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Russell Mathew Reed

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SCENES FROM IMAGINARY OPERAS

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SCENES FROM IMAGINARY OPERAS

by

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Treatise

Presented to the Faculty of the Graduate School of

the University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

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For my mother,
and for Sasha.

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SCENES FROM IMAGINARY OPERAS

Publication No. _____

Russell Mathew Reed, D.M.A
The University of Texas at Austin, 2005

Supervisor: Dan Welcher

Scenes From Imaginary Operas is a large concert work comprised of four scenes scored for a variety of ensembles and voices. The theme of this work is transformation embodied in the persona of the central character, Espantine. Loosely based on the idea of disappearance and duality developed by E.T.A Hoffmann in Lebens-Ansichten des Katers Murr Nebst Fragmentarischer Biographie des Kapellmeister Johannes Kreisler (1820-1821), Espantine, a noted performer, mysteriously disappears; her friends later discover poems scattered throughout her abandoned apartment and realize that she has led a secret, mystical life centered around her ideas of love and its relationship to our perceived reality.

The first scene introduces Espantine, tells the story of her disappearance and the discovery of the poems. The poems “Evidences of the Kisses” and “Note found on the Bed” expose her thoughts about The Kisses— a name she gives to her general idea of mystical love. “Song of the Sky-Children” sets up the idea of the collapse of the horizon or the blending of the sky and the earth—another concept of mystical love investigated by Espantine. The second scene describes Espantine before her disappearance. Her stage name was Moancia Snow, and this scene presents her triumphant return to the stage after surviving a suicide attempt. The third scene presents a nameless post-operative transsexual, who may or may not be Espantine. The purpose of this scene, in terms of the large-scale structure, is to draw the dramatic tension toward the darker side of transformation—mutation, loss of identity, manipulation, death. The political tone of the dialogue creates tension and distance between the ideas of transformation, or transfiguration, and the limitless self-protective stagnation that power craves. The final scene presents Espantine as a saint/deity who returns to our reality to proclaim her love *trompe l’oeil* and announce the arrival of the magic pillow. Love *trompe l’oeil* refers to an imagined reality, or idea of love, that is drawn over, or grafted onto, perceived reality. The magic pillow is the

transport to this new reality.

Table of Contents

SCENE I	.	.	.	.	.	.	.	.	.	.	1
SCENE II	.	.	.	.	.	.	.	.	.	.	64
SCENE III	.	.	.	.	.	.	.	.	.	.	98
SCENE IV	.	.	.	.	.	.	.	.	.	.	163
Commentary											
1. General Thoughts	.	.	.	.	.	.	.	.	.	.	207
2. Sources/Texts/Libretti	.	.	.	.	.	.	.	.	.	.	210
3. Scenes Detailed	.	.	.	.	.	.	.	.	.	.	211
4. A final note on E.T.A. Hoffman	.	.	.	.	.	.	.	.	.	.	223
5. The Text	.	.	.	.	.	.	.	.	.	.	224
Bibliography	.	.	.	.	.	.	.	.	.	.	234
Vita	.	.	.	.	.	.	.	.	.	.	235

SCENE I
ESPANTINE, THE DRAG QUEEN OF HEAVEN

Movement I:
Espantine is Disappeared & The Evidences of the Kisses

Movement II:
Note Found on the Bed & Song of the Sky-Children

SCENE II
WOW!

Movement I:
Moancia Snow, at-large: A Big Girl's Come Back Story

Movement II:
Aria: Moancia Snow Makes Future Plans

SCENE III
ORACULAR VAGINA TAKES HER PLACE AMONG
WORLD LEADERS

Movement I:
The Secretary of State of the United States of America

Movement II:
The Junior Senator from New York

SCENE IV
ESPANTINE, THE DRAG QUEEN OF HEAVEN II
Espantine's Love Trompe L'oeil & Magic Pillow is Here

GENERAL INSTRUMENTATION

Piccolo

2 flutes

2 Oboes

2 Clarinets in Bb

Bass Clarinet

Bassoon

Contrabassoon

2 Horns in F

2 Trumpets in C

2 Trombones

Percussion: 4 players

Xylophone	Snare	Medium Tam-Tam
Glockenspiel	Medium Bass Drum	Triangle (medium)
Tubular Bells	Large Bass Drum	Sleigh Bells
Gongs (E, F, Gb, Ab, Bb, C, D)	Tom-Toms (2)	Metal Wind Chimes
Crotales (E(5), Eb(5))	Temple Blocks (5)	
Celeste	Tambourine	Wind Machine
	Maracas (2)	Police Whistle

2 Pianos

Female and Male Speakers (Narrators/Actors)—Amplified

Soprano Solo

Female Chorus – Eight Voices in Pairs

Violin (9 in 3 parts)

Viola (3 in 1 part)

Violoncello (4 in 2 parts)

Double Bass (4 in 2 parts)

REGARDING PERFORMANCE

This work is a collection of four related scenes, which may be performed as a single work or as four separate pieces. When performed as a single work, it is important to minimize the delay between scenes in order to preserve the unity and intensity of the somewhat tenuous, or obscured, dramatic structure. It is obvious that some re-arrangement between scenes must be made; nevertheless one should make an effort to make this as seamless as possible. Furthermore, the use of the title “Scenes” is not meant to imply that the movements be staged. This piece is to be performed as a sort of oratorio or concert performance of an opera.

One will notice that the Speaker parts (as well as some of the sections for the chorus) have been written in rhythmic speech. While flexibility is always a necessity in any performance, these rhythms should be followed as closely as possible because they are an integral part of the musical structure and often serve as guideposts for the surrounding colors. These parts are the most challenging elements of this work, for they must come off the page with charisma and élan as they remain inextricably bound to it.

SCENE I

ESPANTINE, THE DRAG QUEEN OF HEAVEN

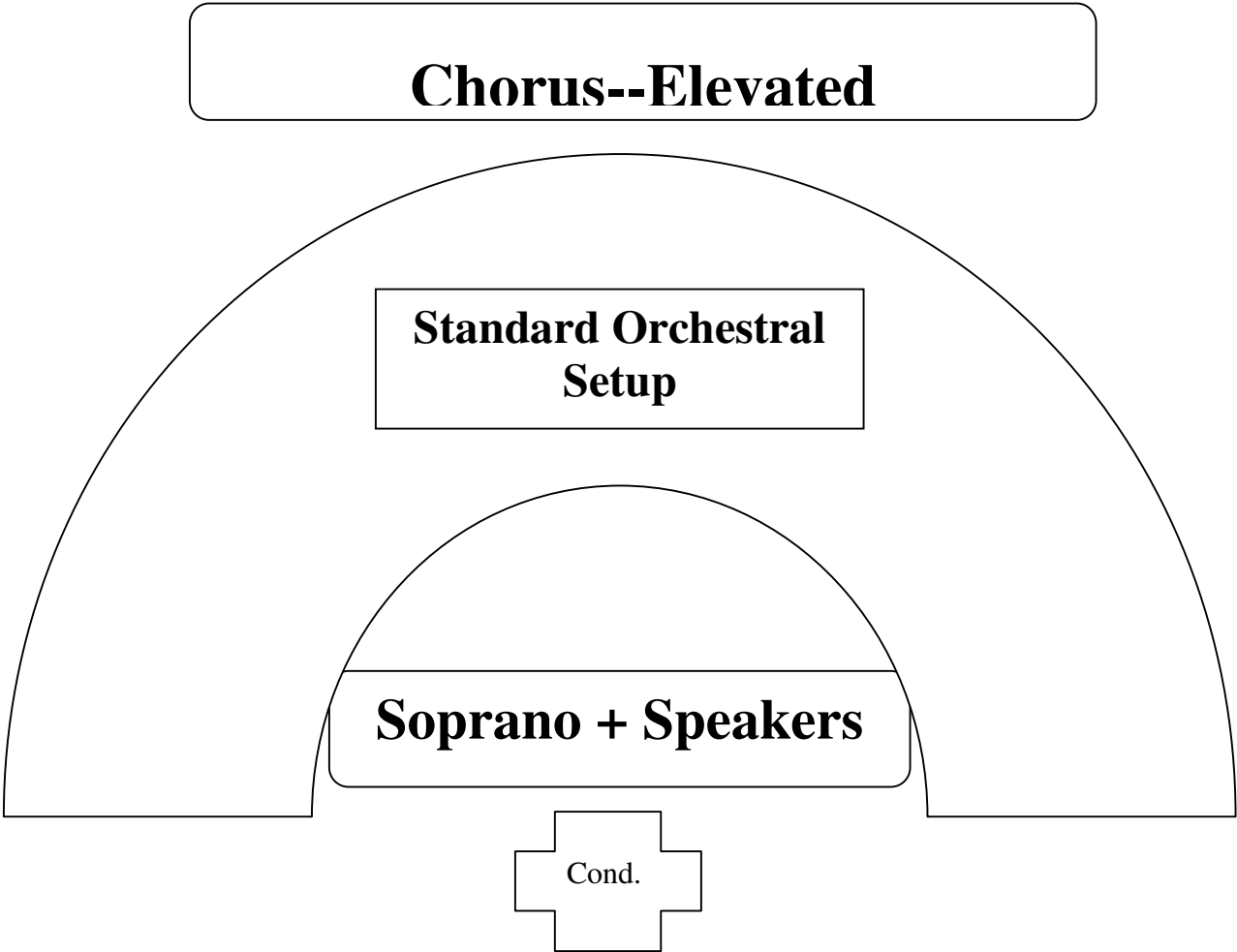
Full Orchestra And Voices—without Pianos:

Percussion I: Gongs, Celeste, Xylophone, Temple Blocks,
Medium Bass Drum

Percussion II: Glockenspiel, Medium Tam-Tam

Percussion III: Tubular Bells, Large Bass Drum, Snare, Triangle

Percussion IV: Wind Machine



Scene I Movement I

Espantine, the Drag Queen of Heaven

Transposed Score

Espantine Is Disappeared & The Evidences of the Kisses

Russell M Reed

Energetic, Soaring
♩. 140

Piccolo
Flute I
Flute II
Oboe I
Oboe II
Clarinet in Bb I
Clarinet in Bb II
Bass Clarinet
Bassoon
Contrabassoon
Horn in F I
Horn in F II
Trumpet in C I
Trumpet in C II
Trombone I
Trombone II
Percussion I (gong)
Percussion II (glockenspiel)
Percussion III (tubular bells)
Percussion IV (rattal machine)
Female Speaker
Male Speaker
Solo Soprano
Soprano I-IV
Soprano II-IV
Alto I-III
Alto III-IV
Violin I
Violin II
Violin III
Viola
Violoncello I
Violoncello II
Double Bass I
Double Bass II

Perc IV 5
 Fl 5
 M Fl 5
 Violin I 5
 Violin II 5
 Violin III 5
 Viola 5
 Voice I 5
 Voice II 5
 Double Bass I 5
 Double Bass II 5

//

Aggressive, Deliberate
Poco Meno Mosso

Flt. I
Flt. II
Pic.
Ob. I
Ob. II
Cl. I
Cl. II
B. Cl.
Bsn.
C. Bsn.
Hr. I
Hr. II
C. Tpt. I
C. Tpt. II
Tbn. I
Tbn. II
Perc. I
Perc. II
Perc. III
Perc. IV
F. Spk.
M. Spk.
Vln. I
Vln. II
Vln. III
Vla.
Vcl. I
Vcl. II
D. B. I
D. B. II

8

♩ ♩ Dolce $\text{♩} = 70$

Flc
Fl I
Fl II
Ob I
Ob II
Cl I
Cl II
B Cl
Ebn
C Bn

♩ ♩ Dolce

Hr I
Hr II
C Tpt I
C Tpt II
Tbn I
Tbn II
Perc I
Perc II
Perc III
Perc IV
F Spk
M Spk

♩ ♩ Dolce $\text{♩} = 70$

Vin I
Vin II
Vin III
Vla
Vo I
Vo II
D B I
D B II

fp
fp
fp
fp
fp
fp
p *dolce*
p *dolce*
p *dolce*
p *dolce*
sfz *p* *sulato* *punta d'arco*
sfz *p* *sulato* *punta d'arco*
sfz *p* *sulato* *punta d'arco*
sfz *p* *sulato* *punta d'arco*
sfz *p* *sulato* *punta d'arco*
sfz *p* *sulato* *punta d'arco*

//

[illegible]

[illegible]

Fl I

Fl II

Pic I

Obo I

Obo II

Cl I

Cl II

Bsn I

Bsn II

Hrn I

Hrn II

CTpt I

CTpt II

Tbn I

Tbn II

F Spt

M Spt

Solo

S I-II

S III-IV

A I-II

A III-IV

Vin I

Vin II

Vin III

Vla

Vo I

Vo II

D.B. I

D.B. II

98

99

the kiss - es the kiss - es the kiss - es the kiss - es

ff And the blur and

ff And the blur and

J.62-65

f

71

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

B. Cl.

B. Sn.

C. Sn.

Hr. I

Hr. II

C. Tpt. I

C. Tpt. II

Tbn. I

Tbn. II

74

P. Spk.

M. Spk.

and and - tered a - mong her man - y pe - ginned gouras spile - lished boots spark - ling eye sta - dars

Heaving, Rocking

74

Vln. I

Vln. II

Vln. III

Vln. IV

Vcl. I

Vcl. II

D. B. I

D. B. II

Flt. I

Flt. II

Ob. I

Ob. II

Cl. I

Cl. II

B. Cl.

Bsn.

C. Bsn.

Hr. I

Hr. II

C. Trpt. I

C. Trpt. II

Tbn. I

Tbn. II

P. Spk.

M. Spk.

S. I. II

S. III. IV

A. I. II

A. III. IV

Vln. I

Vln. II

Vln. III

Vla.

Vcl. I

Vcl. II

D. B. I

D. B. II

and her prized col-lec-tion of or - er three thou-sand lip - slides from a-round the world It was then they knew her dis - ap - pear - ance was no

Undulating

79

Flc

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

B Cl

Bsn

C Bsn

Hr I

Hr II

C Tpt I

C Tpt II

Tbn I

Tbn II

F Bpk

M Bpk

S I II

S III IV

A I II

A III IV

Vln I

Vln II

Vln III

Vla

Vcl I

Vcl II

D B I

D B II

so - ci - ety She had passed through the door of the flowers She had be - come the flower pet - al both got sen - out and giv - ing life

[illegible]

Suddenly Darker, More Sinister ♩-ca. 60

Flc. Fl. I Fl. II Ob. I Ob. II Cl. I Cl. II B. Cl. Euph. C. Euph.

Hr. I Hr. II C. Tpt. I C. Tpt. II Tbn. I Tbn. II Perc. III

F. Spk. M. Spk. S. I-III S. III-IV A. I-III A. III-IV

Vln. I Vln. II Vln. III Vla. Vc. I Vc. II D. B. I D. B. II

The flower The wild-gat-is- par-por-e-s The set-tee rob-ns The con-um-mo-u-lat-um- The Ver-on-i-on

Intense, Deep

slow, wide vibrato

semp vibrato

semp vibrato

slow, wide vibrato

Again Joyous, Open

[illegible]

120

Fl. I

Fl. II

Oboe I

Oboe II

Clar. I

Clar. II

Bassoon

Contrabass

120

Horn I

Horn II

Trumpet I

Trumpet II

Trombone I

Trombone II

120

Percussion

Mallet Percussion

120

Saxophone I

Saxophone II

Alto Saxophone

Baritone Saxophone

30

[illegible]

With Great Joy

This musical score is for a piece titled "With Great Joy". It is written for a large orchestra and a choir. The orchestration includes Flute (Fl.), Piccolo (Pic.), Oboe I (Ob. I), Oboe II (Ob. II), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon (Bsn.), Contrabassoon (C. Bsn.), Horn I (Hr. I), Horn II (Hr. II), Trumpet I (C Tpt. I), Trumpet II (C Tpt. II), Trombone I (Tbn. I), Trombone II (Tbn. II), Percussion (P. Spk. and M. Spk.), String I (Str. I), String II (Str. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), Double Bass I (D. B. I), and Double Bass II (D. B. II). The choir consists of Soprano I (S I), Soprano II (S II), Alto I (A I), and Alto II (A II). The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked "With Great Joy". The score is divided into three systems. The first system covers measures 1 to 106. The second system covers measures 106 to 192. The third system covers measures 192 to 278. The score includes various musical notations such as notes, rests, dynamics (ff, f), articulation (accents), and phrasing slurs. The choir parts have lyrics: "The King - - - es.".

