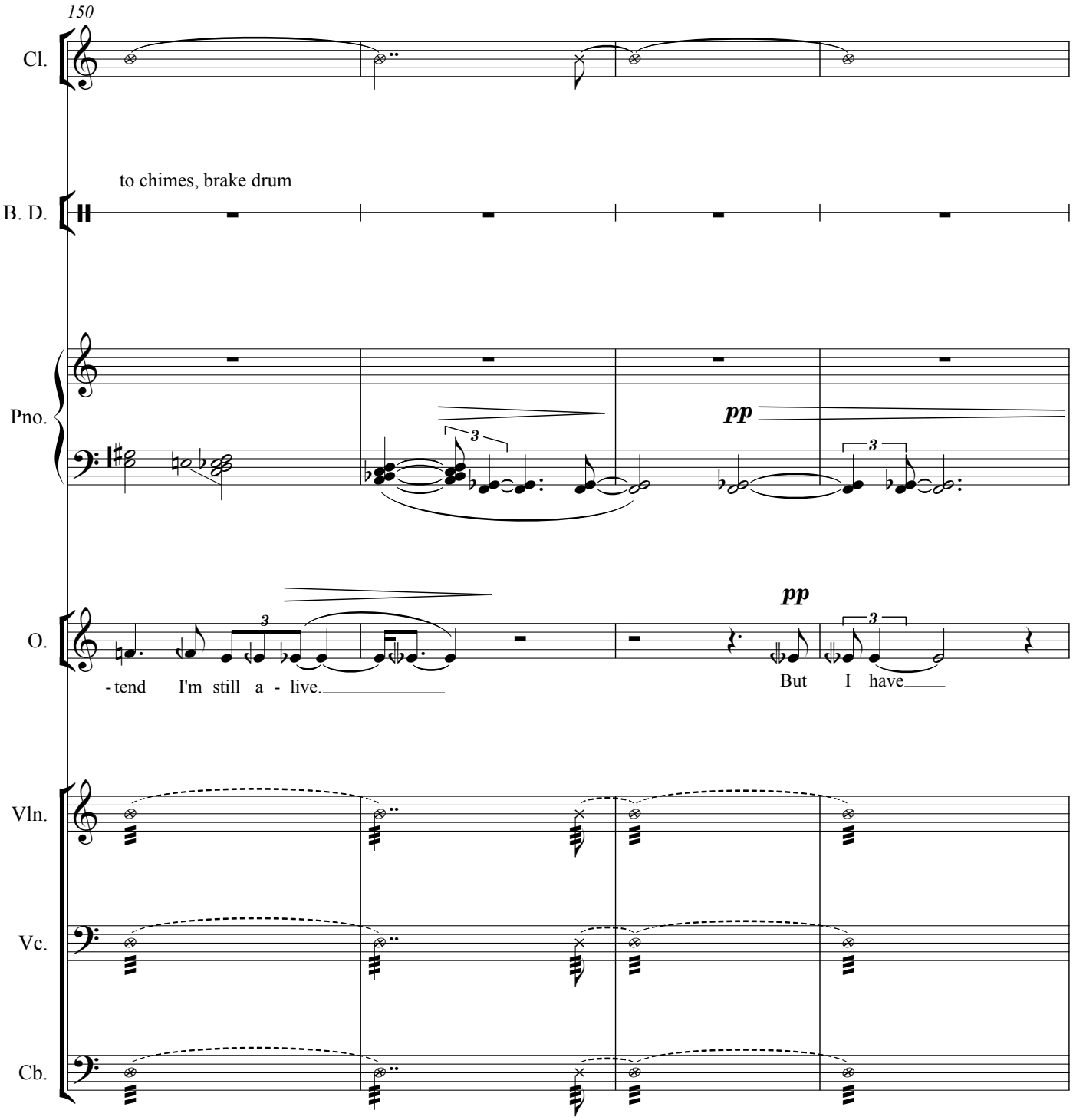
Cb.