♩ ♪ Suddenly More Relaxed, Dolce

Flc *pp*

Fl I *ff*

Fl II *ff*

Ob I

Ob II

Cl I *pp*

Cl II

B Cl

Bsn

C Bsn

Hr I *pp*

Hr II

C Tpt I cup mute on

C Tpt II cup mute on

Tbn I

Tbn II

F Spk *pp*

M Spk *pp*

S I II *p* sh

S III IV *p* sh

A I II *p* sh

A III IV *p* sh

Vln I *pp* *f*

Vln II *f*

Vln III *f*

Vla *f*

Vcl *pp* *f* *mf* *Assando*

Vcl II *pp* *f* *mf* *Assando*

D B I *mf* *Assando*

D B II *mf* *Assando*

Andante **Suspended, Ecstatic**

Flc. *115*

Fl. I

Fl. II

Ob. I *dolce*
p *piano*

Ob. II *dolce*
p *piano*

Cl. I *115* *dolce*
p *piano*

Cl. II *dolce*
p *piano*

B. Cl.

Eup.

C. Eup.

Hr. I *115* *dolce*
p *piano*

Hr. II *dolce*
p *piano*

C. Tpt. I *dolce*
p *piano*

C. Tpt. II *dolce*
p *piano*

Tbn. I

Tbn. II

P. Spk. *115* *mf* The Pink The as - ure in the late - re

M. Spk. *115*

S. I. II *p* ah

S. III. IV *p* ah

A. I. II *p* ah

A. III. IV *p* ah

Vln. I *115* *mf* *div. a 3* *senza vibrato* *senza vibrato*

Vln. II *mf* *div. a 3* *senza vibrato*

Vln. III *mf* *div. a 3* *senza vibrato*

Vla. *mf* *div. a 3* *senza vibrato* *senza vibrato*

Vcl. I *p*

Vcl. II *115* *p*

D. B. I *p*

D. B. II *p*

36

121

Fl. I *p*

Fl. II *p*

Ob. I *p*

Ob. II *p*

Cl. I *p*

Cl. II *p*

B. Cl. *p*

Eup. *p*

C. Eup.

Hr. I *p*

Hr. II *p*

C. Tpt. I *p* *fl. t.*

C. Tpt. II *p* *fl. t.*

Tbn. I

Tbn. II

Perc. II *p* (let sing)

Perc. III

Perc. IV

F. Spk. 121 the eye the al - mond the doe of the spring and the yew the snow of the skin and the skin wrath - or of the

M. Spk. 121

S. I - II

S. III - IV

A. I - II

A. III - IV

Vln. I *8va*

Vln. II *8va*

Vln. III *8va*

Vla. *8va*

Vcl. I

Vcl. II 121

D. B. I

D. B. II

127

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

B. Cl.

B. Sn.

C. Sn.

Hr. I

Hr. II

C. Tpt. I

C. Tpt. II

Tbn. I

Tbn. II

F. Spk.

M. Spk.

S. I. II

S. III. IV

A. I. II

A. III. IV

Vln. I

Vln. II

Vln. III

Vla.

Vcl. I

Vcl. II

D. B. I

D. B. II

the hum... and the ache! the tear... in the eye the al-most cry-ing the pull of the chest... and the heart the Moon the Wall

The kiss - es makes her hap - pen The kiss - es makes her hap - pen The kiss - es makes her hap - pen The kiss - es makes her

The kiss - es makes her hap - pen The kiss - es makes her hap - pen The kiss - es makes her hap - pen The kiss - es

The kiss - es makes her hap - pen The kiss - es makes her hap - pen The kiss - es makes her hap - pen The kiss - es makes

The kiss - es makes her hap - pen The kiss - es makes her hap - pen The kiss - es makes her hap - pen The kiss - es

120

Fl.

Pi. I

Pi. II

Ob. I

Ob. II

Cl. I

Cl. II

B. Cl.

B. Sn.

C. Sn.

Hr. I

Hr. II

C. Trp. I

C. Trp. II

Tbn. I

Tbn. II

P. Spk.

M. Spk.

S. I, II

S. III, IV

A. I, II

A. III, IV

Vln. I

Vln. II

Vln. III

Vla.

Vcl. I

Vcl. II

D. B. I

D. B. II

130

of the un - seen the for - got - ten or dis - pens - ed the or - der wrought the moun - tain on the reg - lect - ed the un - der - stood

hap - pen The kiss - es makes her hap - pen The kiss - es makes her hap - pen The loss - es makes her hap - pen

ma - kes her hap - pen The kiss - es makes her hap - pen The loss - es makes her hap - pen The loss - es makes her hap - pen

her hap - pen The loss - es makes her hap - pen The loss - es makes her hap - pen The loss - es makes her hap - pen

ma - kes her hap - pen The kiss - es makes her hap - pen The loss - es makes her hap - pen The loss - es makes her hap - pen

cresc. poco a poco

dim. a 2

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

136

Flc

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

B Cl

Bsn

C Bsn

Hr I

Hr II

C Tpt I

C Tpt II

Tbn I

Tbn II

F Spk

M Spk

S I II

S III IV

A I II

A III IV

Vln I

Vln II

Vln III

Vla

Vcl

Vcl II

D B I

D B II

136

ff The Lep- The Ver - u - ed The Nose The Thigh The Wrench - ed

ff The Kiss - es

ff The Kiss - es

ff The Kiss - es

ff The Kiss - es

ff *dim a 3*

ff *dim a 3*

ff *dim a 3*

ff *dim a 3*

ff *pizz*

ff *pizz*

ff *pizz*

ff *pizz*

ff

Intense, Trancelike

L'istesso Tempo

Flc

143

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

B Cl

Bsn

C Bsn

Hrn I

143

Hrn II

C Tpt I

C Tpt II

Tbn I

Tbn II

F Spk

143

onward, trancelike

mf

The

Whis - per

The

Sec - ond

In - ve - sion

in

the

Body

and

the

M Spk

143

S I-II

Flc

143

S III-IV

Flc

143

A I-II

Flc

143

A III-IV

Flc

143

Vln I

143

p

Vln II

143

p

Vln III

143

p

Vla

Vcl I

143

Vcl II

143

D.B. I

143

D.B. II

143

Fl. I *f*
 Fl. II *fp*
 Ob. I *mf*
 Ob. II *mf*
 Cl. I *f*
 Cl. II *f*
 B. Cl. *fp*
 B. Sn. *mf*
 C. Sn. *fp*
 Hn. I *mf*
 Hn. II *mf*
 C. Trp. I *f*
 C. Trp. II *f*
 Tbn. I *fp*
 Tbn. II *fp*
 Perc. II *f*
 Perc. III *f*
 F. Spk. 145 Sigh Shift - ing The Wink - led Chin Faded with disappearing
 M. Spk. 145
 Str. I *f*
 Str. II *f*
 Str. III *f*
 Str. IV *f*
 Vln. I *f*
 Vln. II *f*
 Vln. III *f*
 Vla. *p* *dis s z*
 Vcl. I *p* *dis*
 Vcl. II *p* *dis*
 D. B. I *p*
 D. B. II *p*

[illegible]

151

Prs

Pr I

Pr II

Ob I

Ob II

Cl I

Cl II

B♭ Cl

Bsn

C Bsn

Hr I

Hr II

CTpt I

CTpt II

Tbn I

Tbn II

Perc II

Perc III

F Spk

M Spk

S I-III

S III-IV

A I-II

A III-IV

Vln I

Vln II

Vln III

Vla

Vcl I

Vcl II

D. B. I

D. B. II

[illegible]

Segue

Movement II
Note Found On The Bed & Song of the Sky-Children

♩ 50

158 *pale, distant*

C Tpt. I *cup mate on* *pale, distant* *ff*

C Tpt. II *pp* *ff*

Perc. I (Temple Blocks) *mf*

Perc. II (Medium Tam-Tam) (soft yams) *ff* (let ring)

Perc. III (Triangle) *ff* (let ring)

Perc. IV (Wind Machine) *ff*

//

161

C Tpt. I *ff*

C Tpt. II *ff*

Perc. I *mf*

Perc. II *ff* (let ring)

Perc. III *ff* (let ring)

Perc. IV *ff*

//

164

C Tpt. I *ff*

C Tpt. II *ff*

Perc. I (to steel, brass drums) (soft yams) *mf* *ff*

Perc. II *ff* (let ring)

Perc. III *ff* (let ring)

Perc. IV *ff*

Intense, Stoic
L'istesso Tempo

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
B. Cl.
Bsn.
C. Bsn.
Hrn. I
Hrn. II
Tbn. I
Tbn. II
Perc. I
Perc. II
Perc. III
Perc. IV
F. Spk.
M. Spk.

//

Like a Chant
L'istesso Tempo ♩ = 100

Perc. I
Perc. II
Perc. III
Perc. IV
F. Spk.
M. Spk.

Like a Chant

to re - mem - ber all mem - or - ies and thoughts be - fore dy - ing to show that I love and that I do not for - get to show that what is im - por - tant is im - por - tant

Intense, Stoic

180

Perc I

Perc II

Perc III

Perc IV

F Spk

M Spk

//

184

Perc I

Perc II

Perc III

Perc IV

F Spk

M Spk

to make con - scious - ly a - ware all trans - formed life in life to as - cend be - fore as - cend - ing

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The instruments listed on the left are: Picc., Fl. I, Fl. II, Ob. I, Ob. II, Cl. I, Cl. II, B. Cl., Bsn., C. Bsn., Hn. I, Hn. II, C. Tpt. I, C. Tpt. II, Tbn. I, Tbn. II, Perc. I, Perc. II, Perc. III, Perc. IV, F. Spt., and M. Spt. The score is in 4/4 time. The key signature is one flat (B-flat). The music features various dynamic markings, including 'ff' (fortissimo) and 'f' (forte). The notation includes notes, rests, and slurs, indicating a complex melodic and harmonic structure. The page is numbered 186 at the bottom left.

//

20

Piano I (let ring) *ff*

Piano II (let ring) *ff*

Piano III (let ring) *ff*

Piano IV

190

F Spk *f* to be - lieve in ev - ery - thing truth or lie WHICH IS TRUTH

M Spk *f* to be - lieve in ev - ery - thing truth or lie WHICH IS TRUTH

196

Pic. Fl. I Fl. II Ob. I Ob. II Cl. I Cl. II B Cl. Eup. C. Eup.

Hr. I Hr. II C Tpt. I C Tpt. II Tbn. I Tbn. II Perc. I Perc. III F Spk. M Spk. Solo S I-II S III-IV A I-II A III-IV

Vln. I Vln. II Vln. III Vla. Vc. I Vc. II D. B. I D. B. II

the flower to be sur-round - ed and oo - vered to be -

the flower to be sur-round - ed and oo - vered to be -

f Let it fall my love

mf *mf* *mf*

Gaining Intensity

100

Pic. *f* *fp*

Fl. I

Fl. II

Ob. I *f* *fp*

Ob. II *f* *fp*

Cl. I *f* *fp*

Cl. II *f* *fp*

B. Cl. *f* *fp*

Eup. *f* *fp*

C. Eup.

Hr. I *f* *fp*

Hr. II *f* *fp*

C. Tpt. I

C. Tpt. II

Tbn. I

Tbn. II *fp*

Perc. I *f*

Perc. III

F. Spk. *f*

M. Spk. *f*

Solo

S. I-II *f* *fp*

S. III-IV *f* *fp*

A. I-II *f* *fp*

A. III-IV *f* *fp*

Vln. I *ff* *molto vibrato* *dolce*

Vln. II *ff* *molto vibrato* *dolce*

Vln. III *ff* *molto vibrato* *dolce*

Vln. IV *ff* *molto vibrato* *dolce*

Vcl. I *ff* *molto vibrato* *dolce*

Vcl. II *ff* *molto vibrato* *dolce*

D. B. I *ff* *molto vibrato* *dolce*

D. B. II *ff* *molto vibrato* *dolce*

come the flower pe - tal and co - lor both poi - sus - ous and giv - ing life to bathe in the fresh - ness of pe - tals white and pal - est pink

come the flower pe - tal and co - lor both poi - sus - ous and giv - ing life to bathe in the fresh - ness of pe - tals white and pal - est pink

204

Fl. I *fp*

Fl. II

Ob. I *fp*

Ob. II *fp*

Cl. I *fp*

Cl. II *fp*

B. Cl. *fp*

B. Sn. *fp*

C. Sn.

Hr. I

Hr. II *fp*

C. Tpt. I

C. Tpt. II *fp*

Tbn. I

Tbn. II *fp*

Perc. I *fp*

Perc. III *f*

F. Spk. 204 to be lift - ed up glor - i - fied in the bed of the flowers

M. Spk. 204 to be lift - ed up glor - i - fied in the bed of the flowers

Solo

S. I. II *f* line of love and - lect - ed *f* ah *f* let the sky bleed in - to earth *fp* ah

S. III. IV *f* line of love and - lect - ed *f* ah *f* let the sky bleed in - to earth *fp* ah

A. I. II *f* line of love and - lect - ed *f* ah *f* let the sky bleed in - to earth *fp* ah

A. III. IV *f* line of love and - lect - ed *f* ah *f* let the sky bleed in - to earth *fp* ah

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vla. *f*

Vcl. I *f*

Vcl. II *f*

D. B. I *f*

D. B. II *f*

210
211
212
213

and for - get - ting to find that noth - ing ends to
and for - get - ting to find that noth - ing ends to
love Let it fall my love
fall let the sky bleed in - to earth
fall let the sky bleed in - to earth

[illegible]

[illegible]

//

End of Scene I

SCENE II
WOW!

Flute I

Clarinet in Bb I (Tacet in Movement II)

Bassoon

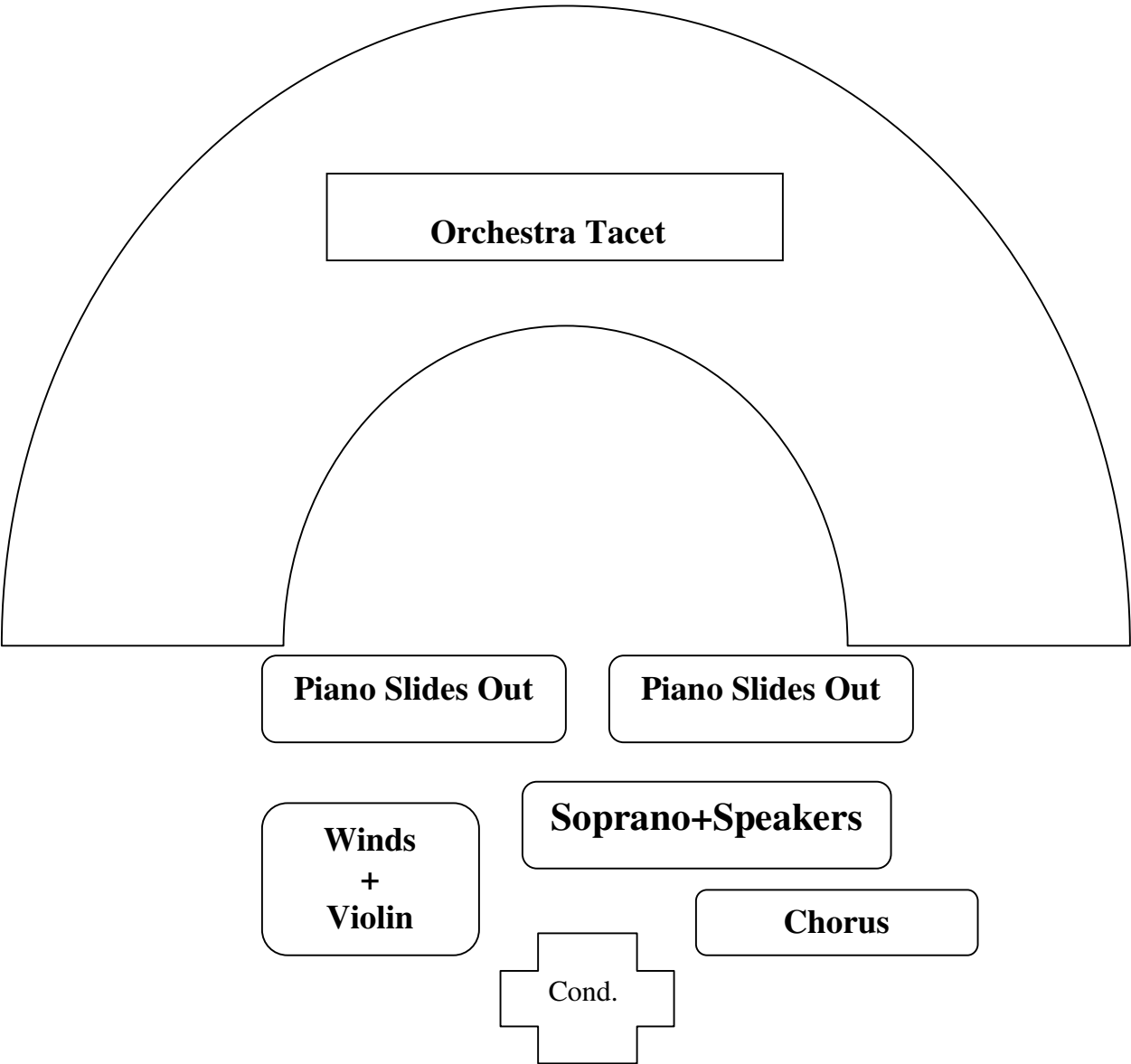
Piano I-II

Female & Male Speaker

Soprano Solo

Female Chorus—4 Voices in Pairs

Violin I—solo



Scene II Movement I

WOW!

Moanicia Snow, at-large: A big girl's come back story

Freely spoken: Members of the ensemble
take places around the piano
as speaker makes the introduction.

Energetic, Raucous ♩ ca 88

Flute I

Clarinet in Bb I

Bassoon

Piano I

Piano II

(male speaker)

Female Speaker

Male Speaker

Solo Soprano

Soprano I-II

Soprano III-IV

Violin I solo

Gather 'round children; I want to
tell you the story
of Espantine as she was before her
disappearance.
She was a drag queen, and her
name was Moancia Snow.
Her name was familiar to drag
queens around the world, yet
few can say they ever really knew
her well. Having hermetic,
introspective tendencies makes one
an exception among drag queens,
and consequently a bit of an
outsider. But no one questioned her
ability to stop a show or bring a
house down in performance. She
was a big girl, a big girl who knew
how to work it 'till the job was done.

Playful with a sinister edge

Fl. I

Cl. I

Bsn.

Pno. I

S I-II

S III-IV

Vln. I

Be - cause it would con - firm some - thing laugh - ing and hors - ey

cause it would be ri - di - cul - ous some - thing laugh - ing and hors - ey

sf

mf

sf

sf

Fl. I

Cl. I

Bsn.

Pno. I

M Spk

S I-II

S III-IV

Vln. I

mf

f

poco sotto voce

mf some un - der tone some un - der tone some

laugh - ing and hors - ey laugh - ing and hors - ey laugh - ing and hors - ey

laugh - ing and hors - ey laugh - ing and hors - ey laugh - ing and hors - ey

dolce

f with intensity throughout

Fl. I

34

Cl. I

34

Bsn.

34

Pho. I

34

M Spk

34

un - der tone some un - der tone some un - der tone some

Solo

34

ff Fuck - ing these days is so rare - ly

S I-II

34

laugh - ing and hors - ey laugh - ing and hors - ey laugh - ing and hors - ey

S III-IV

34

laugh - ing and hors - ey laugh - ing and hors - ey laugh - ing and hors - ey

Vln. I

34

//

Fl. I

37

Cl. I

37

Bsn.

37

Pho. I

37

M Spk

37

un - der tone some un - der tone some un - der tone some

Solo

37

suf - fi - cient - ly ri - dic - u - lous

S I-II

37

laugh - ing and hors - ey laugh - ing and hors - ey laugh - ing and hors - ey

S III-IV

37

laugh - ing and hors - ey laugh - ing and hors - ey laugh - ing and hors - ey

Vln. I

37

With Great Joy and Vitality

Fl. I *ff*

Cl. I *ff*

Bsn. *ff*

Pno. I *ff* *f*

M Spk *ff* (As before) There's a

Solo Fuck - ing these days is so rare - ly suf - fi - cient!

S I-II laugh - ing and hors - ey laugh - ing and hors - ey

S III-IV laugh - ing and hors - ey laugh - ing and hors - ey

Vln. I *8va*

//

Fl. I *fp* *f*

Cl. I *fp* *f*

Bsn. *f*

Pno. I *8va* *loco*

F Spk

M Spk buzz - saw of lust at work at the top of the spine she teach-es it man-ners tells it to

Vln. I *loco* *ff* *very intense*

46

Fl. I *sfz*

Cl. I *sfz*

Bsn. *sfz*

Pno. I *sfz* *8va*

F Spk

M Spk

Vln. I *ord.* *sfz*

roll ov-er fat-tens it up! and es - pecial - ly dress-es it fun-ny

//

More Open and Driving
L'istesso tempo

48

Fl. I *f*

Cl. I *f*

Bsn. *f* *8va*

Pno. I *sfz* *loco* *ff*

F Spk

M Spk *ff*

Vln. I *f* *spiccato*

No blue sail-or suits for this love no mil-i-tar-y fa-tigues

poco Riten.

Moancia Speaks:
♩ - ca 76

55

Fl. I

55

Cl. I

55

Bsn.

55

Pno. I

55

F Spk

55

S I-II

55

S III-IV

55

Vln. I

drag queen in the world; she says so her - - - self

drag queen in the world; she says so her - - - self

Moancia Snow--Wild, almost out of control

Those girls,

59

Pno. I

59

F Spk

they don't pre - sent me no com - pe - ti - tion No Sir!

62

Pno. I

62

F Spk

Those big ole hon - eys have - n't got what I got Ev - ery bod - y sees what I got

Fl. I

Cl. I

Bsn.

Pno. I

F Spk

S I-II

S III-IV

Vln. I

67

f

mf

cresc. poco a poco

f

8va

ff I can Shake it! I can Take it! I can

ff Shake it! Take it!

ff Shake it! Take it!

at talone

f

//

Joyous
L'istesso tempo

Fl. I

Cl. I

Bsn.

Pno. I

F Spk

S I-II

S III-IV

Vln. I

70

f

f

8va

Take You There! Peo - ple Are

f I can shake it I can take it I can take you there. —

f I can shake it I can take it I can take you there. —

ord.

V

3

73

Fl. I *sfz*

Cl. I *sfz*

Bsn. *sfz*

Pno. I *cresc.* *ff*

F Spk Hap - py! I make peo - ple hap - py who come to my show

Vln. I *sfz at talone*

//

Poco Pesante
L'istesso tempo

76

Fl. I *f*

Cl. I *f*

Bsn. *sfz*

Pno. I *ff* *f*

F Spk *ff* What Are They? They just a bunch of big girls Me?!

Vln. I *ff* pizz. arco.

80

Pno. I

Lh

ff

80

F Spk

I was Miss Cen - tral Tex - as as a lit - tle girl

80

Vln. I

martele

ff

//

Fading, Blurring
L'istesso tempo

82

Fl. I

dolce

82

Cl. I

f

82

Bsn.

mf dolce

82

Pno. I

mf subito

mp

82

F Spk

It was like Moan - i - cia Show Them Your Snow!

82

Vln. I

ord.

mf dolce

//

85

Fl. I

f dolce

85

Cl. I

cresc.

85

Bsn.

f

cresc.

85

Pno. I

cresc.

85

F Spk

disappearing a bit

I win com - pe - ti - tions I love to dance for you...

85

Vln. I

A Tempo
With Great Joy and Vitality ♩=ca 110

88

Fl. I

Cl. I

Bsn.

Pno. I

S I-II

S III-IV

Vln. I

sfz *f*

sfz *f*

sfz *f*

ff subito *f*

ff which lasts a

ff Just a short ex - cerpt from her vic - tory speech

sfz *f dolce*

//

91

Fl. I

Cl. I

Bsn.

Pno. I

S I-II

S III-IV

Vln. I

molto

molto

molto

full nine min-utes fueled hil - a-ra - tion

with a re - pet - i tive-ness by ex - hil - a-ra - tion

ff

Playful, Rolling Around, Laughing ♩= ca 110

Poco Pesante

Fl. I

94

piu ff

f

3

3

3

3

3

3

3

Cl. I

94

piu ff

f

3

3

3

Bsn.

94

piu ff

f

3

3

3

3

3

3

3

Pno. I

94

piu ff

Exuberant, Joyous

M Spk

94

ff

She wig-gles the ass un - du - lates and rip-ples

S I-II

94

piu ff

This is her big come back ____

S III-IV

94

piu ff

This is her big come back ____

Vln. I

94

piu ff

f

3

3

3

//

Fl. I

97

ff

3

3

3

3

3

3

3

Cl. I

97

ff

3

3

3

3

3

3

3

Bsn.

97

f

ff

3

3

3

3

3

Pno. I

97

M Spk

97

It's big It's close the way it moves is a tri - umph of the

Vln. I

97

f

3

3

3

3

3

3

3

As Before but more Expressive
L'istesso tempo

100

Fl. I

Cl. I

Bsn.

Pno. I

M Spk

Solo

Vln. I

hu - man spir - it

ff af - ter the drug ad - dic - tion af - ter the

//

103

Fl. I

Cl. I

Bsn.

Pno. I

M Spk

Solo

Vln. I

(don't hold back)

ff so that now her wrists are scarved ban - nered by flow - ing

failed su - i - cide

106

Fl. I *f*

Cl. I *sfz*

Bsn. *sfz*

Pno. I

M Spk
lengths of red per-fumed rustl-ings she drapes a-round each pat-ron's neck *(like an aside)*

S I-II *ff* at the same time

S III-IV *ff* at the same time

Vln. I *sfz* pizz.

109

Fl. I *f*

Cl. I *f*

Bsn. *f*

Pno. I

M Spk *ff* and he won-ders how such stuff-ing such

Solo *ff* her huge fals-ies— jut in - to his face

Vln. I *f* arco.

118

Fl. I

Cl. I

Bsn.

Pno. I

Solo

S I-II

S III-IV

Vln. I

two - fist - ed boy - friends

ff Af - ter her fa - ther spat on her

ff Af - ter her moth - er did not want to hear her

//

121

Fl. I

Cl. I

Bsn.

Pno. I

Solo

S I-II

S III-IV

Vln. I

ff Af - ter the us - - - ual dif - fi-cul-ties

ff Af - ter the gar - bage clot - ting

ff Af - ter the us - - - ual dif - fi-cul-ties

name **ff** us - ual dif - fi - cul - ties

molto vibrato

124

Fl. I *f* *poco* *f*

Cl. I *f* *poco* *f*

Bsn. *f* *poco* *f* *poco* *f*

Pno. I *8va*

Solo in her mind And de -

S I-II *ff* Af - ter the shit she - ne - ver spoke a - bout *ff* And de -

S III-IV *ff* Af - ter the shit she - ne - ver spoke a - bout *ff* And de -

Vln. I *f* *normal vib.*

//

127

Fl. I *f dolce*

Cl. I *f dolce*

Bsn. *f dolce*

Pno. I *8va*

Solo spite that oth - er voice *ff* Al - ways dis - qual - i - fied *f* She's

S I-II spite that oth - er voice *ff* Al - ways dis - qual - i - fied

S III-IV spite that oth - er voice *ff* Al - ways dis - qual - i - fied

Vln. I *f* *f dolce*

130

Fl. I *f dolce*

Cl. I *f dolce*

Bsn. *f dolce*

Pno. I *f dolce*

M Spk *ff* (don't hold back) The voice of the boy who nev - er ev - en want - ed to live who had

Solo Back *f* She's Back

S I-II

S III-IV

Vln. I

//

Relaxing a bit

133

Fl. I *f dolce*

Cl. I *f dolce*

Bsn. *f dolce*

Pno. I *f dolce*

M Spk ob - li - ga - tions who could - n't sing or oth - er wise in - flict pain

Solo *f dolce* She's Back She's

S I-II They love me

S III-IV *f dolce* They love me

Vln. I

Dolce

L'istesso tempo

136

Cl. I

f dolce

136

Pno. I

f dolce

136

M Spk

136

Solo

Back

She's

Back

136

S I-II

They love me

They love me

They love me

136

S III-IV

They love me

They love me

They love me

//

Riten.

like a pick up

139

Cl. I

139

Pno. I

piano holds

139

M Spk

Af - ter that She's

139

Solo

She's

Back

139

S I-II

They love me

They love me

They love me (off)

139

S III-IV

They love me

They love me

They love me (off)

With Renewed Energy: Quasi Coda ♩ ca 110

Fl. I

Cl. I

Bsn.

M Spk

S I-II

S III-IV

Vln. I

142

ff Back!

p *cresc. poco a poco*

They love me They love me They love me They love me

p *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

//

Fl. I

Cl. I

Bsn.

Pno. I

S I-II

S III-IV

Vln. I

144

mf *cresc. poco a poco*

cresc. poco a poco

They love me They love me They love me They love me

They love me They love me They love me They love me

They love me They love me They love me They love me

They love me They love me They love me They love me

151 **segue**
let some of the energy fade

Fl. I *fff*

Cl. I *fff*

Bsn. *fff*

Pno. I *fff* *piano holds*

Pno. II

F Spk 151 *fff* down the Rain - - - bow.

M Spk 151 *fff* down the Rain - - - bow.

Solo 151 *ff* She's Back

S I-II 151 *ff* She's Back

S III-IV 151 *ff* She's Back

Vln. I 151 *fff* **segue**

Scene II Movement II
Aria: Moancia Snow Makes Future Plans

With an Open and Innocent Joy

♩ = 40-50

Fl. I

Bsn.

Pno. I

Pno. II

Solo

Vln. I

154

mf

f

mf

f (accents are short and crisp)
(always dry and without damper ped.)

press silently and hold, do not use sos. pedal

fantastic, joyous, like a day dream

f Next I want to write a poem that

f *mp*

always dolce with an intense and pure tone

157

f dolce

makes ev - ery bod - y cry ev - ery time they read it, that guar - an -

160

Fl. I

Bsn.

Pno. I

Pno. II

Solo

Vln. I

tees a - ca - thar - tic re - lease from grief_____ Then I want to

mf

8va

8va

loco

f dolce

//

163

Fl. I

Bsn.

Pno. I

Pno. II

Solo

Vln. I

write one that makes ev - ery read - er *piu f* spon - ta - (neous) -

f

8va

loco

8va

166

Fl. I

Bsn.

Pno. I

Pno. II

Solo

Vln. I

mf

poco sotto voce

ly e - jac - u - late *mf* (I hear wo-men e - jac - u-late al - so.)

//

169

Fl. I

Bsn.

Pno. I

Pno. II

Solo

Vln. I

mf

f

as before

f Then I'll cop - y - right them both and re - new the cop - y-right more

loco

Playful, Tongue-in-Cheek

The musical score is divided into two systems, each covering three measures (172-174 and 175-177). The instruments are Flute 1 (Fl. I), Bassoon (Bsn.), Piano I (Pno. I), Piano II (Pno. II), Soloist (Solo), and Violin I (Vln. I). The Soloist part includes lyrics. The score features various musical notations including eighth notes, sixteenth notes, triplets, and dynamic markings such as *f*, *mf*, and *pizz.* (pizzicato). The Piano parts include arpeggiated figures and sustained chords. The Flute and Bassoon parts have melodic lines with some grace notes. The Violin I part has a melodic line with a pizzicato section in measure 174.

Measure 172: Fl. I and Bsn. enter with a melodic line. Pno. I and II play arpeggiated figures. Soloist sings "of - ten". Vln. I plays a melodic line.

Measure 173: Fl. I and Bsn. continue their melodic lines. Pno. I and II play sustained chords. Soloist sings "than the law re - quires." Vln. I plays a melodic line.

Measure 174: Fl. I and Bsn. continue their melodic lines. Pno. I and II play sustained chords. Soloist sings "Fin - 'ly I'll tell ev - ery one". Vln. I plays a melodic line.

Measure 175: Fl. I and Bsn. enter with a new melodic line. Pno. I and II play arpeggiated figures. Soloist sings "that I've be - gun work - ing on". Vln. I plays a melodic line.

Measure 176: Fl. I and Bsn. continue their melodic lines. Pno. I and II play sustained chords. Soloist sings "one fi - nal poem that will give". Vln. I plays a melodic line.

Measure 177: Fl. I and Bsn. continue their melodic lines. Pno. I and II play sustained chords. Soloist sings "ev - ery one who reads it". Vln. I plays a melodic line.

178

Fl. I

Bsn.

Pno. I

Pno. II

Solo

Vln. I

mf

f

8^{va}

8^{va}

loco

a tran - scen - dent re - lig - ious - ex - per - ience that lasts for - ev - er

//

As Before
With an Open and Innocent Joy

181

Fl. I

Bsn.

Pno. I

Pno. II

Solo

Vln. I

mf

f

loco

loco

f

But I won't work on it I'll buy a house and

mf always dolce with an intense and pure tone

184

Fl. I

Bsn.