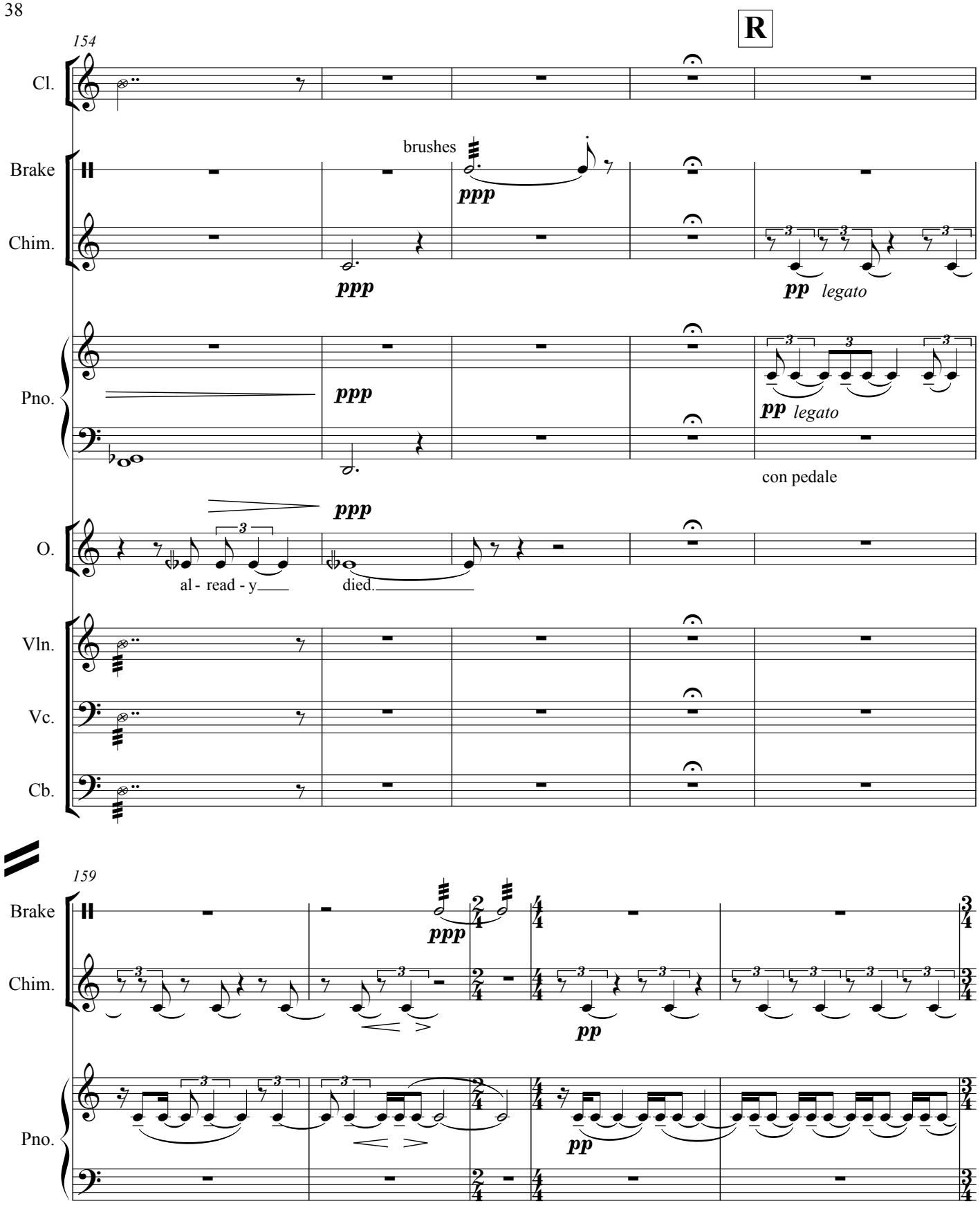
ff fff

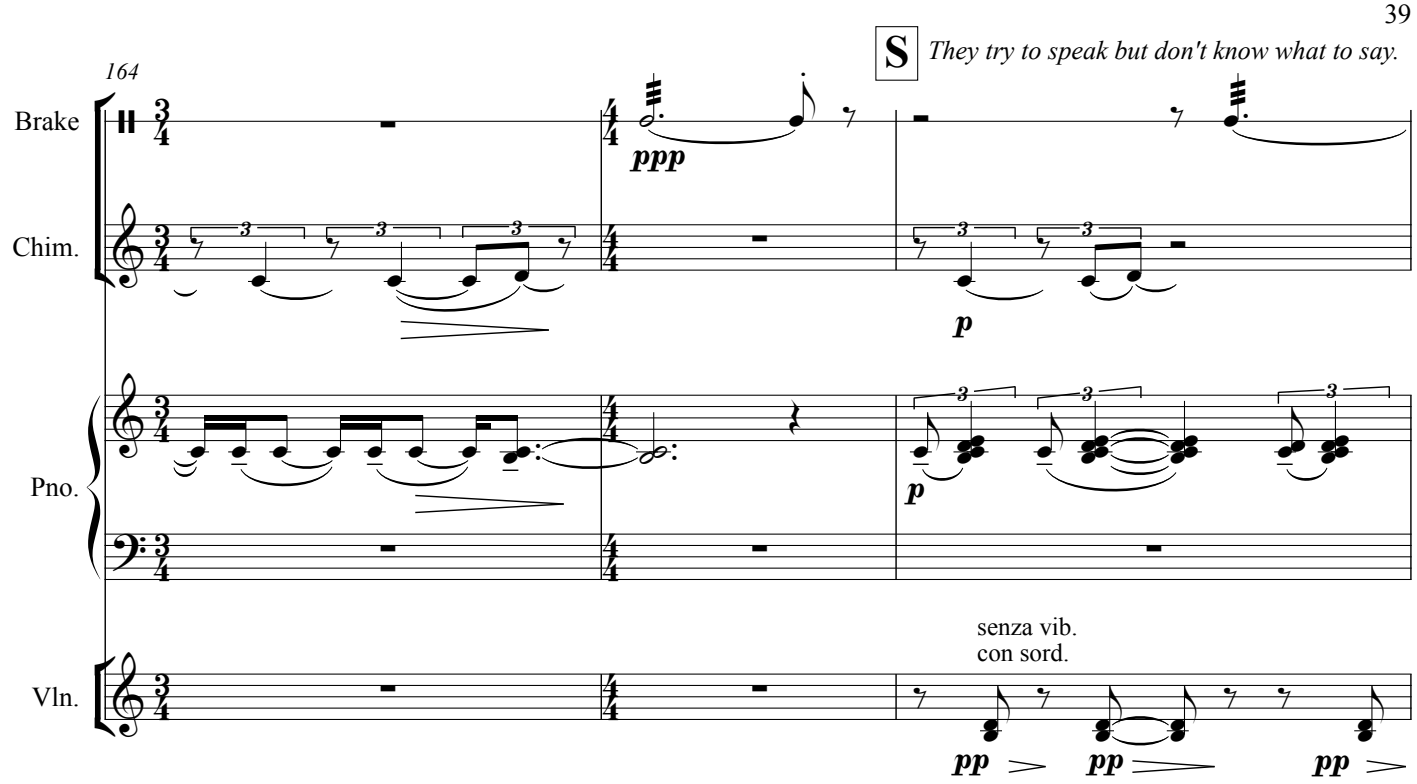

136
P
a tempo ♩ = 88
Cl.
Brake
yarn mallets
B. D.
solo
Cb.
mf
f
ff
139
blow air, no pitch
pp
mp
mf
Vln.
mute strings,
pitchless bowing
Vc.
ord.
sul tasto

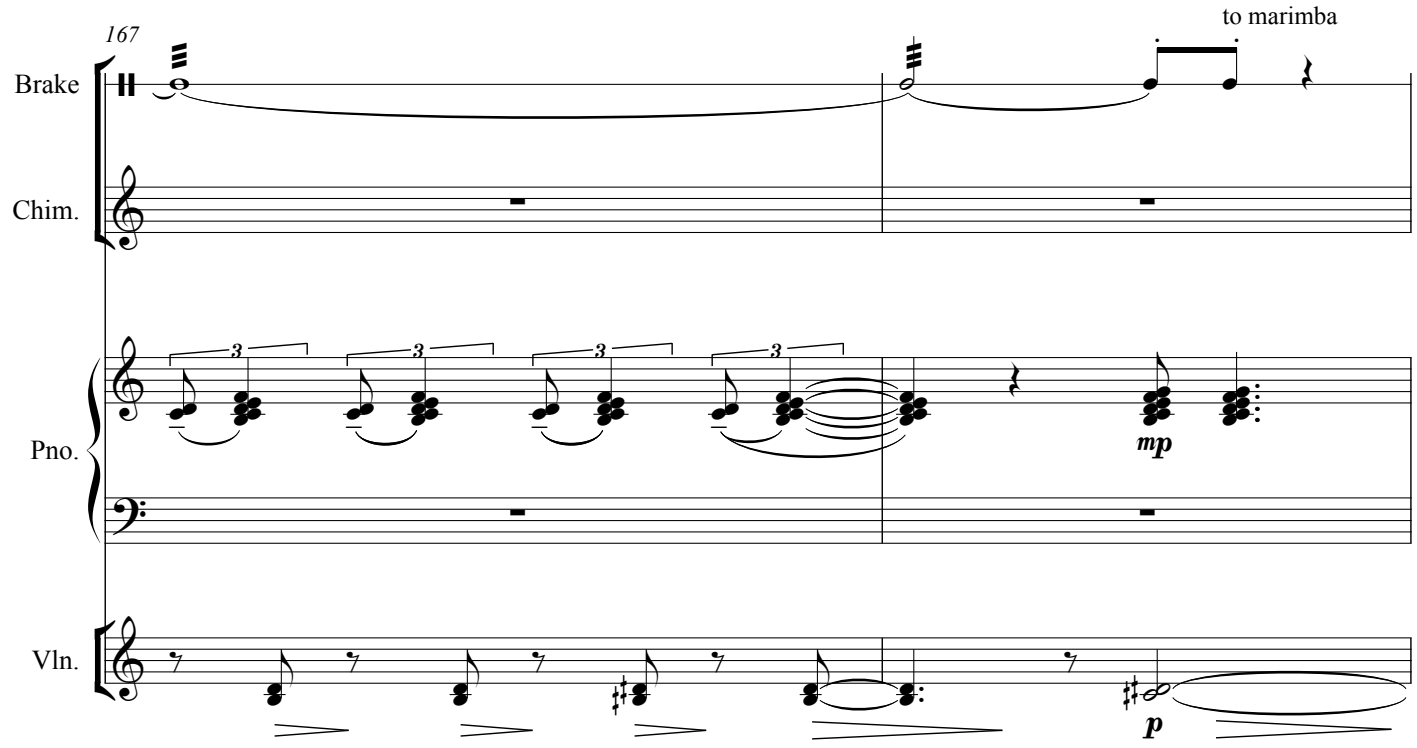

142
molto rit.
Q
Slower ♩. = 60
Cl.
B. D.
soft beaters
ppp
Pno.
p legato
con pedale
O.
p
mp
How can I?
Ev - ery night,
I
A.
p
Be - lieve in life, Ok - sa - na.
Vln.
Vc.
Cb.
pp