Pno. I

Pno. II

Solo

Vln. I

spend my time *f* walk - ing my dog and read - ing and re - read - ing the

//

187

Fl. I

Bsn.

Pno. I

Pno. II

Solo

Vln. I

poem that makes you e - jac - u - late *f* And ev - ery - one in the

190

Fl. I

Bsn.

Pno. I

mf

Pno. II

loco

Solo

world will be wait - ing and talk - ing a - bout how much they love my work — and

Vln. I

f

//

193

Fl. I

Bsn.

Pno. I

mf

Pno. II

15^{ma}

Solo

think - ing of me — ev - ery day —

Vln. I

mf *mp*

niente

niente

Poco Rit.

End of Scene II

SCENE III
ORACULAR VAGINA TAKES HER PLACE AMONG
WORLD LEADERS

Percussion I: Xylophone

Percussion II: Glockenspiel, Temple Blocks (Movement II Only)

Percussion III: Tubular Bells, Police Whistle, Snare, Triangle, Temple Blocks, Wind Machine, Metal Wind Chimes

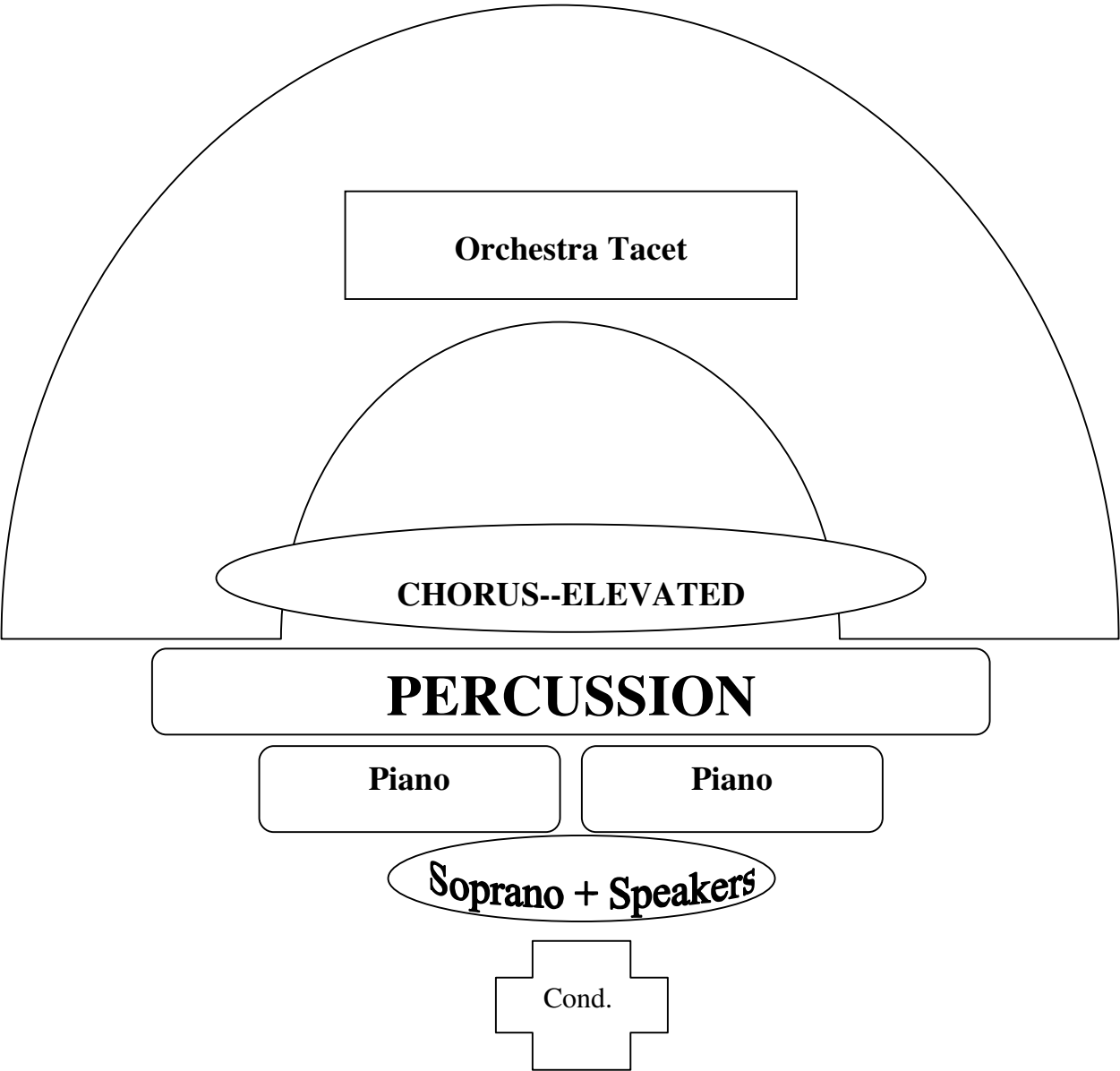
Percussion IV: Tom-Toms, Large Bass Drum, Tam-Tam, Tambourine, Triangle

Piano I-II

Female & Male Speaker

Soprano Solo—Sprechstimme is used for Movement II only

Female Chorus—8 Voices in Pairs



Perc. I

Perc. II

Perc. III

Perc. IV

Pno. I

Pno. II

F Spk

M Spk

Solo

S I-I

S III-IV

A I-II

A III-IV

find that she has be-come mute and her new va-gi-na has be-come Orac-u-lar! And so, the power-ful of this world

The musical score for "The Oracles" by John Adams is presented in a multi-staff format. The top section includes four percussion staves (Perc. I-IV) and two piano staves (Pho. I-II). The percussion staves show various rhythmic patterns, including triplets and sixteenth notes. The piano staves feature a complex, rhythmic melody with many beamed sixteenth notes. Below the piano staves are the woodwind and string staves. The Flute (F Spk) and Solo staves have lyrics: "come to con-sult the Or-a-cle to find out WHO she is! WHAT she means! and HOW she can be Used! for GOOD! or". The Solo staff has lyrics: "ff WHO! WHAT! HOW!". The string staves (S I-II, S III-IV, A I-II, A III-IV) have lyrics: "ff WHO! WHAT! HOW!". The score is written in 2/4 time and includes various musical notations such as dynamics (ff), articulation (>), and phrasing slurs.

Pesante, Poco Riten.

Perc. I

Perc. II

Perc. III

Perc. IV

Pho. I

Pho. II

F Spk

M Spk

Solo

S I-II

S III-IV

A I-II

A III-IV

14

f

sfz

(let ring)

sfz

(let ring)

sfz

(let ring)

ff

(*sf^{mo}*)

(hold pedal)

ff

(play as usual)

(*sf^{mo}*)

(hold pedal)

ff

(play as usual)

As loud as possible

E - VIL

OR - AC - U - LAR VA - GI - NA TAKES HER

PLACE A - MONG WORLD LEAD - ERS!

OR - AC - U - LAR VA - GI - NA TAKES HER

PLACE A - MONG WORLD LEAD - ERS!

Driving, Violent ♩=ca 150

Perc. I

Perc. II

Perc. III (to T. bells)

Perc. IV (to tam-tam) (hard plastic)

Pno. I

Pno. II

F Spk

M Spk

Solo

S I-II

S III-IV

A I-II

A III-IV

ff

ff

f

secco

with pedal

with pedal

ff

Perc. I: Measures 22-25. Measure 22 is a whole rest. Measures 23-25 feature eighth-note chords with accents.

 Perc. II: Measures 22-25. All measures are whole rests.

 Perc. III: Measures 22-25. Measures 22-24 feature eighth-note chords with accents. Measure 25 is a whole rest.

 Perc. IV: Measures 22-25. Measures 22-24 feature eighth-note chords with accents. Measure 25 is a whole rest.

 Pno. I: Measures 22-25. Measure 22 features a complex chordal texture. Measures 23-25 feature sustained chords with accents. A *grz* (grace note) is indicated above measure 23. A *secco* marking is present below measures 23, 24, and 25. A *ff* (fortissimo) dynamic is marked at the start of measure 23.

 Pno. II: Measures 22-25. Measures 22-24 feature eighth-note chords with accents. Measure 25 features a sustained chord with an accent. A *ff* dynamic is marked at the start of measure 25.

 A double bar line (//) is placed below the piano staves at the end of measure 25.

Perc. I: Measures 26-29. Measures 26-28 feature eighth-note chords with accents. Measure 29 is a whole rest.

 Perc. II: Measures 26-29. All measures are whole rests.

 Perc. III: Measures 26-29. Measures 26-28 are whole rests. Measure 29 features eighth-note chords with accents. A note in measure 26 is marked with the instruction "(ready police whistle)".

 Perc. IV: Measures 26-29. Measures 26-28 are whole rests. Measures 29 feature eighth-note chords with accents.

 Pno. I: Measures 26-29. Measures 26-28 feature eighth-note chords with accents. Measure 29 features a sustained chord with an accent. A *grz* (grace note) is indicated above measure 29. A *secco* marking is present below measure 29. A *ff* dynamic is marked at the start of measure 26.

 Pno. II: Measures 26-29. Measures 26-28 feature eighth-note chords with accents. Measure 29 features a sustained chord with an accent. A *ff* dynamic is marked at the start of measure 26.

30

Perc. I

Perc. II

whistle

Perc. III

(T. bells)

Perc. IV

molto

(let ring)

(to B.D.)
(yarn or felt covered plastic)

Pno. I

Pno. II

(very fast)

F Spk

M Spk

Stentorian

ff An - nounc - ing The hon - or - ab - le Sec - re - tary of

Solo

S I-II

S III-IV

A I-II

A III-IV

Pesante, Poco Riten.

A Tempo $\text{♩} = 75$

Perc. I *ff*

Perc. II *ff*

Perc. III *ff* (to triangle) *f*

Perc. IV *mf*

Pho. I *ff* 15^{ma}

Pho. II *ff* 15^{ma}

F Spk *ff* (S.O.S) **Pompous**
How will the con-flict be re-solved? Will the U S WIN! by de-feat-ing its en-e-my, WIN! by cre-at-ing its en-e-my.

M Spk *ff* WIN! WIN!

Solo

S I-II

S III-IV

A I-II

A III-IV

Lively, Energetic ♩ ca 110

Perc. I *ff*

Perc. II

Perc. III (let ring) *secco*

Perc. IV (let ring) *secco*

Pho. I *ff secco*

Pho. II *ff secco* *f*

F Spk

M Spk

Solo

S I-II (oracle) *ff* The U - nit - ed States through re - in - ter - pre - ta - tion of mas - ter - ser - vant

S III-IV *ff* The U - nit - ed States through re - in - ter - pre - ta - tion of mas - ter - ser - vant

A I-II *ff* The U - nit - ed States through re - in - ter - pre - ta - tion mas - ter - ser - vant

A III-IV *ff* The U - nit - ed States through re - in - ter - pre - ta - tion mas - ter - ser - vant

110

Perc. I
 56 *mf* *ff*

Perc. II
mf *ff*

Perc. III
secco

Perc. IV
secco (to tam-tam) (same beaters)

Pno. I
 56 *mf* *ff* (almost a tremolo)

Pno. II
 56 *mf* *ff* *with pedal*

F Spk
 56

M Spk
 56

Solo

S I-II
 56 new naus - (eous) a - wake - ning on the world that

S III-IV
 new naus - (eous) a - wake - ning on the world that

A I-II
 new naus - (eous) a - wake - ning on the world that

A III-IV
 new naus - (eous) a - wake - ning on the world that

112

64

Perc. I *f* (fast and free)

Perc. II *f*

Perc. III (to T. bells)

Perc. IV (let ring)

Pho. I

Pho. II

F Spk

M Spk

Solo

S I-II (pushing forward do not worry if some syllables are lost)

S III-IV

A I-II

A III-IV

in-clud-ing new ones

in-clud-ing ones cre-at-ed by

de-sign-ed-ly ran-dom acts

in-clud-ing new ones

in-clud-ing ones cre-at-ed by

de-sign-ed-ly ran-dom acts

in-clud-ing new ones

in-clud-ing ones cre-at-ed by

de-sign-ed-ly ran-dom acts

in-clud-ing new ones

in-clud-ing ones cre-at-ed by

de-sign-ed-ly ran-dom acts

Becoming more Ominous

71

Perc. I

Perc. II

Perc. III

Perc. IV

F Spk

71

clock tick-le vi-a-news-wise ven-ue. Nev-er-the-less, will I be-come the Pres-i-dent, at last bring-ing an end to the glass ceil-ing that in-

//

75

Perc. I

Perc. II

Perc. III

Perc. IV

F Spk

75

su-res pro-fes-sion-al-i-ty by ex-clud-ing those whom hist-ry has trained to un-der-stand the co-lo-(nial)-ist shake-down?

Driving, Violent ♩ = ca 150

78

Perc. I *sf*

Perc. II

Perc. III *sf*

Perc. IV (to tam-tam)

78

Pno. I *sf*

Pno. II *sf*

//

82

Perc. I *sf*

Perc. II

Perc. III *sf*

Perc. IV

82

Pno. I *sf*

Pno. II *sf*

The musical score is divided into three systems. The first system includes Percussion I, II, III, and IV, Piano I and II, and F and M Snare Drums. The second system includes a Solo part. The third system includes four vocal parts: S I-II, S III-IV, A I-II, and A III-IV. The tempo and mood are indicated as 'Steady and with Joy'.

System 1:

- Perc. I:** Measures 86-88. Measure 86 has a δ^{90} marking.
- Perc. II:** Measures 86-88.
- Perc. III:** Measures 86-88.
- Perc. IV:** Measures 86-88.
- Pho. I:** Measures 86-88. Measure 86 has a δ^{90} marking. The part ends with a *with pedal* instruction.
- Pho. II:** Measures 86-88. Measure 86 has a δ^{90} marking. The part ends with a *with pedal* instruction.
- F Spk:** Measures 86-88.
- M Spk:** Measures 86-88.

System 2:

- Solo:** Measures 86-88.

System 3:

- S I-II:** Measures 86-88. The part ends with a *Steady and with Joy* instruction.
- S III-IV:** Measures 86-88. The part ends with a *Steady and with Joy* instruction.
- A I-II:** Measures 86-88. The part ends with a *Steady and with Joy* instruction.
- A III-IV:** Measures 86-88. The part ends with a *Steady and with Joy* instruction.

118

Energetic, Exuberant ♩ = ca. 90

93

Perc. I *ff*

Perc. II

Perc. III

Perc. IV (let ring)

Pho. I *ff*

Pho. II *ff*

F Spk

M Spk

Solo

S I-II *ff* If not here then in com - ic books se - cret - ly print - ed by Stok - (e) - ly Car - mi - chael, Us - ing mag - ic mark - er

S III-IV *ff* If not here then in com - ic books se - cret - ly print - ed by Stok - (e) - ly Car - mi - chael, Us - ing mag - ic mark - er

A I-II *ff* If not here then in com - ic books se - cret - ly print - ed by Stok - (e) - ly Car - mi - chael, Us - ing mag - ic mark - er

A III-IV *ff* If not here then in com - ic books se - cret - ly print - ed by Stok - (e) - ly Car - mi - chael, Us - ing mag - ic mark - er

♩ = ca 140

Perc. I

97

ff

Perc. II

97

Perc. III

R.S.

97

Perc. IV

secco

secco

(to tambourine)

(shake)

97

ff

Pho. I

97

ff

Pho. II

97

ff

F Spk

97

M Spk

97

Solo

97

S I-II

97

ff

pas - tel cray - on and ag - gres - sion at the knees of knick - er - bock - er nuns

S III-IV

97

ff

pas - tel cray - on and ag - gres - sion at the knees of knick - er - bock - er nuns

A I-II

97

ff

pas - tel cray - on and ag - gres - sion at the knees of nuns in jodh - purs

A III-IV

97

ff

pas - tel cray - on and ag - gres - sion at the knees of nuns in jodh - purs

Dancing, Lively ♩ = ca 130

Perc. I

Perc. II

Perc. III (to T. Bells and T. Blocks)

Perc. IV (hit) (to triangle)

Pho. I

Pho. II

F Spk

M Spk

Solo

S I-II

S III-IV

A I-II

A III-IV

ff All good men and wom - en will one day lick__ your stamps and mail pic - tures of__ you

105

poco riten.

Perc. I

Perc. II

Perc. III

Perc. IV

Pho. I

Pho. II

F Spk

M Spk

Solo

Jubilant, Regal

S I-II

S III-IV

A I-II

A III-IV

to their cred - i - tors

You will in - sure the year of Ju - bi - lee

ff

ff

ff

ff

Perc. III

Perc. IV

Pno. I

Pno. II

F Spk

121

dic - ta - tor? In oth - er words, would you like to be a dic - ta - tor? I could set you up with an in - ter - view at the a - gen - cy.

As Dark and Sinister as Possible

$\text{♩} = \text{ca } 180$

Perc. I

Perc. II

Perc. III
(to metal wind chimes and T. bells)
sfz
f (T. bells)
(let ring)

Perc. IV
(to B.D.)
(same beaters)
sfz
f with violence
(metal chimes)
secco

Pho. I
Inside the piano
Like the beginning but faster and with more violence

Pho. II
Inside the piano
Like the beginning but faster and with more violence

F Spk

M Spk

Solo

S I-II

S III-IV

A I-II

A III-IV

With as much force as possible

NOI

NOI

NOI

129

Perc. I

Perc. II

Perc. III

Perc. IV

secco

129

Pho. I

(♯^{nat})

(♯^{nat})

(♯^{nat})

(♯^{nat})

(♯^{nat})

(♯^{nat})

(♯^{nat})

(♯^{nat})

(♯^{nat})

(♯^{nat})

(♯^{nat})

(♯^{nat})

129

Pho. II

(♯^{nat})

(♯^{nat})

(♯^{nat})

(♯^{nat})

(♯^{nat})

(♯^{nat})

(♯^{nat})

(♯^{nat})

(♯^{nat})

(♯^{nat})

(♯^{nat})

(♯^{nat})

129

F Spk

129

M Spk

Solo

Violent, Out of Control

129

S I-II

ff

NOI

NOI

NOI

NOI

NOI

NOI

NOI

S III-IV

(ohl)

ff

NOI

(ohl)

ff

NOI

(ohl)

ff

NOI

A I-II

(ohl)

ff

NOI

(ohl)

ff

NOI

(ohl)

ff

NOI

A III-IV

(ohl)

ff

NOI

(ohl)

ff

NOI

(ohl)

ff

NOI

[illegible]

145

Perc. III

Perc. IV

(gentle cresc. & decresc. at leisure)

145

M Spk

(oracle)

mf

Lib - er - at - ed from the con - straints of ei - ther vo - cal chord or type. A source - less voice A

With Wonder

3

145

S I-II

(Ssssss)

S III-IV

(Ssssss)

A I-II

(Ssssss)

A III-IV

(Ssssss)

(Do not Synchronize, Slagger Breathing)

//

149

Perc. III

Perc. IV

149

M Spk

source-less voice can or - der you to throw a - way or re - trieve gar - bage, and you will prob - a - bly do it. on the off, off chance that it might be

3

149

S I-II

(Ssssss)

S III-IV

(Ssssss)

A I-II

(Ssssss)

A III-IV

(Ssssss)

Still with a sense of being suspended, but gradually freeing ♩ = ca 60

153

mf dolce

mf dolce

with pedal

More Relaxed, Conversational

153

mf Thank you. And good-day. Just to be en-tire-ly clear a-bout this, if you

153

God.

S I-II

(Ssssss) niente

S III-IV

(Ssssss) niente

A I-II

(Ssssss) niente

A III-IV

157

Perc. II

Pno. I

Pno. II

F Spk

Solo

fuck with us, you're dead. Of course, I per-son-al-ly find such threats un-rea-son-ab-le, but you know

(oracle) (ah) *f dolce* 1 can - not die be - cause my tru - est

//

160

Perc. II

Pno. I

Pno. II

F Spk

Solo

I can make a du-ty out of an-(y) thing.

nat - ture is the man-i - fest - a - tion of an I - - - dea and or cause— (ah)

164

Perc. II

Pno. I

Pno. II

Solo

in fact, of all I - deas or caus - es

//

168

Perc. II

Perc. III

Pno. I

Pno. II

F Spk

in new tempo

(off)

(to T. bells)

f

segue

(off)

(off)

More Emphatic, Cynical

f That's what all of the beau - ti - ful he - roes of the Sun - light of God say, those hap - less

Suddenly with Renewed Energy  130-140

Perc. I

Perc. II

Perc. III

Perc. IV

(to triangle)

8va

Pho. I

f

Pho. II

Still Cynical

F Spk

dupes.

f I con - sid - ered be - com - ing one of them, but then I real - ized that true

M Spk

Solo

S I-II

S III-IV

A I-II

A III-IV

pedal simile

Perc. I: Treble clef, 4/4 time. Measure 173: Rest. Measure 174: Rest. Measure 175: Eighth notes G4, A4, B4, C5. Measure 176: Eighth notes B4, A4, G4, F#4, marked *sfz*.

Perc. II: Treble clef, 4/4 time. Measure 173: Rest. Measure 174: Rest. Measure 175: Rest. Measure 176: Rest.

Perc. III: Treble clef, 4/4 time. Measure 173: Eighth notes G4, A4. Measure 174: Eighth notes B4, C5. Measure 175: Rest. Measure 176: Eighth notes B4, A4, G4, F#4.

Perc. IV: Bass clef, 4/4 time. Measure 173: Eighth notes G2, A2, marked *f*. Measure 174: Eighth notes B2, C3, marked *(let ring)*. Measure 175: Eighth notes D3, E3. Measure 176: Eighth notes F3, G3.

Phn. I: Grand staff, 4/4 time. Measure 173: Treble clef, eighth notes G4, A4, B4, C5, marked *(sfz)*. Bass clef, eighth notes G2, A2. Measure 174: Treble clef, eighth notes B4, C5, marked *f*. Bass clef, eighth notes B2, C3. Measure 175: Treble clef, eighth notes D5, C5, B4, A4. Bass clef, eighth notes D3, C3, B2, A2. Measure 176: Treble clef, eighth notes G4, A4, B4, C5, marked *loco*. Bass clef, eighth notes G2, A2, B2, C3.

Phn. II: Grand staff, 4/4 time. Measure 173: Treble clef, eighth notes G4, A4, B4, C5, marked *f*. Bass clef, eighth notes G2, A2. Measure 174: Treble clef, eighth notes B4, C5, marked *f*. Bass clef, eighth notes B2, C3. Measure 175: Treble clef, eighth notes D5, C5, B4, A4. Bass clef, eighth notes D3, C3, B2, A2. Measure 176: Treble clef, eighth notes G4, A4, B4, C5. Bass clef, eighth notes G2, A2, B2, C3.

F Spk: Treble clef, 4/4 time. Measure 173: Eighth notes G4, A4, B4, C5, marked *f*. Measure 174: Eighth notes B4, C5, marked *f*. Measure 175: Eighth notes D5, C5, B4, A4. Measure 176: Eighth notes B4, A4, G4, F#4.

M Spk: Bass clef, 4/4 time. Measure 173: Rest. Measure 174: Rest. Measure 175: Rest. Measure 176: Rest.

Solo: Treble clef, 4/4 time. Measure 173: Rest. Measure 174: Rest. Measure 175: Rest. Measure 176: Rest.

S I-II: Treble clef, 4/4 time. Measure 173: Rest. Measure 174: Rest. Measure 175: Rest. Measure 176: Rest.

S III-IV: Treble clef, 4/4 time. Measure 173: Rest. Measure 174: Rest. Measure 175: Rest. Measure 176: Rest.

A I-II: Treble clef, 4/4 time. Measure 173: Rest. Measure 174: Rest. Measure 175: Rest. Measure 176: Rest.

A III-IV: Treble clef, 4/4 time. Measure 173: Rest. Measure 174: Rest. Measure 175: Rest. Measure 176: Rest.

Lyrics: Christ-i-an-i-ty is a-bout hurt-ing peo-ple a lot and then re-mind-ing them that it's noth-ing com-pared to what Je-sus went

177

Perc. I

Perc. II

Perc. III

Perc. IV

(8^{va}) *sempre*

Pno. I

f

Pno. II

177

F Spk

through— That shuts them up! and proves that we were right to hate them to be gin with.

M Spk

Solo

S I-II

S III-IV

A I-II

A III-IV

Exuberant

L'istesso Tempo

Perc. I

185

Perc. II

(let ring)

Perc. III

Perc. IV

(let ring)

Pho. I

185

Pho. II

185

F Spk

185

M Spk

185

Solo

S I-II

185

S III-IV

185

A I-II

185

A III-IV

185

141

201

Perc. I

Perc. II

Perc. III

Perc. IV

Pho. I

Pho. II

F Spk

M Spk

Solo

S I-II

S III-IV

A I-II

A III-IV

The flowers of foun - tain - ness are Dei's plum. The flowers of foun - tain - ness are Dei's plum.

The flowers of foun - tain - ness are Dei's plum. The flowers of foun - tain - ness are Dei's plum.

The flowers of foun - tain - ness are Dei's plum. The flowers of foun - tain - ness are Dei's plum.

The flowers of foun - tain - ness are Dei's plum. The flowers of foun - tain - ness are Dei's plum.

ff

ff

f

molto

ff

(no break)

Perc. I: Measures 210-213. Measure 210 has a *210* marking above the first note. Measure 213 has a *ff* marking.

Perc. III: Measures 210-213. Measure 210 has a *ff* marking. Measure 213 has a *ff* marking.

Perc. IV: Measures 210-213. Measure 210 has a *f* marking. Measure 213 has a *secco* marking.

Pno. I: Measures 210-213. Measure 210 has a *ff* marking. Measure 213 has a *ff* marking.

Pno. II: Measures 210-213. Measure 210 has a *ff* marking. Measure 213 has a *ff* marking.

//

Perc. I: Measures 214-217. Measure 214 has a *214* marking above the first note. Measure 217 has a *ff* marking.

Perc. III: Measures 214-217. Measure 214 has a *(ready police whistle)* marking. Measure 217 has a *ff* marking.

Perc. IV: Measures 214-217. Measure 214 has a *secco* marking. Measure 217 has a *secco* marking.

Pno. I: Measures 214-217. Measure 214 has a *ff* marking. Measure 217 has a *ff* marking.

Pno. II: Measures 214-217. Measure 214 has a *ff* marking. Measure 217 has a *ff* marking.

240

Perc. I

Perc. II

Perc. III

Perc. IV

Solo

glo - ry — made from your ide - als — which is to say, your ide - als will re - main

//

245

More Sinister

Perc. I

Perc. II

Perc. III

Perc. IV

Pno. I

Pno. II

F Spk

Solo

dec - (ora) - tive —

Do you feel that the ruth - less pur - suit of self - in - (terest) can be wed - ded with

With Nervous Energy
Tempo I

Perc. I

Perc. II

Perc. III

Perc. IV

Pho. I

Pho. II

Solo

(sprechstimme) **With Nervous Energy**

eat the an - i - mals it kills__ it kills them for the pho - to op - por - tun - i - ties. As this crea - ture gets thin - ner and thin - ner

//

Perc. I

Perc. II

Perc. III

Perc. IV

Solo

(with wire brushes)

(thump--secco)

it kills more and more an - i - mals the path - os be - comes more and more in - tense **f** as a - gain and a - gain

271

Perc. I *ff* *sfz* *ff* *sfz*

Perc. II *sfz* *sfz*

Perc. III

Perc. IV (with wire brushes) (thump--secco) (thump--secco)

Solo the crea-ture re-frains from de-vour-ing the flesh it kills there-by up-hold-ing its fine mor-al prin-ci-ples. Of

//

276

Perc. I *sfz* *ff* *mf* *mp*

Perc. II *sfz*

Perc. III (with sticks) *sfz*

Perc. IV (hard plastic) *sfz*

Solo course I ad-mire this fab-u-lous beast! *f* His power to re-nounce the or-ig-i-nal

//

281

Perc. I *cresc. poco a poco* *ff*

Perc. II *sfz* *sfz*

Perc. III *sfz* *sfz*

Perc. IV *sfz* *sfz*

Solo mean-ing of an ide-al and to dis-cov-er a new, more use-ful

286

Perc. I

Perc. II

Perc. III

Perc. IV

Pho. I

Pho. II

F Spk

M Spk

Solo

S I-II

S III-IV

A I-II

A III-IV

one *f* is an ex-am-ple of self-in-no-va-tion per-fect-ly ad-apt-ed to a sys-tem in which texts are

297

Perc. I

Perc. II

Perc. III

Perc. IV

Pho. I

Pho. II

F Spk

M Spk

Solo

S I-II

S III-IV

A I-II

A III-IV

way to ac-com - - plish good to co - op - er - ate with some of the thugs a - gainst the oth - ers?

in God's mer - - - - cy, Like the

in God's mer - - - - cy, Like the

f *A*

303

Perc. I

Perc. II

Perc. III

Perc. IV

Pho. I

Pho. II

F Spk

M Spk

Solo

S I-II

S III-IV

A I-II

A III-IV

thug who does not feel the fin - er feel - ings of com - pas - sion and love will nev - er be a tru - ly

wide - - - ness of the sea;

wide - - - ness of the sea;

Perc. I

309

sfz

sfz

ff

Perc. II

f

Perc. III

Perc. IV

Pno. I

309

Pno. II

309

F Spk

309

f

I think you have answered all my ques-tions in ex-act - ly the

M Spk

309

Solo

309

power - ful thing.

S I-II

S III-IV

There's a kind - - - - - ness in His

A I-II

There's a kind - - - - - ness in His

A III-IV

315

Perc. I

Perc. II

Perc. III

Perc. IV

Pho. I

Pho. II

F Spk

M Spk

Solo

S I-II

S III-IV

A I-II

A III-IV

f

sfz

ff

secco

way I hoped you would.

What

Your ques-tions were well cho - sen.

You have wast - ed your time.

Which is more than

jus - - - tice, Which is more than

jus - - - tice, Which is more than

[illegible]

333

Perc. I

Perc. II

Perc. III

Perc. IV

333

Pho. I

333

Pho. II

333

F Spk

by re-lat-ing to them in a way that pleas-es them an - oth-er way of be-ing good?

333

M Spk

Solo

333

S I-II

nar - - - row By false lim - - - its

S III-IV

nar - - - row By false lim - - - its

A I-II

nar - - - row By false lim - - - its

A III-IV

nar - - - row By false lim - - - its

poco rit. **A Tempo**
Piano and Chorus Emerging

339

Perc. I

Perc. II

Perc. III

Perc. IV

(to B.D.)
(hard plastic)

Pho. I

Pho. II

F Spk

M Spk

Rather Exasperated

(oracle)

ff It Is One Way!