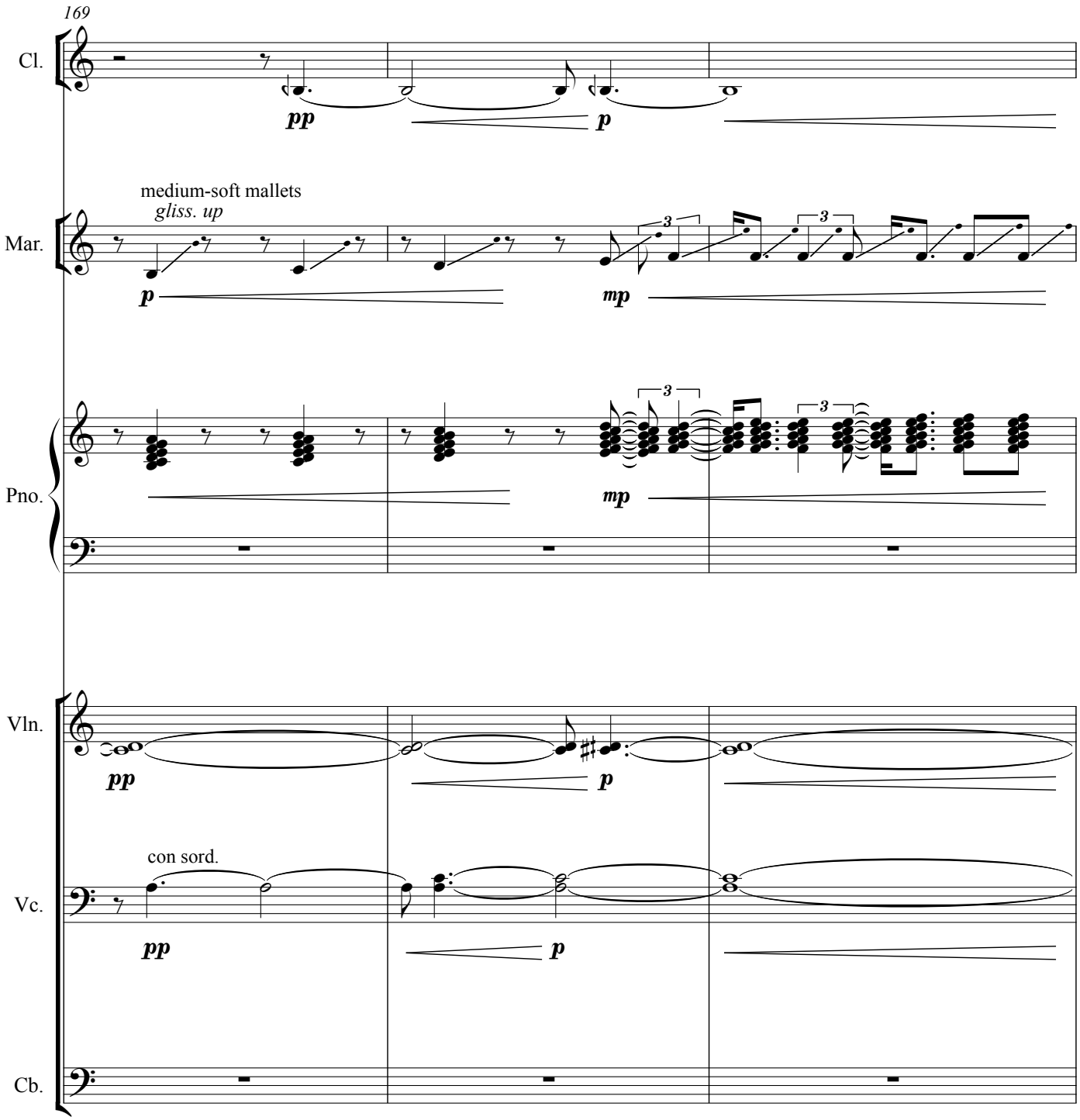

146
Cl.
B. D.
pp
pp
Pno.
O.
p
p
sneak in here to watch you sleep.
So I can hear my own heart beat. And pre
Vln.
Vc.
Cb.

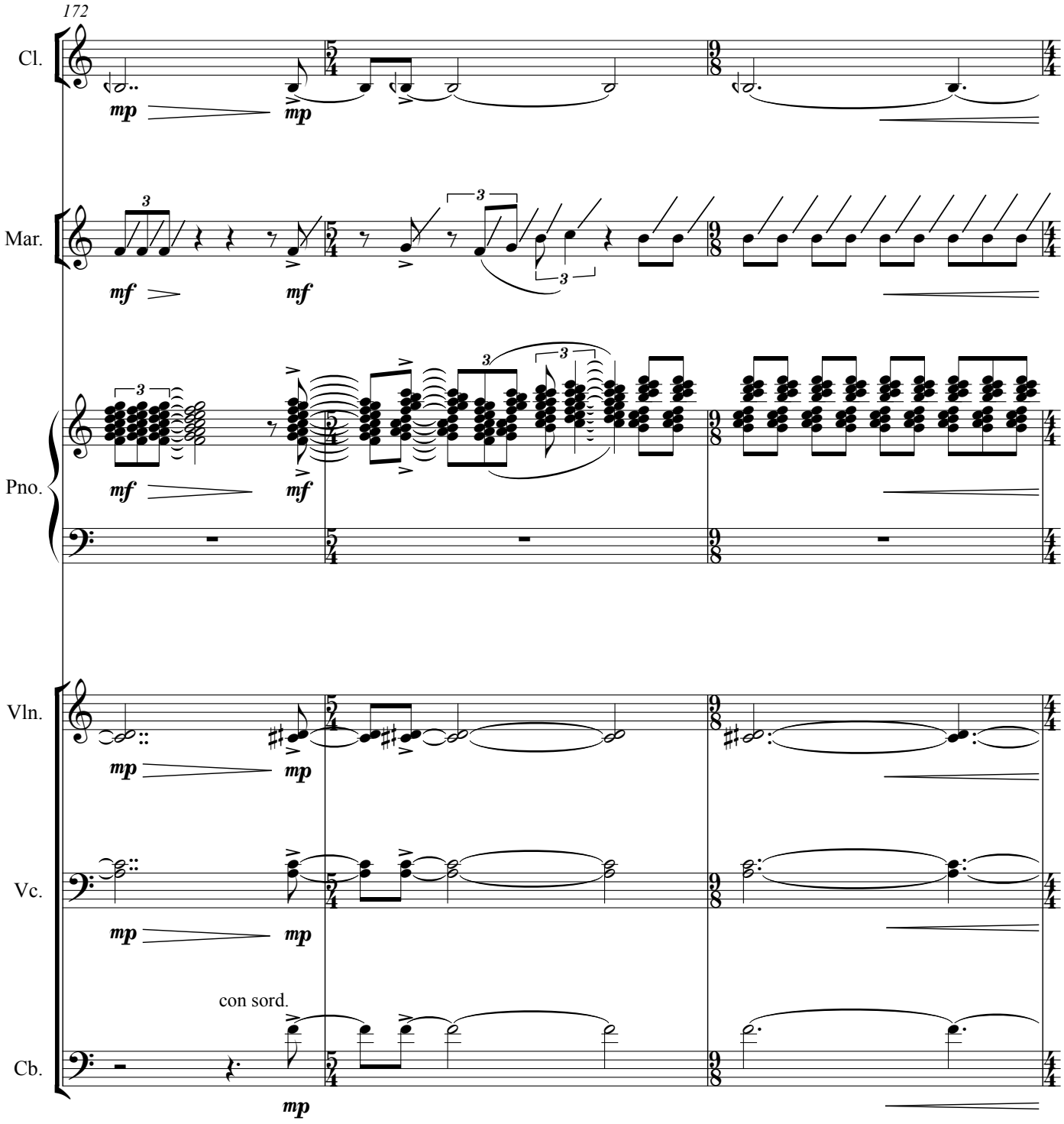

150
Cl.
to chimes, brake drum
B. D.
Pno.
pp
O.
pp
-tend I'm still a - live.
But I have
Vln.
Vc.
Cb.

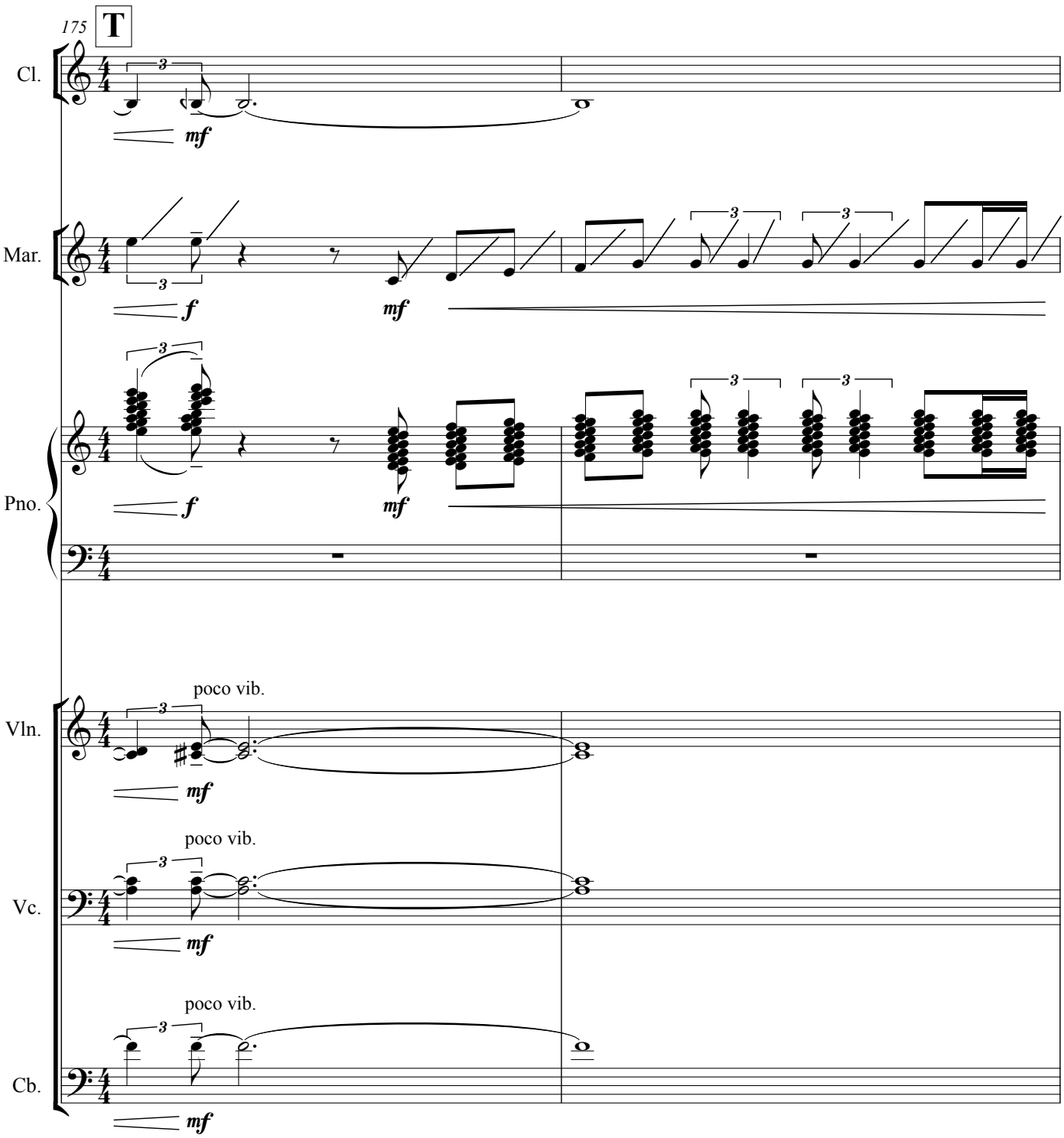

R
154
Cl.
Brake
brushes
ppp
Chim.
ppp
pp legato
Pno.
ppp
pp legato
con pedale
O.
ppp
al - read - y
died.
Vln.
Vc.
Cb.
159
Brake
ppp
Chim.
pp
Pno.
pp