339

S I-II

S III-IV

A I-II

A III-IV

of our own, And we mag - - -

of our own, And we mag - - -

of our own, And we mag - - -

of our own, And we mag - - -

Steady, without Affect

346

Perc. I

Perc. II

Perc. III

Perc. IV

Pno. I

Pno. II

F Spk

M Spk

Solo

S I-II

S III-IV

A I-II

A III-IV

ni - - - fy His strict - - - ness With a

ni - - - fy His strict - - - ness With a

ni - - - fy His strict - - - ness With a

ni - - - fy His strict - - - ness With a

353

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. III

as sinister as possible

molto

sfz

(let ring)

sfz

Pno. I

353

Pno. II

F Spk

M Spk

Solo

S I-II

zeal He _____ will not own _____

(off)

S III-IV

zeal _____ He will _____ not _____ own _____

(off)

A I-II

zeal He will not own _____

(off)

A III-IV

zeal He _____ will not own _____

(off)

End of Scene III

SCENE IV
ESPANTINE, THE DRAG QUEEN OF HEAVEN II

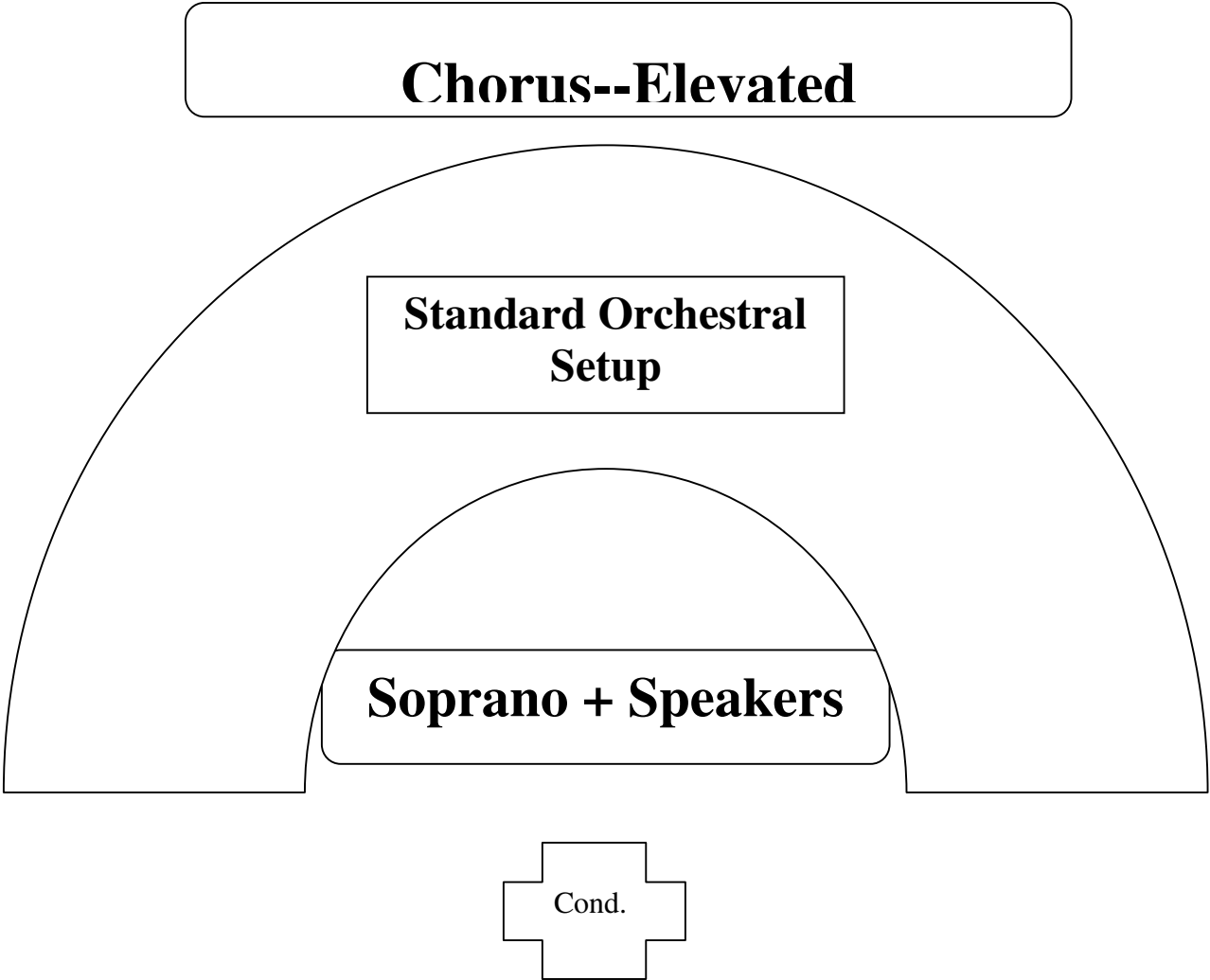
Full Orchestra And Voices—without Pianos:

Percussion I: Sleigh Bells, Tam-Tam, Medium Bass Drum

Percussion II: Glockenspiel, Triangle

Percussion III: Tubular Bells, Tambourine, Snare, Crotales

Percussion IV: Wind Machine, Maracas, Metal Wind Chimes



Scene IV
Espantine's Love Trompe L'oeil & Magic Pillow is Here

Energetic, Soaring
♩ = 140

Joyous, Energetic
♩ = ca 130

Piccolo

Flute I

Flute II

Oboe I

Oboe II

Clarinet in Bb I

Clarinet in Bb II

Bass Clarinet

Bassoon

Contrabassoon

Horn in F I

Horn in F II

Trumpet in C I

Trumpet in C II

Trombone I

Trombone II

Percussion I
thigh bells

Percussion II
glockenspiel

Percussion III
tubular bells

Percussion IV
wind machine

Female Speaker

Male Speaker

Solo Soprano

Soprano I-II

Soprano III-IV

Alto I-II

Alto III-IV

Vocal I

Vocal II

Vocal III

Vocal

Violoncello I

Violoncello II

Double Bass I

Double Bass II

Ob. I

Ob. II

Cl. I

Cl. II

B. O.

Bsn.

C. Bsn.

Hr. I

Hr. II

C. Tpt. I

C. Tpt. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Perc. III

Perc. IV

P. Spk.

M. Spk.

Sax. I

Sax. II

Sax. III

Sax. IV

Vln. I

Vln. II

Vln. III

Vla.

Vcl. I

Vcl. II

D. B. I

D. B. II

With Great Joy and Energy

f And a-gain a-bove the bed in silk-en rh-bons On (coord) - lar-ies of stars On lights and blue co-ro-nas The sib-yl Es-pan-

f And a-gain a-bove the bed in silk-en rh-bons On (coord) - lar-ies of stars On lights and blue co-ro-nas The sib-yl Es-pan-

f And a-gain a-bove the bed in silk-en rh-bons On (coord) - lar-ies of stars On lights and blue co-ro-nas The sib-yl Es-pan-

f And a-gain a-bove the bed in silk-en rh-bons On (coord) - lar-ies of stars On lights and blue co-ro-nas The sib-yl Es-pan-

mf *dx a 2* *dx a 3*

Ob. I *fp*

Ob. II *fp*

Cl. I *fp*

Cl. II *fp*

B. Cl.

Bsn.

C. Bsn.

Hr. I *fp*

Hr. II *fp*

C. Tpt. I *fp*

C. Tpt. II *fp*

Tbn. I *fp*

Tbn. II *fp*

Perc. I

Perc. II

Perc. III

Perc. IV

F. Spk. *ff* *Stentorian*

M. Spk. *ff*

S. I. II

S. III. IV

A. I. II

A. III. IV

Vln. I

Vln. II

Vln. III

Vla.

Vcl. I

Vcl. II

D. B. I

D. B. II

time does (e)-merge speak-ing sot-to vo-ce all of the for-got-ten vers-es of the dy-ing life

p subito

ppm

Ob. I

Ob. II

Cl. I

Cl. II

B. Cl.

Euph.

C. Bsn.

Hr. I

Hr. II

C. Trp. I

C. Trp. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Perc. III

Perc. IV

F. Sph.

M. Sph.

S. I. II

S. III. IV

A. I. II

A. III. IV

Vln. I

Vln. II

Vln. III

Vla.

Vcl. I

Vcl. II

D. B. I

D. B. II

home she en - ters en - - trails her bag of in - nards flow - ing feath - - er - y - bea -

home she en - ters en - - trails her bag of in - nards flow - ing feath - - er - y - bea -

f of the dying one's life of the Ma - gi and the Gnos - tic it is in the light and the

f of the dying one's life of the Ma - gi and the Gnos - tic it is in the light and the

f of the dying one's life of the Ma - gi and the Gnos - tic it is in the light and the

f of the dying one's life of the Ma - gi and the Gnos - tic it is in the light and the

Ob. I

Ob. II

Cl. I

Cl. II

B. Cl.

B. m.

C. Bn.

Hr. I

Hr. II

C. Tpt. I

C. Tpt. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Perc. III

Perc. IV

F. Spk.

M. Spk.

S. I. II

S. III. IV

A. I. II

A. III. IV

Vln. I

Vln. II

Vln. III

Vla.

Vcl. I

Vcl. II

D. B. I

D. B. II

ed through her cir - - - rus - - - shoud - ders

ff Sat - in is her eye

un - formed the dis - ap - peared

ff and She is

She ist and she is with her - self and in her mul - ti - plic - i -

and B

meno

169

With Strong and Steady Energy and Always Joyous

33

Flc

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

B Cl

Bsn

C En

Hr I

Hr II

C Tpt I

C Tpt II

Tbn I

Tbn II

Perc I

Perc II

Perc III

Perc IV

F Spk

M Spk

Vln I

Vln II

Vln III

Vla

Vcl I

Vcl II

D B I

D B II

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This is my love trompe l'oeil! This is my love trompe l'oeil!

Gold - en Col - um - biae! Wild Chi - cor - y! Drag Queens!

Fl. I
 Fl. II
 Ob. I
 Ob. II
 Cl. I
 Cl. II
 B. Cl.
 Bsn.
 C. Bsn.
 Hrn. I
 Hrn. II
 C. Tpt. I
 C. Tpt. II
 Tbn. I
 Tbn. II
 Perc. I
 Perc. II
 Perc. III
 Perc. IV
 F. Spk.
 M. Spk.
 Vln. I
 Vln. II
 Vln. III
 Vla.
 Vcl. I
 Vcl. II
 D. B. I
 D. B. II

49
 50
 51
 52

This is my love trompe l'oeil!
 Er - ie Ba - rat!
 Con - i - um Ma - cu - lat - um!
 This is my love trompe l'oeil!

23

Flc

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

B Cl

Bsn

C Bsn

Hr I

Hr II

C Tpt I

C Tpt II

Tbn I

Tbn II

Perc I

Perc II

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Fl II

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Ob II

Cl I

Cl II

B Cl

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C En

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C Tpt I

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Tbn I

Tbn II

Perc I

Perc II

Perc III

Perc IV

F Spk

M Spk

Vln I

Vln II

Vln III

Vla

Vcl I

Vcl II

D B I

D B II

This is my love - trompe l'oeil!

O - liv - ier Mess - ien!

Da - gi - tal - is pur - pur - e - al

[illegible]

63

Flc

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Score for a large ensemble, featuring woodwinds, brass, percussion, strings, and vocal soloists. The score is divided into four systems, each containing multiple staves for different instruments and voices.

System 1:

- Flute I (Fl. I)
- Flute II (Fl. II)
- Oboe I (Ob. I)
- Oboe II (Ob. II)
- Clarinet I (Cl. I)
- Clarinet II (Cl. II)
- Bass Clarinet (B. Cl.)
- Bassoon (Bsn.)
- Contrabassoon (C. Bsn.)

System 2:

- Horn I (Hn. I)
- Horn II (Hn. II)
- Cornet I (C. Tpt. I)
- Cornet II (C. Tpt. II)
- Trombone I (Tbn. I)
- Trombone II (Tbn. II)

System 3:

- Percussion I (Perc. I)
- Percussion II (Perc. II)
- Percussion III (Perc. III)
- Percussion IV (Perc. IV)

System 4:

- First Soprano (F. Spk.)
- Mezzo Soprano (M. Spk.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Violin III (Vln. III)
- Viola (Vla.)
- Violoncello I (Vcl. I)
- Violoncello II (Vcl. II)
- Double Bass I (D. B. I)
- Double Bass II (D. B. II)

Lyrics:

This is my love, trompe l'oeil! This is my love, trompe l'oeil!

Reverence of Pink Joy!

Fl

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

B Cl

Eup

C Ba

Hr I

Hr II

C Tpt I

C Tpt II

Tbn I

Tbn II

Perc I

Perc II

Perc III

Perc IV

F Sph

M Sph

Vin I

Vin II

Vin III

Vin

Vc I

Vc II

D B I

D B II

71

75

79

83

87

91

95

99

103

107

111

115

119

123

127

131

135

139

143

147

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167

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583

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627

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635

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643

647

651

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659

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667

671

675

679

683

687

691

695

699

703

707

711

715

719

723

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Flc

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

B Cl

Bb

C Eb

Hr I

Hr II

C Tpt I

C Tpt II

Tbn I

Tbn II

Perc I

Perc II

Perc III

Perc IV

F Spk

M Spk

Vln I

Vln II

Vln III

Vla

Vcl

Vc II

D B I

D B II

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Full, Resonant, Joyous

Flc
Fl I
Fl II
Ob I
Ob II
Cl I
Cl II
B Cl
Ebn
C Ebn
Hr I
Hr II
C Tpt I
C Tpt II
Tbn I
Tbn II
F Spk
M Spk
S II
S III IV
A I II
A III IV
Vln I
Vln II
Vln III
Vla
Vcl I
Vcl II
D B I
D B II

Es - pan - time! Es - pan - time! Es - pan - time! Es - pan - time!

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[illegible]

106

Flc

Fl I

Fl II

Ob. I

Ob. II

Cl. I

Cl. II

B Cl.

Em.

C En.

CTpt. I

CTpt. II

Perc. I

Perc. II

Perc. III

Perc. IV

F Spk

M Spk

drag - - - queen of hea - ven has left her sky - home.

Vln. I

Vln. II

Vln. III

//

110

Perc. I

Perc. II

Perc. III

Perc. IV

F Spk

M Spk

She is re - turned to us. Now she will take the stage

Vln. I

Vln. II

Vln. III

Fl. I
 Fl. II
 Ob. I
 Ob. II
 Cl. I
 Cl. II
 B. Cl.
 Bsn.
 C. Bsn.
 Hrn. I
 Hrn. II
 C. Tpt. I
 C. Tpt. II
 Tbn. I
 Tbn. II
 Perc. I
 Perc. II
 F. Spk.
 M. Spk.
 S. I. II
 S. III. IV
 A. I. II
 A. III. IV
 Vln. I
 Vln. II
 Vln. III
 Vla.
 Vcl. I
 Vcl. II
 D. B. I
 D. B. II

121
 122
 123
 124

come back! She has come back to us! She has come

189

The image shows a page of a musical score, likely for a symphony or opera. The score is written for multiple instruments and voices, arranged in a standard orchestral layout. The instruments listed on the left include Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tbn.), Percussion (Perc.), and various string sections (Violin I, Violin II, Violin III, Viola, Violoncello, Double Bass). The score is in 4/4 time and includes dynamic markings such as *ff* (fortissimo) and *crescendo*. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics written below them. The score is divided into measures, with some measures containing lyrics for the vocal parts. The page number 132 is visible at the top left.

Full, Resonant, Joyous
J. ca 60

177

Flc

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

B Cl

E♭

C Eb

Hr I

Hr II

C Tpt I

C Tpt II

Tbn I

Tbn II

Perc I

Perc II

Perc III

Perc IV (to metal wind chimes)

F Spk

M Spk

Vln I

Vln II

Vln III

Vla

Vc I

Vc II

D B I

D B II

142

Flc

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

B Cl

Bsn

C En

143

Hr I

Hr II

C Tpt I

C Tpt II

Tbn I

Tbn II

145

Perc I

Perc II

Perc III

Perc IV

145

F Spk

145

M Spk

145

Vln I

Vln II

Vln III

Vla

Vcl I

Vcl II

D B I

D B II

Estatic, Trancelike

f Mag - ic pil - low is here

148

Rc

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

B Cl.

Bsn.

C. Ebn.

149

Hr. I

Hr. II

C Tpt. I

C Tpt. II

Tbn. I

Tbn. II

149

Perc. I

Perc. II

Perc. III

Perc. IV

149

F Spk

149

M Spk

149

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

D. B. I

D. B. II

f Mag - ic pil - low is here

Riten.

153

Flc.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

B. Cl.

Bsn.

C. Bsn.

153

Hrn. I

Hrn. II

C. Tpt. I

C. Tpt. II

Tbn. I

Tbn. II

153

Perc. I

Perc. II

Perc. III

Perc. IV

153

F. Spk.

153

M. Spk.

153

Vln. I

Vln. II

Vln. III

Vla.

Vcl. I

Vcl. II

153

D. B. I

D. B. II

This page of a musical score contains the following elements:

- Instrumentation:** Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon, Contrabassoon, Horn I, Horn II, C Trumpet I, C Trumpet II, Trombone I, Trombone II, Percussion I, Percussion II, Percussion III, Percussion IV, Flute Piccolo, Maracas, Violin I, Violin II, Violin III, Viola, Violoncello I, Violoncello II, Double Bass I, and Double Bass II.
- Key Features:**
 - Flute I:** Measures 183-185, marked *mf*.
 - Oboe I:** Measures 183-185, marked *mf*.
 - Clarinet I:** Measures 183-185, marked *mp*.
 - Clarinet II:** Measures 183-185, marked *mp*.
 - Bassoon:** Measures 183-185, marked *mp*.
 - Contrabassoon:** Measures 183-185, marked *mp*.
 - Horn I:** Measures 183-185, marked *mp*.
 - Horn II:** Measures 183-185, marked *mp*.
 - C Trumpet I:** Measures 183-185, marked *mp*.
 - C Trumpet II:** Measures 183-185, marked *mp*.
 - Trombone I:** Measures 183-185, marked *mp*.
 - Trombone II:** Measures 183-185, marked *mp*.
 - Percussion:** Measures 183-185, marked *mp*.
 - Flute Piccolo:** Measures 183-185, marked *mp*.
 - Maracas:** Measures 183-185, marked *mp*.
 - Violin I:** Measures 183-185, marked *mp*.
 - Violin II:** Measures 183-185, marked *mp*.
 - Violin III:** Measures 183-185, marked *mp*.
 - Viola:** Measures 183-185, marked *mp*.
 - Violoncello I:** Measures 183-185, marked *mp*.
 - Violoncello II:** Measures 183-185, marked *mp*.
 - Double Bass I:** Measures 183-185, marked *mp*.
 - Double Bass II:** Measures 183-185, marked *mp*.
- Vocal Line:**
 - Flute Piccolo:** Measures 183-185, marked *mp*.
 - Maracas:** Measures 183-185, marked *mp*.
 - Lyrics:** "pil - low is here"

The image displays a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including Percussion (Perc I, Perc II, Perc III, Perc IV), Woodwinds (Ob. I, Ob. II, Cl. I, Cl. II, B. Cl., Bassoon, C. Bass), Brass (Hr. I, Hr. II, C. Tpt. I, C. Tpt. II, Tbn. I, Tbn. II), and Strings (Violin I, Violin II, Violin III, Viola, Violoncello I, Violoncello II, Double Bass I, Double Bass II). The score is written in 2/4 time and features various musical notations, including notes, rests, and dynamic markings such as 'mp' (mezzo-piano) and 'p' (piano). The page is numbered 137 at the top left and 137 at the bottom left. The score is presented in a clean, professional layout with clear notation and a well-organized staff structure.

With More Freedom and Warmth

201

Flc

Fl I

Fl II

Ob I

Ob II

Cl I

Cl II

B Cl

E♭

C Eb

Hr I

Hr II

C Tpt I

C Tpt II

Tbn I

Tbn II

Perc I (let ring)

Perc II

Perc III

Perc IV

F Spk 201 pil - low is here

M Spk 201 Free, Expressive

Solo

201 f dew - y hair ci - tine sky faint dis - tant hy -

Vln I 201 pp punta d'arco

Vln II pp punta d'arco

Vln III pp punta d'arco

Vla pp punta d'arco

Vc I pp punta d'arco

Vc II 201 pp punta d'arco

D.B. I pp punta d'arco

D.B. II pp punta d'arco

ord

ord

[illegible]

230

R. I. *p* *poco*

R. II. *p* *poco*

Cl. I. *p* *poco*

Cl. II. *p* *poco*

Hr. I. *p* *poco*

Hr. II. *p* *poco*

C Tpt. I. *p* *poco*

C Tpt. II. *p* *poco*

Perc. III. *mf*

F Spk. *pp* Mag - ic pil - low is here

M Spk. *p* Mag - ic pil - low is here *pp* Mag - ic pil - low is here

Vln. I. *p*

Vln. II. *p*

Vln. III. *p*

Vla. *p*

Vc. I. *p*

Vc. II. *p*

D. B. I. *poco*

D. B. II. *poco*

//

237

Perc. III. *mp* *p*

F Spk.

M Spk.

Vln. I. *p* *pendulum*

Vln. II. *p* *pendulum*

Vln. III. *p* *pendulum*

Vla. *p* *pendulum*

Vc. I. *p* *pendulum*

Vc. II. *p* *pendulum*

D. B. I. *p* *pp*

D. B. II. *p* *pp*

End

General Thoughts:

This work is about transformation and duality. It is also about death and beauty. It is about personality and personal force. It is about secrets—secret lives and ideas that must remain hidden to survive a world where complexity is often shouted down to monochrome banality. It is about power and desire. It is about transcendence and transfiguration. It is about history and time—the two most easily conflated elements of imagination. It is about tangents and remnants—brief, scattered segments of thought or fancy brought into orbit around a central idea: Freedom. This work is about the transformational power of freedom: the ultimate expression of what it means to be American, in the sense of what it means to take a completely personal—in this case meaning detached from the daily and extended into the universal—idea of freedom and unfold it in both the mind and body—a magical, imaginary empiricism following one central tenet: That which can be imagined can be made real, even if that reality is confined to the imagination.

This work is the final part—the musical part—of a series of works I have completed over the past three years; what follows is a brief account of how it came into existence. I have always been interested in a variety of art forms: painting, music, writing. Music is the art form I was initially most intensely drawn toward and felt the most intense pleasure in producing, but this is not meant to diminish the specific pleasures other art forms provide. In a sense painting is closest to musical performance for me because it provides a visceral pleasure—the body feels the pleasure of movement during the act of creation. Writing is more akin to composition for me in the sense that it is naturally more cerebral, utilizing by nature fewer of the body's abilities to produce fine, sensual motor movements. I existed for years, producing in all three of these forms without much care or anxiety as to how they were related, not in a broad but in a personal sense, or as to how they could be combined and utilized. Stepping aside for a moment, it should be noted that I started my musical life wanting to be a pianist, a performer, but I eventually discovered that I could not imagine a life confined to realizing the energies of my imagination through the lens of another composer's expression—something like being forced to quote lines from novels every time one opens one's mouth.

Dreams have also always been important to me. Whether they are daydreams, nocturnal dreams, visions, or even hallucinations, the activity of the subconscious has always

played a role in my understanding of reality. In 1997 I became quite ill and experienced a vision/hallucination that essentially set the course for my current interior life. I was in a bed with a life-threatening fever, and a presence emerged at the head of the bed. Since I was in the bed, I could not see the presence because it was above and behind my head, which was on the pillows. This male presence said its name was Eric and that it had come to protect me. I remember being terrified and comforted at the same time. At this time three figures appeared in the bed with me. Somehow I knew that they were male, but I could not really see them because their entire bodies were wrapped in what looked like white turbans, like a full body form of the type of turbans worn by Sikh men. These could also be described as thick, layered cerements. Suddenly above the bed a bright yellow light appeared, and I knew somehow that this was the spirit of a sibyl, a prophetic female figure. A voice came from this light, and it spoke verses from Psalms, Lamentations, and Isaiah (these are the books I recognized, or thought I recognized) in rapid succession with an intense, whispering voice. The dream went on for some time eventually fading without further development. I have remembered and thought about this experience quite often. I have never believed or thought it to be a vision from God. I don't believe in visions from God. I think it was a momentary splitting or dissolution of my personality, or aspects/qualities of the various components of my imagined self, induced by fever. It was some years later that this dream/hallucination provided me with the tools to overcome an obstacle I encountered in the evolution of my thoughts and artistry.

In 2002 I found myself no longer capable of proceeding in three separate forms of art. I would say that I had become insecure about the quality of my work in each of these forms; I felt I had to choose one and leave the others behind forever. I am sure many factors contributed to this feeling, but the main factor was the fear of dilettantism. It has always been clear to me that our society disdains plurality for love of specialization, especially in the arts. There is some logic to this concerning the aspect of time—Who has the time to be good at everything? Why not be great at one thing rather than mediocre at many things? I was overcome with anxiety, in part because I believe this to be true in many cases, while I knew that it was not true for me—it must not be true for me because I did not want it to be true for me. I was determined to find a way through these feelings of inadequacy.

It was then that I decided to split these three forms of art into three distinct personalities. Russell remained the composer, Eric Bara became the painter, and Espantine became the poet and mystical thinker. I gave each artist an independent existence within my imagination, going as far as to construct different personal histories for each artist, which could include varying desires and ideas of which I may not even be aware. In this way I was able to give each personality its own independent life—its own life with which to specialize. At the same time I created other artists, independent of myself, with whom to dialogue. In effect I freed those artists in my subconscious mind; consequently freeing myself from the—granted, self-imposed—shackles of my fear. Below is a poem from The Poems of Espantine (The first section of my book The Kisses) in which she describes this split, or multiplication.

Eric sits

I am Eric I sit
Espantine floats I am
Espantine I float
Russell stands I am
Russell: I stands I floats I sits

We gauze our garments into it
with the kisses The kisses gauze our garments
into it over our lives into our breathing over into
our eyes
—shift and our hands drop and stones
brilliant fast pink azure the violet and the palest
of all and
stones lay themselves out before us and through us

The Kisses Makes Us Happen

I am Espantine I know the kisses:
I will show you so that you will know and
know how to
gauze the garments over into it

I am Eric I know the kisses:
I will show you the colors of the kisses through
the symbols of the kisses so
that you will know and know the colors
and feel the colors and
feel it

I am Russell I know the kisses:
I will make the kisses sound
so that you will know and know
the delicate the cirrus and the crystal
of the kisses of the space of the kisses
in the air

We Are Us

We will gauze our garments over into it We will

Show You the Kisses

Regarding the historical precedents for such personality splits, I acknowledge Schumann, but in this case it was the Portuguese poet, Fernando Pessoa, and his use of heteronyms—several different poetic voices and personalities within one man—that had the most profound influence on me. I have been trying for a long time to write a piece of music like Scenes From Imaginary Operas, and it was this imaginary revolution that gave me the distance, I guess from myself, to do it.

Sources/Texts/Libretti:

The text for this work is extracted from several sources. Over the years I have produced several libretti with the desire to create a full-scale opera based on the ideas of disappearance and transformation. Some of these I have written myself, or compiled from various poems and narratives of my own, and some I have collaborated on with the writer, Stan Apps. The specific sources for this work are as follows: The Kisses—a collection of poems in three parts, which I wrote: The Poems of Espantine, The Door of the Flowers, Magic Pillow is Here. Varieties of the Tulip—a libretto for a short opera written with Stan Apps centered around the disappearance of Moanicia Snow, the central character of the second scene in this work, that presents the story of her disappearance and several of the works she left behind. This libretto essentially laid the foundation for Scenes From Imaginary Operas; it is the story of a disappeared drag queen whose secret life is discovered when her poems are found by friends who raid her apartment looking for her wigs, gowns, and prized collection of lipsticks from around the world. The problem with this libretto is that it had no real dramatic force—no problem—because the left-behind poems did not manage to tell why she disappeared. While trying to fix this I came upon the idea of the drag queen of heaven and made the reason for her disappearance simply that there were not enough flowers in the world, not enough beauty, or words for beauty. This was a metaphor for Moanicia: She had to disappear into the heavens because there was no place, no definition, for her sort of beauty in the world, and she simply could not take it. As Dorothy is the patron saint of flowers, Moanicia Snow becomes

the patron saint of indefinable, or unacceptable, beauty. The other major problem with this libretto was my unsophisticated approach to the narrative. I was trying to force a linear narrative structure on a story that needed to be told in a less straightforward manner and that deserved a structure as original as the content.

The creation of the text for Oracular Vagina Takes Her Place Among World Leaders is a different story. While I certainly enjoy writing, that voice is often silent, and honestly I frequently desire setting text by someone else. It is easier and more enjoyable because it is different and unexpected. Many times I have asked my friend, Stan Apps, to work on a libretto for me where he does all of the text, and I only do the music. In early 2004 I had the idea for an opera where a man goes in for a sex change operation and wakes up mute but with a new, oracular vagina. I thought it would be interesting if political figures would come to consult the oracular vagina. I asked Stan if he would work on this for me, and the result is a whole book of prose poems. My initial treatment involved a plan to make Jocelyn Elders, the former Surgeon General who had to resign due to the controversy she created by discussing condoms, masturbation, and sexual health, the President of the United States. In this plan Tyranny-Tranny, friend and confidant of the oracle, would raise money and gain recruits for the cause by giving silicon injections from the back of her windowless van—a practice all too common in the transgendered community. Tyranny-Tranny would then betray the oracle to a giant corporate conglomerate that wants to trademark and use the oracle to increase its power and profits. A full, workable libretto, in the traditional sense, never came out of this, but the relatively short prose poems are perfect as self-contained mini-dramas.

Scenes Detailed:

Scene One, “Espantine, the Drag Queen of Heaven”, is the longest and most complex part of this work. The scene begins with an orchestral introduction followed by an exposition where Espantine is introduced and her disappearance is described. This is followed by a setting of the poem “Evidences of the Kisses”. The poem setting begins at measure 87; therefore, the prior music can be viewed as an introduction to the work as a whole. Several elements are worth noting in this introduction. The tonal center of E is firmly established in this introduction [mm.1-36]. This is followed by a move to tonal centers around A-flat and C, and finally to a combination of triads that resolves into a tonal cen-

ter around D [m. 88]—the beginning of the poem setting. Essentially there are two overarching harmonic ideas governing the tonality of this movement. The most important is the movement between the two chords presented in Example 1.

Example 1: Basic Chords



The other idea involves clusters of triads, which form large, dissonant harmonic constructions, from which one triad will emerge as a dominant tonal center, or in the case of the beginning of the setting of “Evidences of the Kisses” [mm. 87-88] a conspicuously missing triad (D Major), conspicuous because its absence implies its existence, will emerge in combination with one of the triads from the cluster. Example 2 first presents the four triads clustered together [in m. 87]. It then presents the missing D Major triad coupled with A-flat Major triad from the cluster that emerges in m. 88. This D Major + A-flat Major chord then unfolds [in m. 92] into the final chord presented below in Example 2. The final chord is a version of the E Major added note chord in Example 1. One will notice [m. 87] that the basses and celli play A and C# respectively. These notes do not fit into the triad cluster and are placed here to provide added dissonance and a hidden dominant function of D Major.

Example 2:



Returning to the significance of the chords presented in Example 1, it should be noted that the harmonic goal for Scene I, Movement I is to get from the E major added note chord (E-F#-G#-B-C#-E-F) to the E-flat Major added note chord (Eb-F-G-Bb-C-Eb-Fb). As mentioned above, the introduction serves to establish a tonal center around E, the movement then progresses essentially through a tonal center around C with various added notes orbiting around it; this is then suspended over an F pedal [mm. 124-133] which descends into E-flat [m. 135]. The chorus sings the E-flat added note chord exactly as it appears in Example 1. It should be noted that the second inversion B-flat triad from the

initial cluster [Example 2] is presented [beginning in m. 143] in conjunction with the idea of the second inversion in the body presented in the text. I attempted to make it descend through the orchestra in combination with the “shifting sigh” presented in the septuplets for piccolo, trumpets, and glockenspiel. One will notice that the horn melody [beginning m. 149] is simply an augmented version of this “shifting” septuplet.

Tangent: (Further notes on the genesis of chords)

I have always thought of both E-flat Major and E Major as having the quality of blueness. It is like the blueness of water—fresh, clean, and with an open, flowing quality. I initially developed and used these chords in a piano piece in 2003 entitled Above the Bed. One will notice that the basic triads are decorated with the added 6th, added 2nd and added flat-2nd scale degrees. I added these extra notes in order to produce what Eric Bara would call deep, found color—the color blue but more alive than the color by itself, as if the color blue had become water, a force alive with energy as well as the potential for energy. Below is a passage from the poem The Door of the Flowers where Eric Bara describes his theory of deep, found color to Espantine.

and the painter Eric Bara

answering the question:

Do you think in certain shapes or colors? I think in a multiplicity of scratches, which equivocate themselves in order to form

DEEP FOUND COLOR SPACE

Colors do not exist until they are FOUND

<i>It is certainly pale blue yet it is lifeless</i>	<i>Hold up a single pale blue pastel chalk</i>
<i>Scratch the paper with the chalk</i>	<i>Place the chalk on the paper Still lifeless</i>
	<i>Still somehow lifeless</i>

The only way to bring it to life TO FIND IT to form a color which tightens the chest and stuns the viewer in reverse Is to DAMAGE THE COLOR WITH OTHER COLORS

in this case creamy black, rose, white, mouse grey

Therefore it is no longer pale blue It is a multiplicity of colors forming found pale blue

Furthermore I do not think in set forms nor do I believe any physical image is in reality an objective image THERE IS NO WAY TO SET IT DOWN to DRAW an image

Because it is impossible to see the endings of an image all images are permanently in motion because the body is permanently in motion We see with our entire body

And our body resonates And this is how we see

Continuing with Scene I Movement I, it should be noted that the chords in Example 1 also appear in mm. 20-37. These chords are divided into groups of 12+7+ 12+5(or 17).

These are mystical numbers that appear in The Poems of Espantine. I believe their true significance is up for debate. The section from the poem that reveals these numbers is presented below; one will notice that the large homophonic sections in the score [mm. 20-36] are alternated with sections featuring muted violins, gongs, and bells.