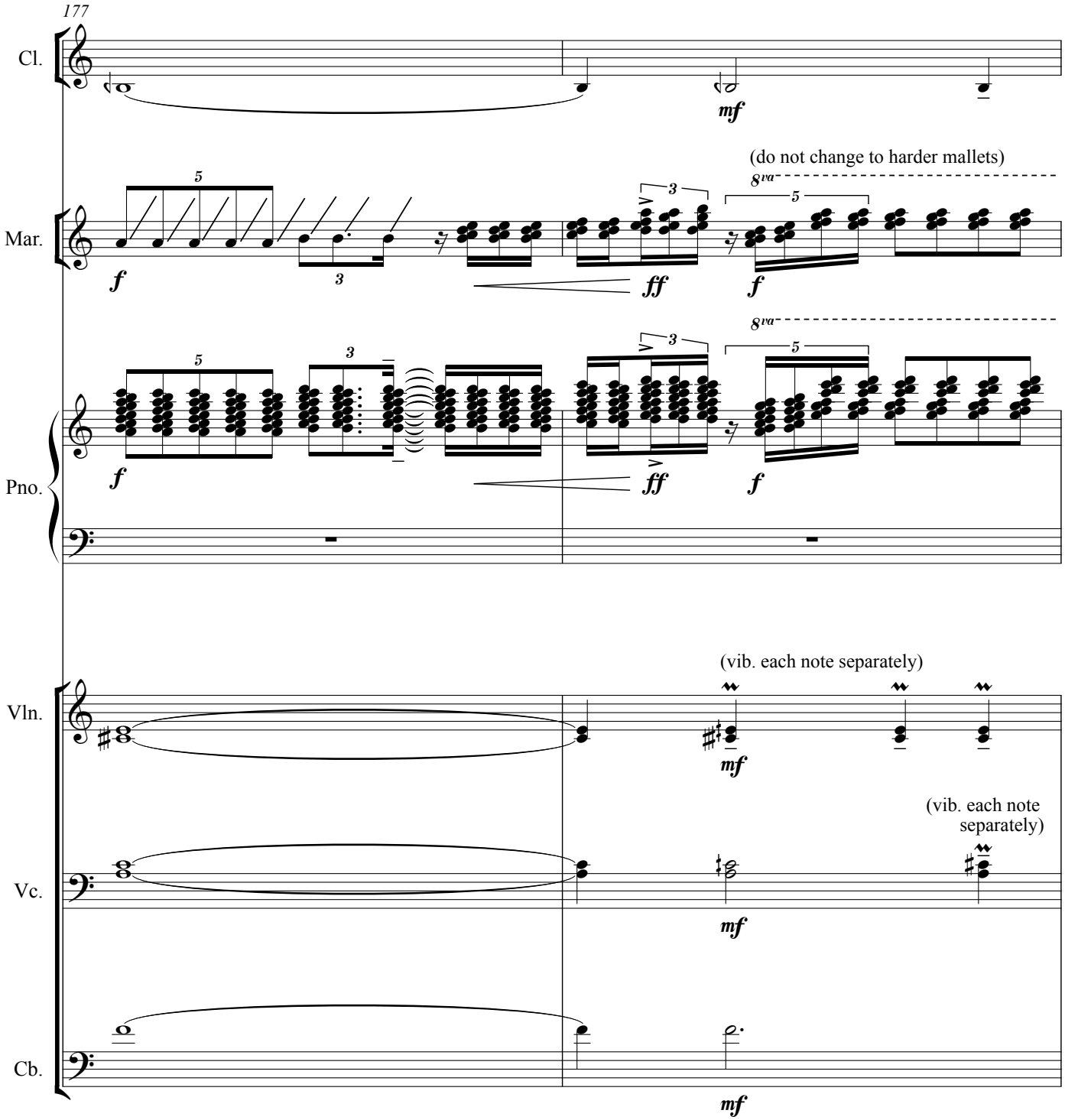

S
They try to speak but don't know what to say.
164
Brake
Chim.
Pno.
Vln.
ppp
p
p
senza vib.
con sord.
pp
pp
pp

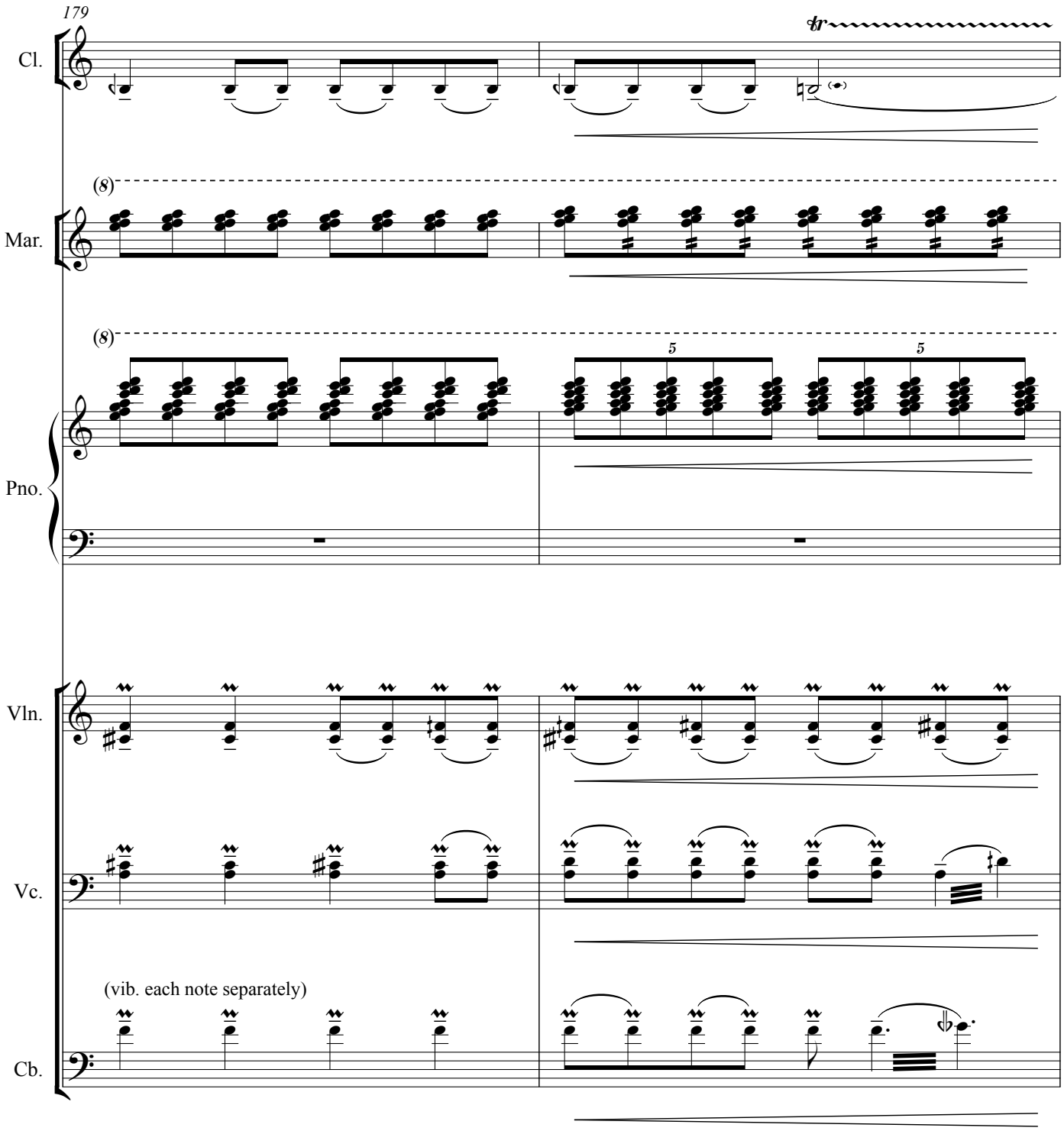

167
to marimba
Brake
Chim.
Pno.
Vln.
mp
p

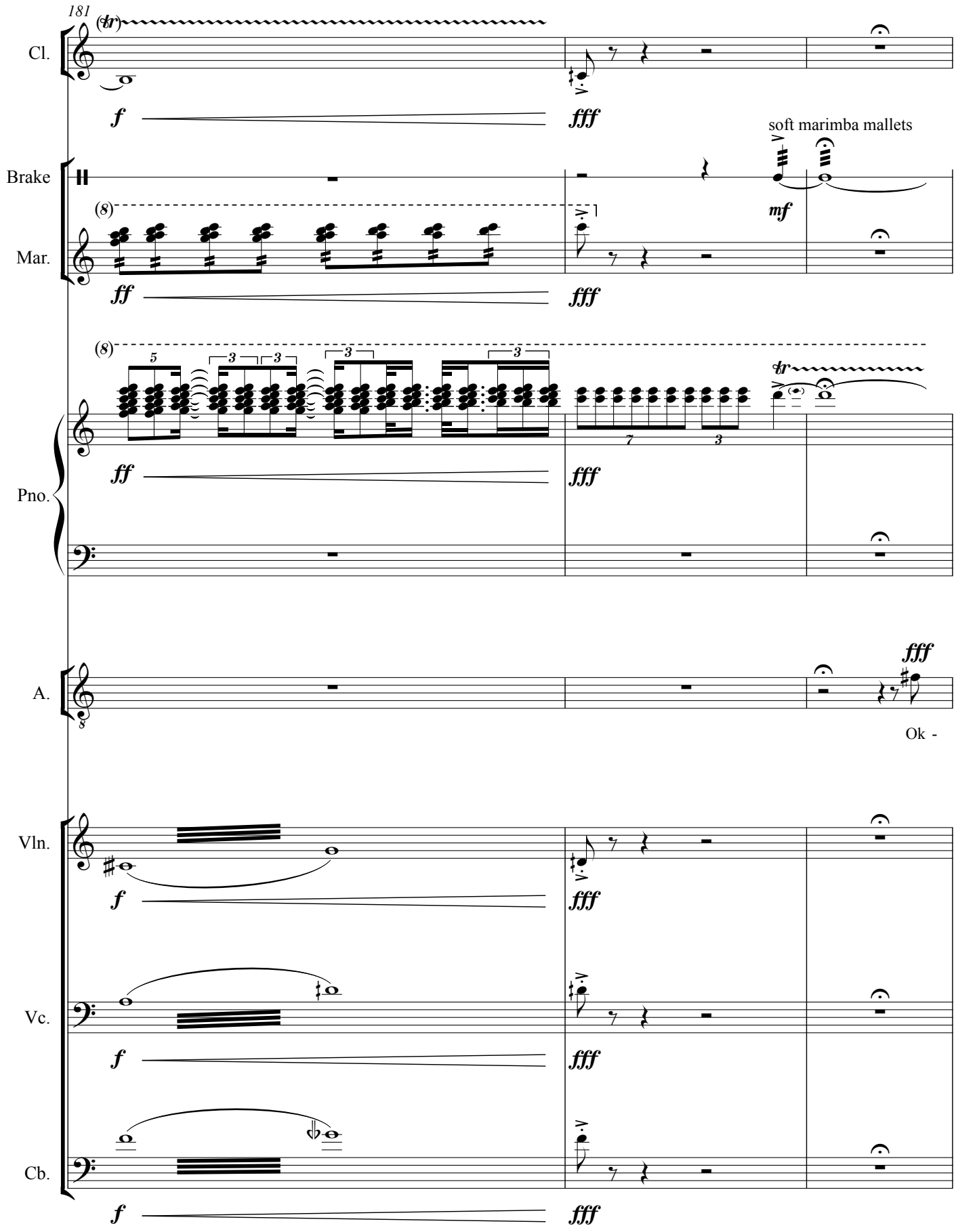

169
Cl.
pp
p
medium-soft mallets
gliss. up
Mar.
p
mp
Pno.
mp
Vln.
pp
p
con sord.
Vc.
pp
p
Cb.

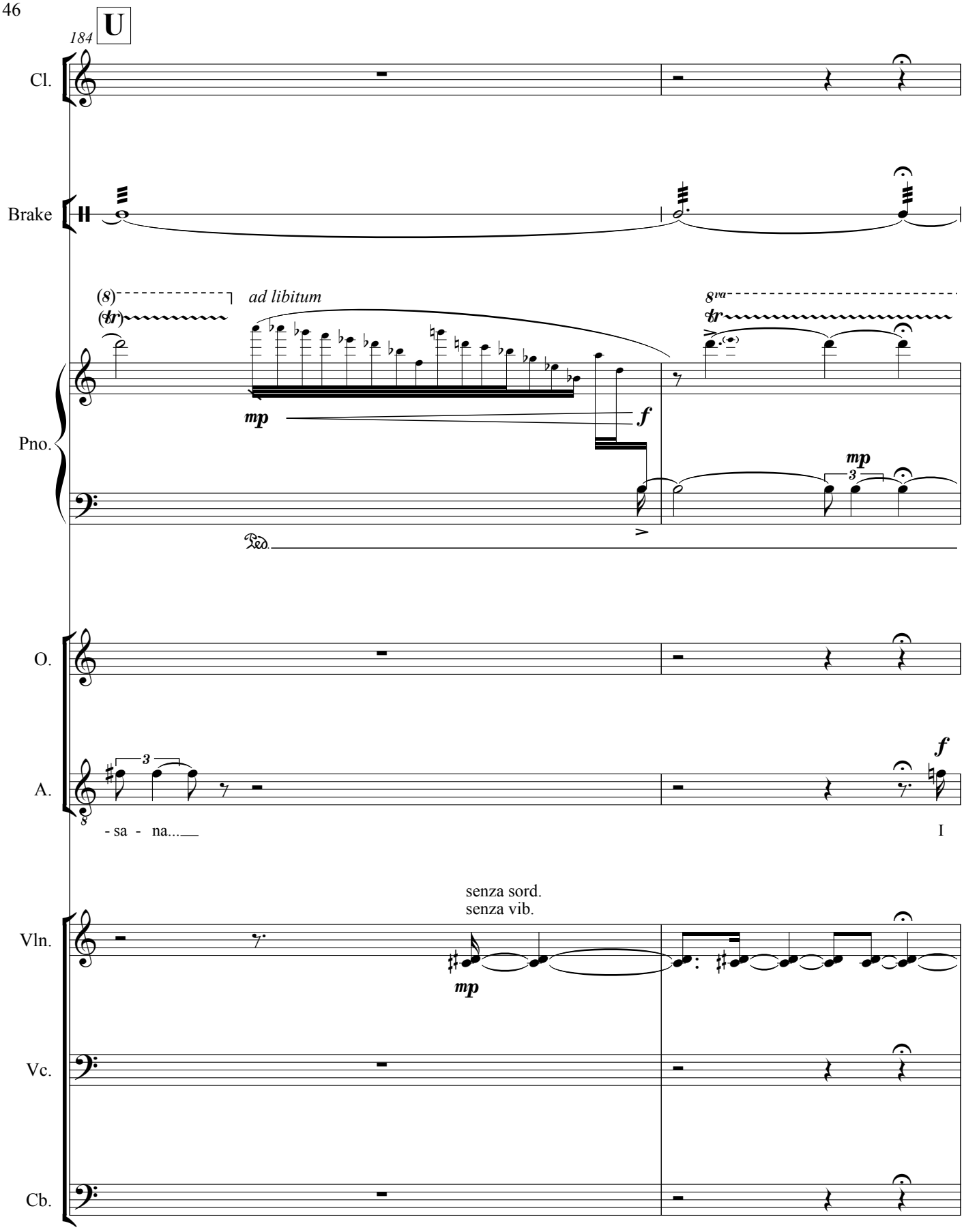

172
Cl.
Mar.
Pno.
Vln.
Vc.
Cb.
con sord.

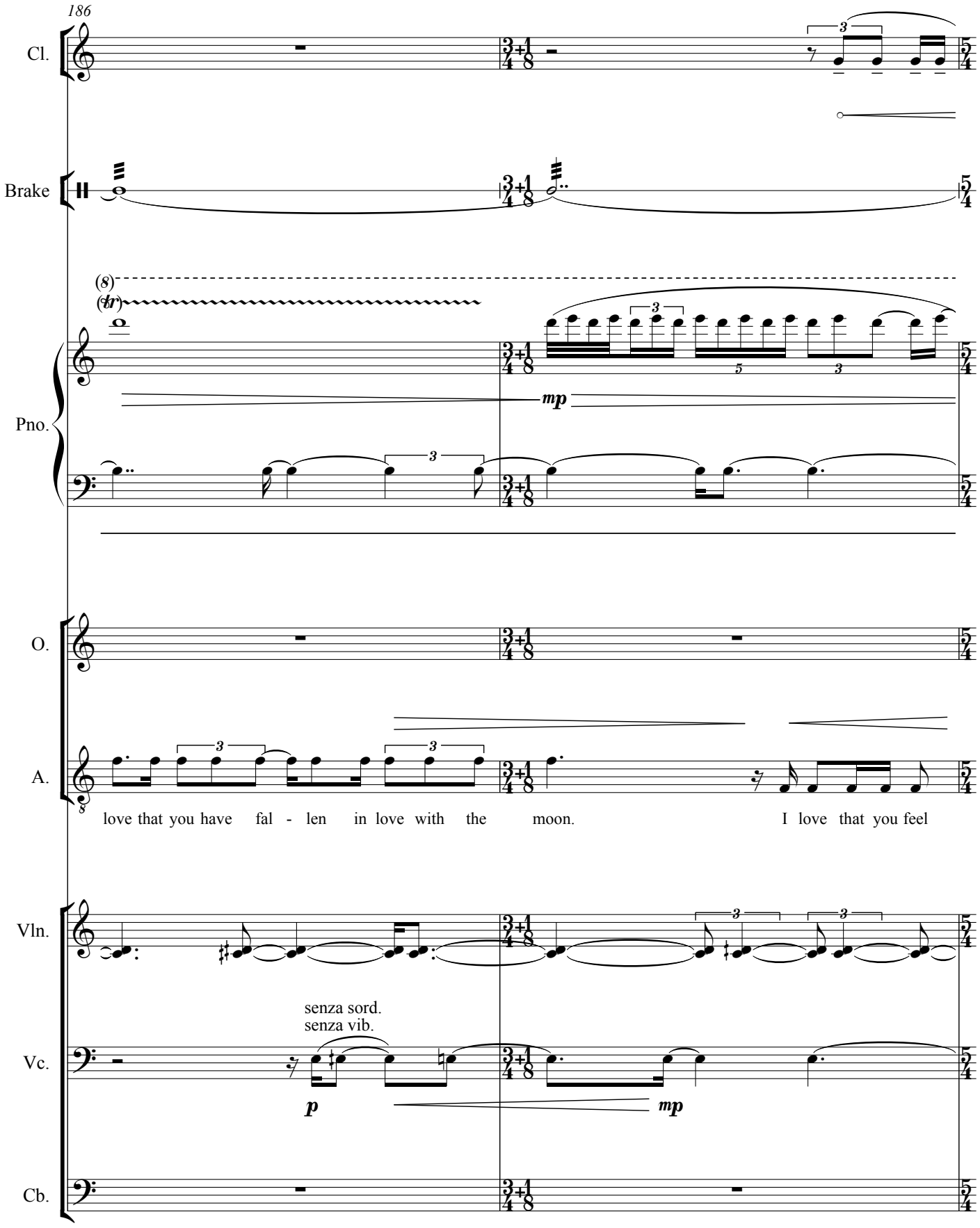

175
T
Cl.
mf
Mar.
f
mf
Pno.
f
mf
poco vib.
Vln.
mf
poco vib.
Vc.
mf
poco vib.
Cb.
mf

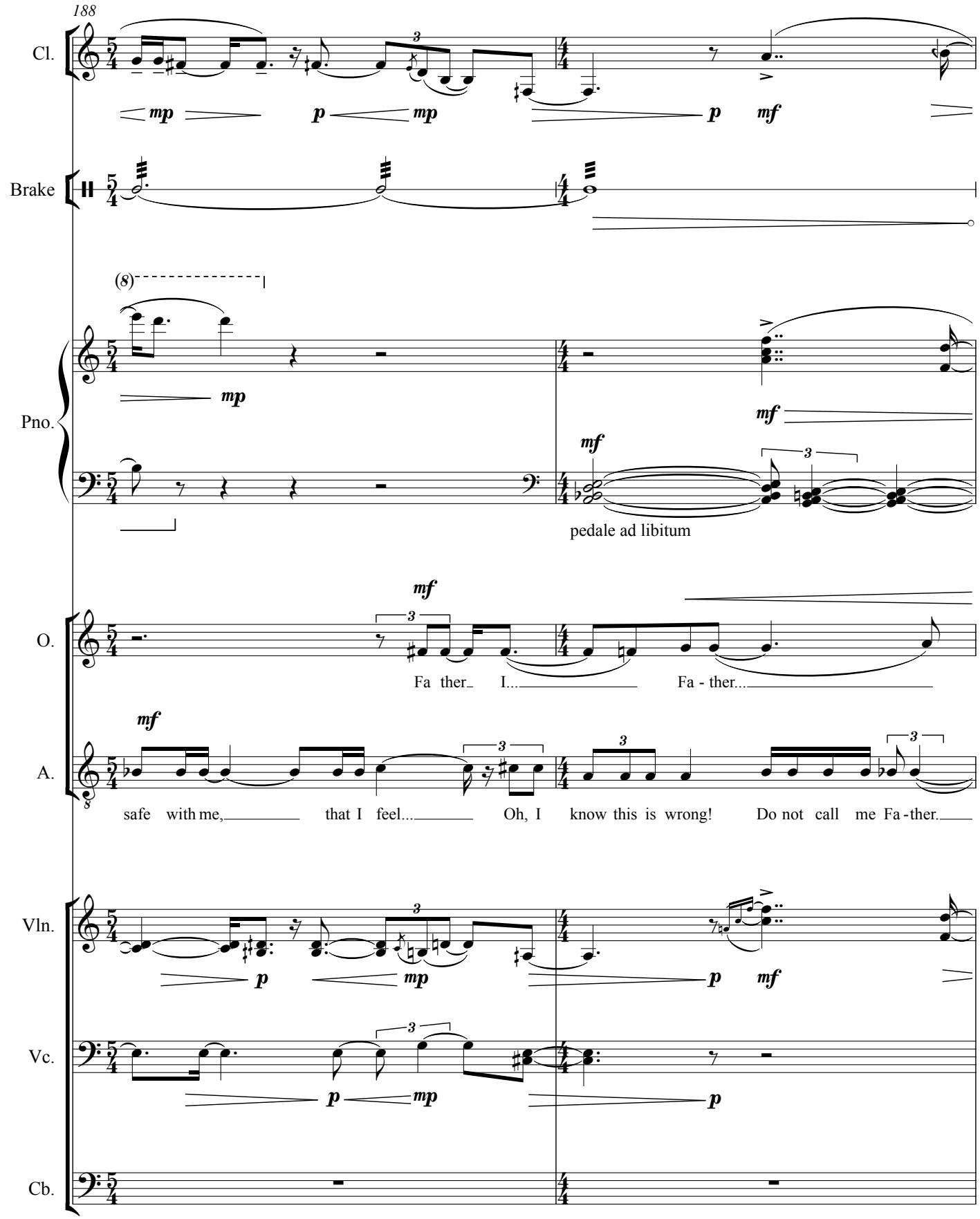

177
Cl.
mf
(do not change to harder mallets)
Mar.
8va
f
ff
f
Pno.
(vib. each note separately)
Vln.
mf
(vib. each note separately)
Vc.
mf
Cb.
mf

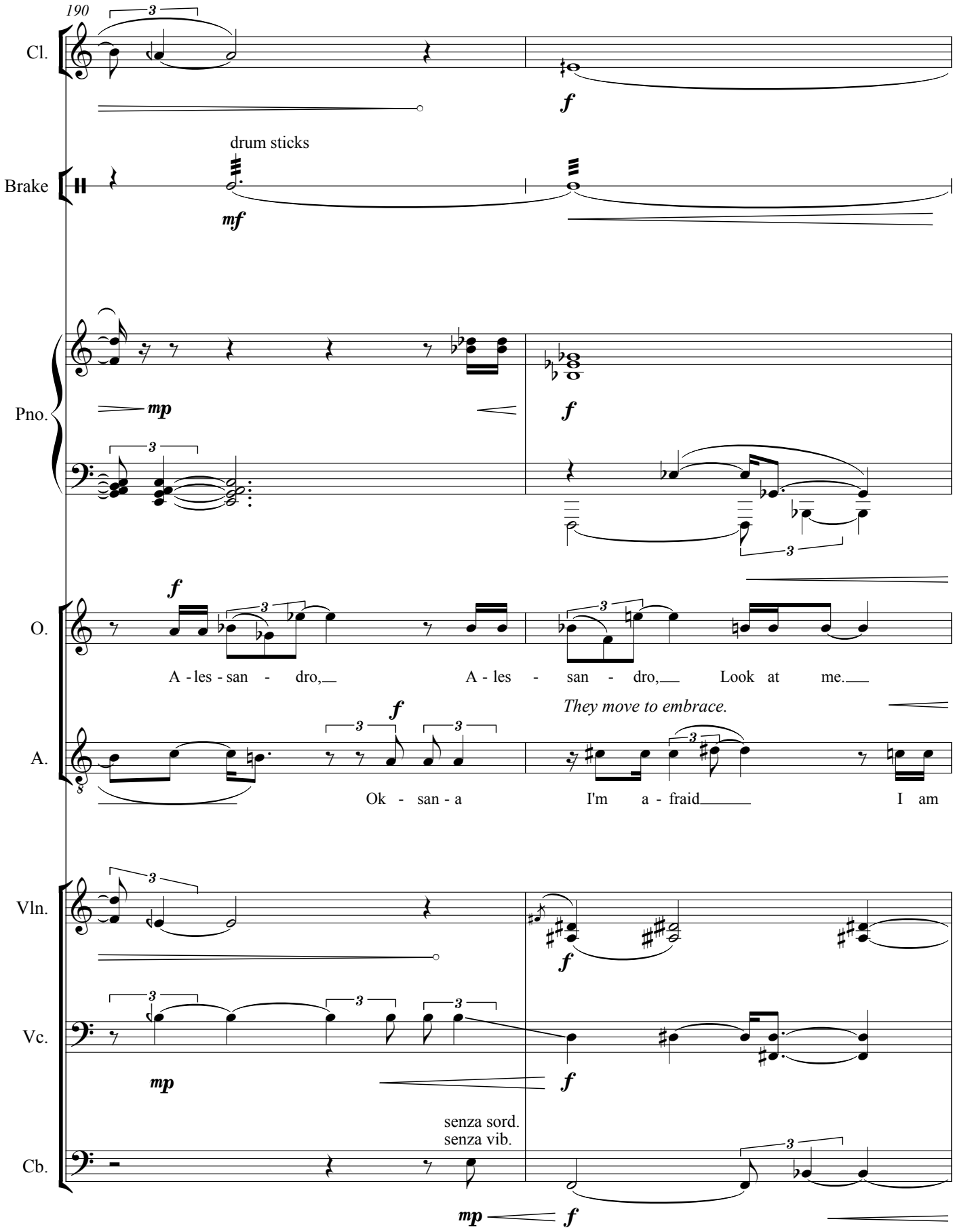

179
Cl.
tr
(8)
Mar.
(8)
5
5
Pno.
Vln.
Vc.
(vib. each note separately)
Cb.

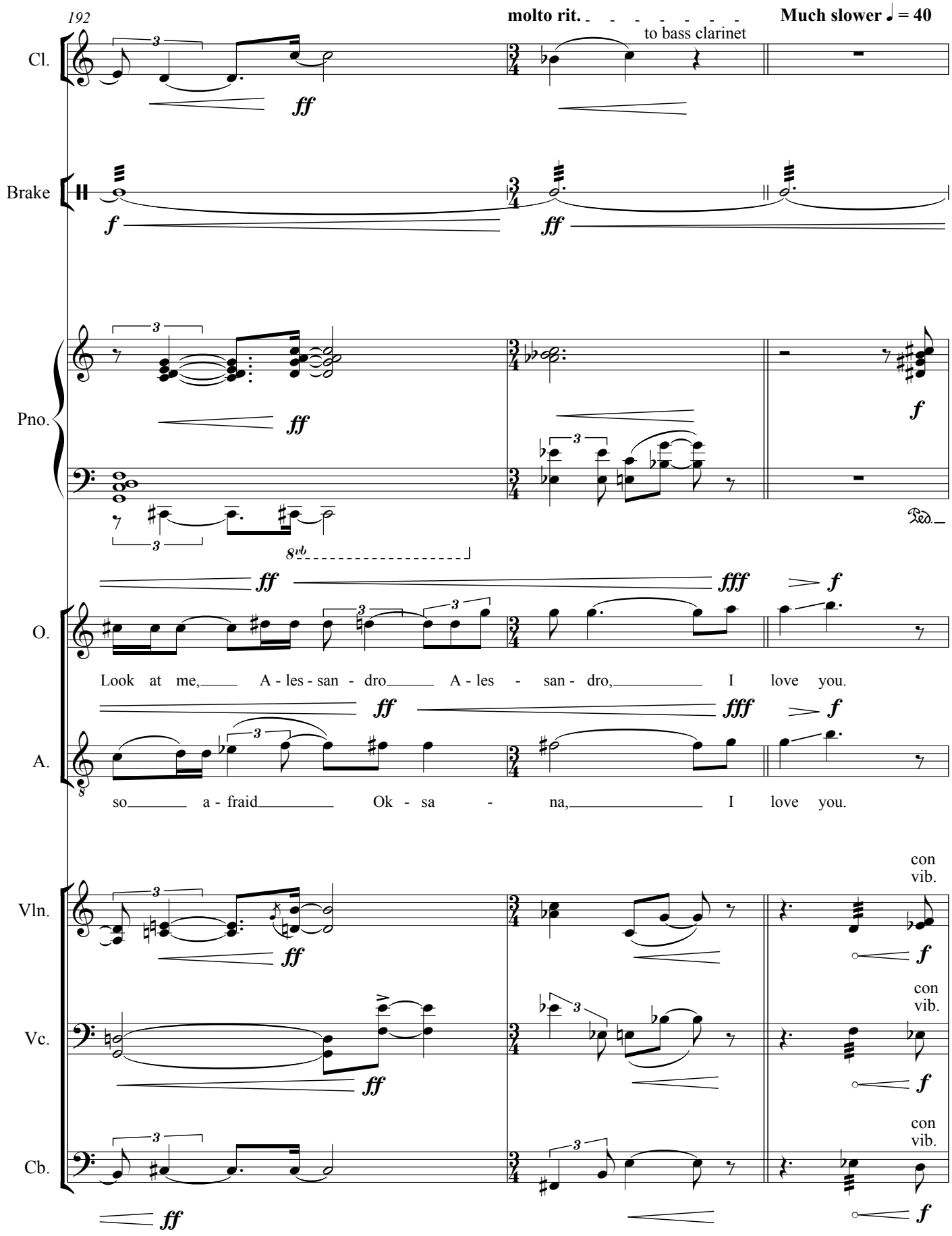

181
Cl.
Brake
Mar.
Pno.
A.
Vln.
Vc.
Cb.
soft marimba mallets
Ok -

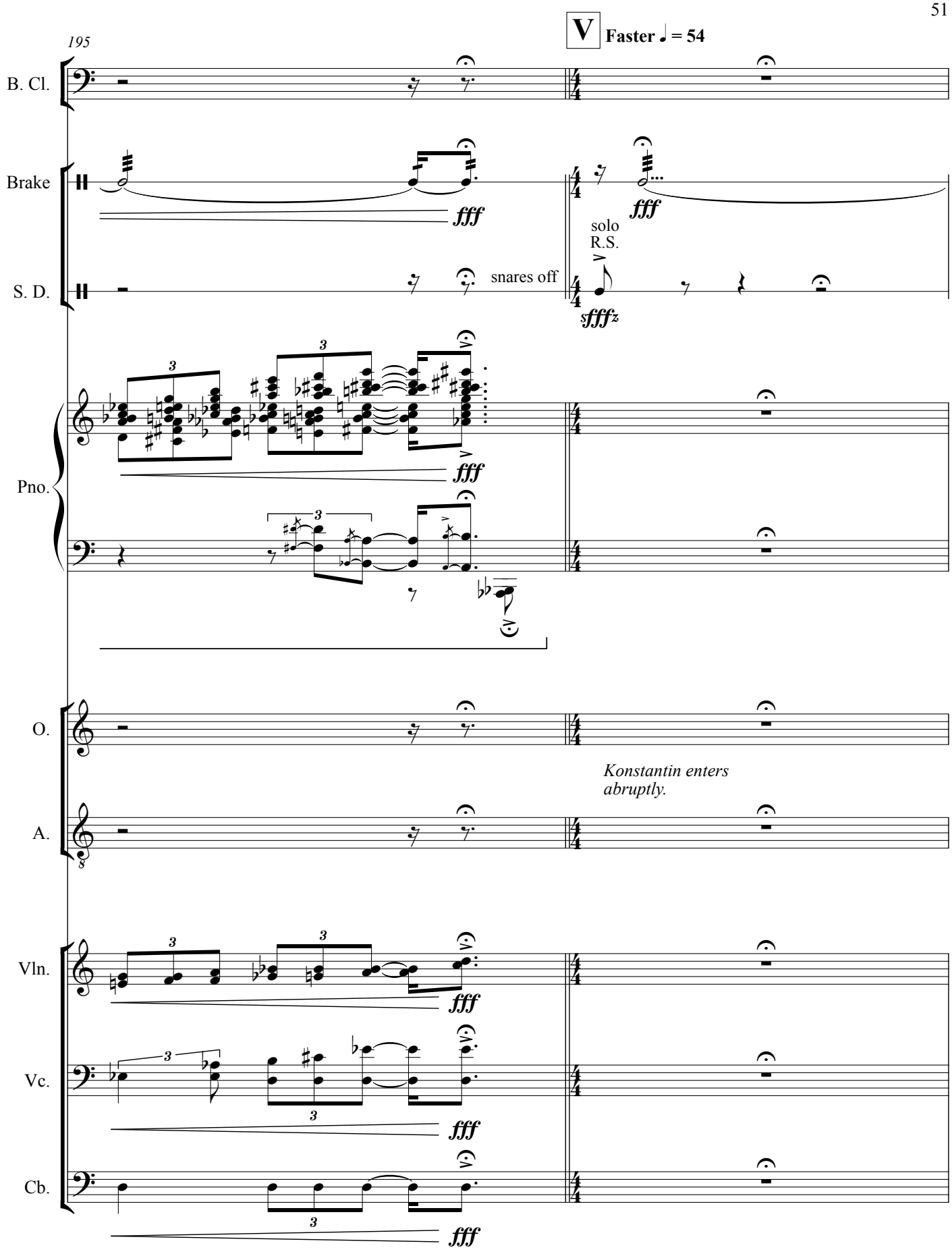

184
U
Cl.
Brake
(8)
(tr)
ad libitum
mp
f
8va
tr
mp
3
Pno.
Ped.
O.
A.
3
8
- sa - na...
f
I
senza sord.
senza vib.
Vln.
mp
Vc.
Cb.

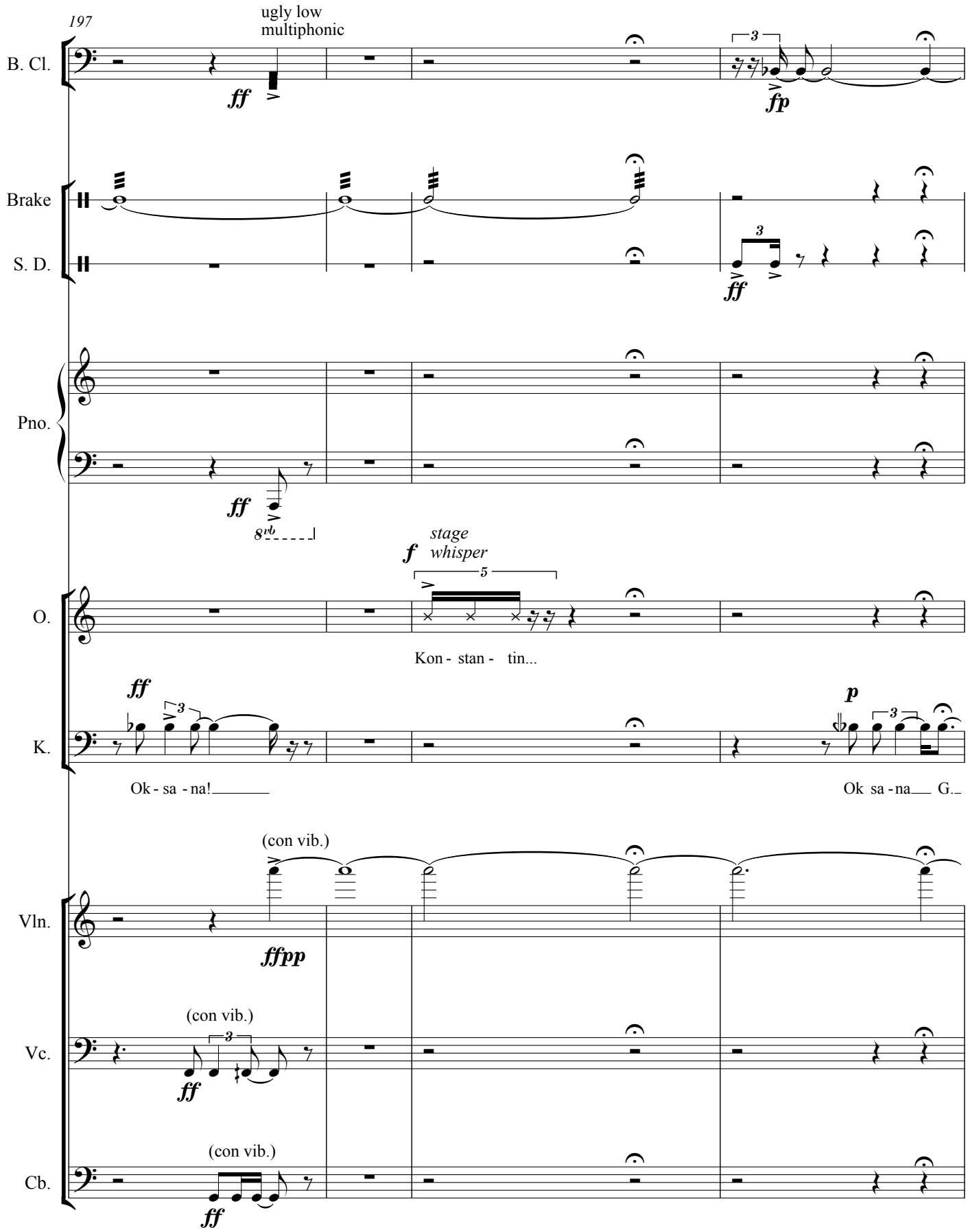

186
Cl.
Brake
(8)
(tr)
Pno.
mp
O.
A.
love that you have fal - len in love with the moon. I love that you feel
Vln.
senza sord.
senza vib.
Vc.
p
mp
Cb.

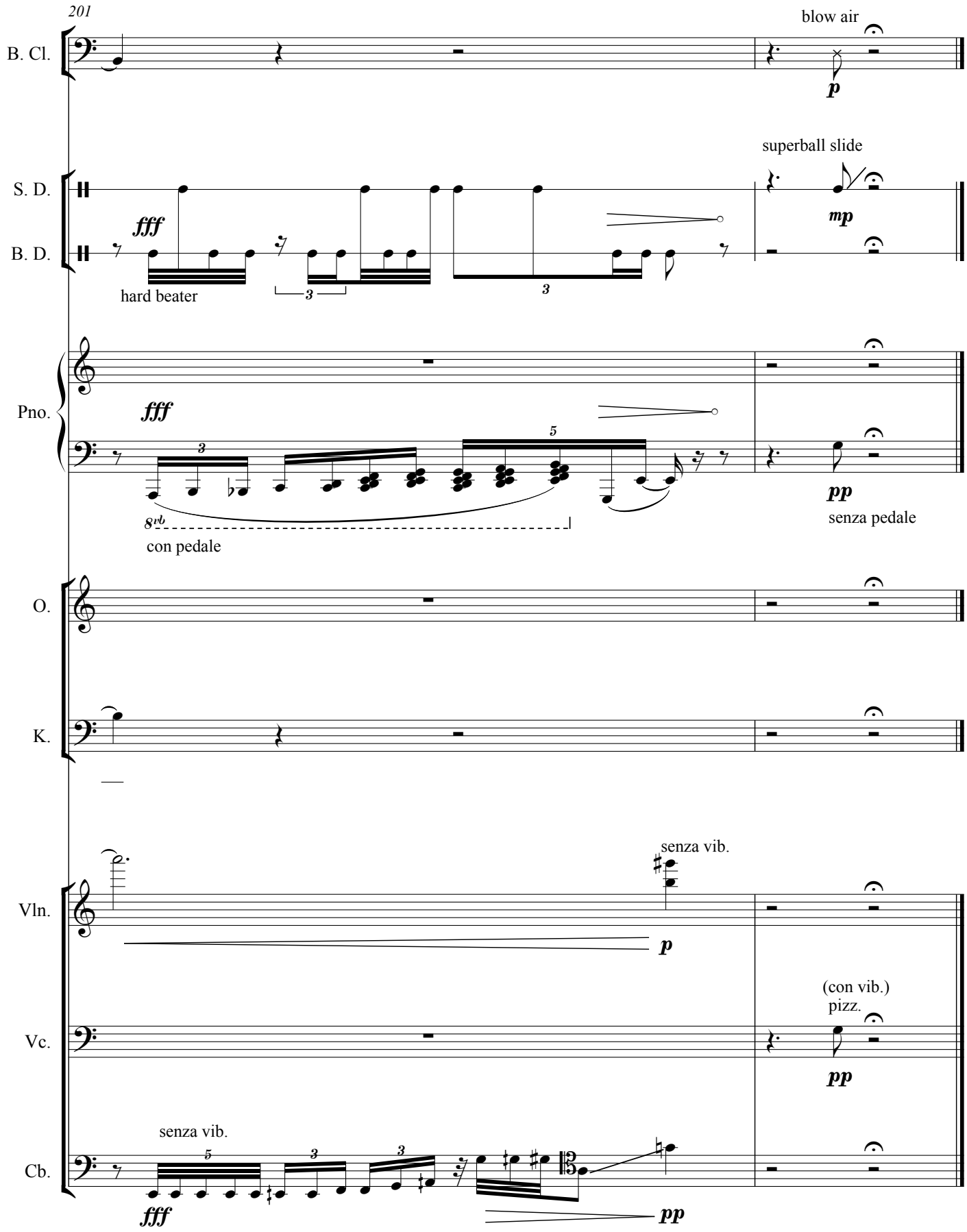

188
Cl.
Brake
Pno.
pedale ad libitum
O.
Fa ther I... Fa - ther...
A.
safe with me, that I feel... Oh, I know this is wrong! Do not call me Fa - ther.
Vln.
Vc.
Cb.


190
Cl.
f
drum sticks
Brake
mf
Pno.
mp
f
O.
f
A - les - san - dro,
A - les - san - dro,
Look at me.
A.
f
They move to embrace.
Ok - san - a
I'm a - fraid
I am
Vln.
f
Vc.
mp
f
senza sord.
senza vib.
Cb.
mp
f


192
molto rit.
Much slower ♩ = 40
to bass clarinet
Cl.
Brake
Pno.
O.
A.
Vln.
Vc.
Cb.
Look at me, A - les - san - dro A - les - san - dro, I love you.
so a - fraid Ok - sa - na, I love you.
con vib.
con vib.
con vib.


195
V
Faster ♩ = 54
B. Cl.
Brake
fff
fff
solo
R.S.
S. D.
snares off
sfffz
Pno.
fff
O.
Konstantin enters
abruptly.
A.
Vln.
fff
Vc.
fff
Cb.
fff


197
ugly low
multiphonic
B. Cl.
ff
fp
Brake
S. D.
ff
Pno.
ff
8vb
f
stage
whisper
O.
Kon - stan - tin...
ff
K.
p
Ok - sa - na!
Ok sa - na G.
(con vib.)
Vln.
ffpp
(con vib.)
Vc.
ff
(con vib.)
Cb.
ff


201
B. Cl.
blow air
p
S. D.
B. D.
fff
hard beater
superball slide
mp
Pno.
fff
8vb
con pedale
pp
senza pedale
O.
K.
Vln.
senza vib.
p
Vc.
(con vib.)
pizz.
pp
Cb.
senza vib.
fff
pp