Who does not love the doe-eye?

brown black white azure palest green

Who does not love the seven and the bell
and the violin muted and the gong?

twelve times the kisses and seven the lips
and seventeen the precipitous number of
the orifice

to have that—12+7+17—to have that

kisses aubergine green kisses kisses azure
kisses lapis lazuli kisses aquamarines
kisses sapphire—
the deepest sapphire

the blue to the black
water from the fathom 5

Scene I, Movement II contains a variety of elements that require further discussion. “Note Found On The Bed” is a poem from The Poems of Espantine; it is set in its entirety in this movement. It is meant to be a kind of modulated suicide note. Espantine does not commit suicide; she simply disappears, and this poem can be considered as thoughts before disappearing or thoughts about disappearing. The text for “Song of Sky-Children” (This is a reference to a line from the Keats poem, Hyperion: ;and there shall be/ Beautiful things made new, for the surprise/ Of the sky-children;) is extracted from the third part of The Kisses, Magic Pillow is Here. This section is presented below.

we are always living *IN THE SKY NOT IN THE UP*
and it is for our mind forever

let it fall my love let it fall line of disappearance line of love collected

let the sky bleed into earth let the earth drown in the sky let it fall my love let it fall

let horizon fall let it fall my love let it fall

magic pillow is here magic pillow will replace horizon line
we will rest our heads together touching there we will rest our heads
our eyes upward staring at the sky the sky will focus us from TWO to ONE
we will rest our heads on magic pillow we will rest our heads
forgetting face to face forgetting mirror eyes sky will focus us
four eyes in relief inside a set of ONE magic pillow falling skyward
double eye focused into ONE falling skyward falling through magic pillow

The music for this movement is guided by the idea of the sky and the earth—two distinctly different elements—separated by an horizon line that eventually falls; thus allowing a blending of the sky and the earth. The chords for winds and brass [m. 167] represent the sky, and the theme, which begins in the solo soprano [m. 197], represents the earth. The poem, which is chanted by the speakers, represents a sort of placard or horizon line placed between these two elements. The blending of the sky and the earth [m. 216] begins with the fortissimo chords for winds and brass. This simple, effective compositional plan is the basic structural element of the movement. The two distinct elements, the sky and the earth themes, deserve further investigation.

The late works of the Russian artist, Timur Novikov (consult the bibliography for a rare but complete catalogue of his works) employ structural elements similar to the compositional plan discussed above, and these works were a major influence on the development of the idea of *The Sky Not In The Up* and the destruction of the horizon line as presented by Espantine in *The Poems of Espantine*. Timur Novikov's late works are quite simple to describe: Two large and opposing swathes of fabric are sown together; thus creating a stitched separation or horizon line between the sheets. A small figure or sign, such as a sun, a deer, or a rocket, is then sewn into the fabric at some point above or below the separation; thus creating a perspective, dependent upon the size of the figure, for the entire fabric construction. To this composer they are beautiful and profound for several reasons: simplicity of materials and style, unexpected and delightful combinations of different kinds of fabric—the cheapest to the most luxuriant, a true painterly eye concerning color and texture combinations—in the sense that they are also unexpected and delightful. He had to be included in this piece of music in some capacity other than simple

influence, so I put his name into it, as well as my own. Example 3 shows the basic “sky” progression and how the names were used. Note that some of the solfege is transposed.

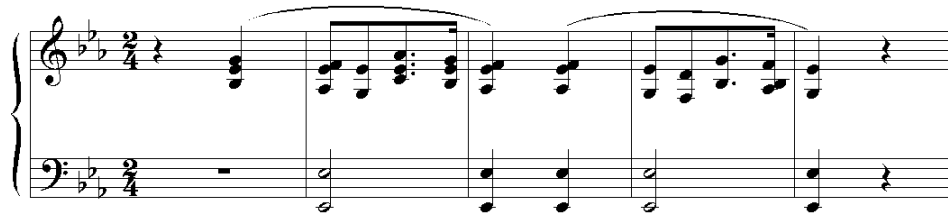
Example 3:

The musical notation for Example 3 is written on a single staff with a treble clef. It consists of a series of chords, each with a solfege syllable written above and below it. The syllables are: Ti (above), Re (below), Mi (above), Ut (below), Ut (above), Sol (below), Re (above), Sol (below), Mi (above), Ti (below), Ut (above), Re (below), Re (above), Ti (below), Mi (above), Ut (below), and Re (above). The chords are: Ti-Mi, Re-Ut, Ut-Sol, Sol-Re, Mi-Ti, Ti-La, Re-La, Re-Ti, Ti-Mi, Ut-Mi, and Re-(Re). The notes are: Ti (G4), Mi (A4), Re (F#4), Ut (E4), Ut (D4), Sol (C4), Re (B3), Sol (F#3), Mi (E3), Ti (D3), Ut (C3), Re (B2), Re (B2), Ti (A2), Mi (G2), Ut (F#2), and Re (E2).

The theme for “Song of the Sky-Children” [m. 197] is derived from a little piece by Schumann. This piece, Theme in E-flat Major, was considered by Brahms, the editor of the 1893 Collected Works, to be Schumann’s final statement for the piano (Schumann,vii). Schumann made several variations on this theme, but Brahms suppressed them; they were not printed until 1939. This theme is perfect for this part of the work because it adds just the right touch of sentimentality—an echo, a resignation—but I am interested in it as much for the deceptive idea of it being a last work as I am for its simple, E-flat Major beauty. The construction of identity, of public persona, is the essence of history, particularly regarding music history. It is fascinating to think that Brahms, and Clara Schumann, played such a major role in constructing the musical image of Schumann as the composer, which invariably becomes intertwined with Schumann as the man. It is also fascinating to think that people actually believe this image. But why not; it is just as good as any image of a dead person in which people may believe. History is not the truth; it is a construct of the mind, a construct that every independent mind creates, fashions to its own fancy and desire—an infinitely variable discourse between knowledge and chance given innately to manipulation by suppression or exaggeration as to be completely at the whim of its creator—every single conscious human.

Example 4 presents the first two phrases of Schumann’s theme and the manipulated version used in this movement. One will notice that Schumann’s theme ends on an authentic cadence, but the theme for this work has been changed to end on a half cadence. One will also notice that the change in meter and the added chromaticism help to blur the initial source.

Example 4: Schumann's theme



: Mutated theme



Scene II of Scenes From Imaginary Operas is a flashback. It presents an episode in the life of Espantine when she was known as the drag queen Moancia Snow. The text was written by Stan Apps and initially formed the central part of the previously discussed libretto Varieties of The Tulip. The first movement is narrated by an omniscient audience member who witnesses Moancia's comeback show after surviving a suicide attempt. This scene is meant to provide glimpses into the public image of Espantine—what the friends, who are surprised to find her poems, see as the exterior of Espantine. The goal was to create a vibrant, multi-colored but somewhat typical drag persona for Espantine that allows the idea of two distinctly different characters living inside of the same person to come more clearly into focus. The language utilized in the texts helps to create this persona; it is a language of drag queens and gay men—people who are accustomed to using what may be described as foul language in ways that take the hate or power from such language without diminishing the humor and pure delight. The text for the second movement is meant to be funny, self-depreciating, poignant, sweet, and gentle all at the same time—as if Espantine is making fun of herself through the guise of Moancia Snow.

The music for this scene is straightforward and is meant only to be a vehicle for the story and its characters. There are no hidden names or special chords in this scene. No attempt was made in the initial planning for this work to devise methods with which to unify the scenes—there is no single musical element (melody, rhythm, harmony) running throughout every movement. The unity in this work is provided by character and theme (Espantine, Moancia Snow, transformation, etc.). However, there are a couple of mo-

ments between the first two scenes worth noting where the scenes borrow from each other in order to provide a musical connection. The clarinet melody [mm. 32-42] in Scene II, Movement I is taken directly from the melody presented contrapuntally in the piccolo, oboes, and clarinets in Scene I, Movement I [mm.70-86]. The “laughing and horsey” theme in Scene II, Movement I [mm. 32-42] is echoed by the bassoon and violin in Scene II, Movement II [mm. 174-175]. The only other guiding force for the music in Scene II was the desire to write music that helps itself to be played well—using the flute, for instance, in unison with the voice, or as an echo at times, in the second movement to help the singer navigate the orbiting textures.

Scene III takes the story to an entirely different place. Espantine and Moancia Snow are replaced by an unnamed, postoperative transsexual, who may or may not be either of them. This scene explores the darker, perhaps more psychedelic, side of transformation, especially regarding its relationship to forms of power. The three characters in this scene, the oracular vagina, the secretary of state, and the junior senator from New York, all represent forms of power. The powerful personalities, the secretary and the senator, come to consult a more mysterious, more elemental, form of power in order to preserve and increase their own power. My personal fascination with drag queens and transsexuals is centered around the idea, perhaps clichéd idea, of the American dream. It seems to me that the ultimate expression of personal freedom can be witnessed in the transformation or masking of gender or gender roles. While at the same time, this transformation cannot disconnect itself from society, and there are always dangers associated with shedding one persona for another. The oracular vagina represents one of these dangers. The post operative transsexual has fallen so deeply into the reordering of the persona that he/she has become mute and the organ which represents gender, but has little to do with the perception of gender, or the affectations of gender, has overtaken the person and become an entity capable of knowledge unavailable to the body it inhabits. In this case the determination of the transsexual to become who she wants to become has completely destroyed his identity—his/her imagined presence in the physical world. Such are the dangers of this exploration.

The joy of writing a scene with an oracle is that an oracle is not meant to speak plainly; therefore great liberties can be taken with the language, and the simple joy of sound can stand aside from meaning. Example: “The flowers of fountainness are Dei’s

plum.” My task as a composer was made easy by the question-and-answer format of the text. The questions are always spoken by the politicians, and the answers are almost always sung by the oracle; the only real chore was to make each answer alive, energetic, and imaginative in terms of music. I began this process by setting up an introductory idea as a herald to the beginning of the scene and recurring motive throughout—[mm. 18-29] marked “Driving, Violent” present this motive. It appears throughout the entire scene, functioning as a division between the two movements and a unifying force within them. This theme appears in the following measures: mm. 18-29, 78-87, 208-219, 246-255, 323-342. From this point it was a relatively easy process to devise various types of music for the responses.

I was thinking about Stravinsky when I wrote the first movement of this scene, in particular about Les Noces. I am fond of the sound of this piece—hollow, ringing, wooden, archaic, earthy—and I have always wanted to write something with similar instrumentation. This scene is my attempt, although I am not certain that one would recognize Les Noces in this piece without it being mentioned. There is a short quotation from Stravinsky [mm. 64-65] from the Symphony in C. The chorus sings a segment from the opening theme of the symphony; it is transposed to B-flat. The final section of Movement I [mm. 170-207] is also inspired by Stravinsky. In this case it is the scene in The Rake’s Progress where Tom Rakewell wakes up after being stricken insane and thinks he is Apollo. It is doubtful whether the influence will be recognized, but the theme is inspired by the music for winds that accompanies Tom’s brief aria about being Apollo.

The second movement allows the solo soprano another chance to come forward in this work. A section for xylophone solo was in my initial conception of this work, and it appears in this movement. The general idea for this movement was to bring the dialogue down on a more person-to-person level. The text about the vegetarian carnivore and the idea of an animal who kills for show rather than nourishment seemed to call for a more subtle delivery; this is why the solo soprano was used. The Sprechstimme was utilized to keep the soprano part from becoming too beautiful, too “sung”, too operatic. The text for the oracle also contains many words and syllables, and the idea was to make it fast and percussive; singing the text would require the opposite approach. The most structurally significant musical element in this movement is the hymn quoted at the end. I wanted to find something to layer into the dialogue that provided a kind of hidden voice within it—

something which is a part of the music but also comments on the broader ideas of the text. I decided to use the Baptist hymn “There’s a Wideness in God’s Mercy”. This addition functions on several levels. “There’s a Wideness in God’s Mercy” is, in my opinion, a hilarious pun. At the same time the words present a commentary that is important to the ideas of the piece as a whole, namely that “We make his love too narrow by false limits of our own.”

The final scene of Scenes From Imaginary Operas brings the work full circle. The original instrumentation is utilized and Espantine is again presented as the main character of the scene. In this Scene Espantine returns as a deity, the patron saint of drag queens, to proclaim her love trompe l’oeil and announce the arrival of the magic pillow. The text for the introductory section of this scene is taken from The Door of the Flowers, the second section of The Kisses. It is presented below.

AND AGAIN above the bed in silken ribbons On corollaries of stars

On lights and blue coronas

The sibyl *Espantine* does emerge speaking sotto voce all the forgotten

Verses of the dying life of the dying one’s life of the Magi and the

Gnostic it is the light and the unformed the disappeared and She is:

SHE IS and she is with herself and in her multiplicity *the most beautiful* the clothed and adorned and silken the opalescent the lavender flower the sequined the seeded pearl and the copper ankle and hair:

HAIR as there has never been hair wild indigo tinctoris with darkness and honey orange with madness for life with wild falcon and oriole dreaming life and above the bed she shines in the purest golden lightning and the lightning stills her

AND AGAIN the third remains excoriated:

THE FLESH SHALL BE CONSUMED

AND THE WHOLE COMPOSITION BURNED

THE FLESH SHALL BE CONSUMED AND THE BONES

DESTROYED

Espantine is presented here as a fully realized entity in complete control and understanding of her power as a symbol of mystical love. The love trompe l’oeil represents the idea of a new form of love collected from all of the remembered fragments of desire, the moments when others have been kind for no reason, the momentary love one feels for a

complete stranger over nothing more than a glance or a simple act like pouring tea or smiling. Delight, joy, kindness, smiling, warmth, understanding, beauty—all of the fragments are combined, restructured by memory into an idea of love that refuses to focus itself on one single, separate individual. The love trompe l’oeil is finally this collection of memories redrawn over reality to present a new reality—a creation available only to the imagination but more real than perception. The magic pillow is the transport to this new, imagined reality—as if in dreams and through sleep we fall through the magic pillow to it. The poem, from The Poems of Espantine, that introduces the magic pillow, and that is set in the second section of this scene, is presented below.

*This is the bed and its double and the magic
transparent pillow This is multiple dimension
variable perspective This is the world with cracks—to cleave*

This is the beginning of the pinkest
brilliance and aching delicacy:

Magic pillow is here

high light and soft in the palest
celestial white and translucent grey
the pillow emerges multiple
from the softest most silent garland fall

Magic pillow is here

floating up from the original form of the bed
seen only through the invisible and quixotic
spirit fleeing as on cloud in the sky not in the up
as on softest toes and eyelashes

Magic pillow is here

cool whispering sleep softest
dewy hair citrine sky faint distant hyacinth

*we are gentle; let us be gentle
Magic pillow is here*

The basic harmonic structure of this scene is the movement through the tonal centers E-flat-F-sharp-E. The chord structures from Example I are reemployed throughout this movement, as well as the progression in Example 3. One will notice that the movement between the two basic added note chords is the reverse of Scene I—Scene I is E-E-flat,

Scene IV is E-flat-E. The progression in Example 3 has also been transposed for this scene. Example 5 presents this transposition.

Example 5: Transposition

A new thematic element is added in this scene for the setting of “Magic Pillow is Here”. It begins in the flutes [m. 165] and continues throughout the remainder of the movement. This theme comes from the same piano piece, Above the Bed, as the chords in Example I. The theme is presented below.

Example 6: Theme for Magic Pillow is Here

variety of elements with which I have come into contact—musical, literary, visual, imaginary. But I would have to answer that the idea of the disappearance and the multiplicity of personality—the double-sided nature of the sparkling surface and the secret interior—embodied in Espantine is directly influenced by E.T.A. Hoffman’s novel Lebens-Ansichten des Katers Murr Nebst Fragmentarischer Biographie des Kapellmeister Johannes Kreisler. This novel sets up and explores the difference between virtuosity and depth, but it is not so simple as to make them mutually exclusive. I am fond of things fragmentary and mysterious because I find existence fragmentary and mysterious. It is difficult to speak about these things, though, and it seems to me that there would be no need for art—forms of expression that rely on representation and abstract communication—if one could simply speak coherently about the nature and meaning of existence. This novel has a certain realism of structure in that it is more of a reflection of the accidental nature of history. Kreisler’s autobiographical sketches are accidentally mixed in with Kater Murr’s biography because Kater Murr pens his prose on Kreisler’s waste paper, which contains the sketches. This is the same accident of memory, which inadvertently deletes and distorts both real experience and imagined experience into a personal fiction. This distortion is the genesis of Espantine, and is in many ways the destiny of every human life—to become a distorted memory, to become an imagined reality disconnected from the living perception one so desperately tries to maintain in the brief period of consciousness one is given.

The Text:

The complete text for Scenes From Imaginary Operas is reprinted below. For readability some of the poems are presented in their original formats.

Scene I, Movement I:

Male Speaker:

To become what you are not, you must go by the way in which you are not.

Chorus, Female Speaker:

Espantine!

Male Speaker:

That night a pink smoke rose from the dance floor and a golden nimbus unfolded the
room

Chorus, Female Speaker:

Espantine is disappeared!

Male Speaker:

To become what she was meant to become.

Chorus, Soloist:

The kisses, the kisses, the height of the kisses.

Speakers:

And the blur and weight of the mouth, the fresh cool wetness of the mouth

Chorus, Soloist:

A swarm of the pinkest brilliance, a shower of the golden.

Speakers:

Espantine is disappeared.

Male Speaker:

Months later her friends discovered the poems scribbled on the backs of panty hose boxes, on trick cards, on cocktail napkins, on coffee filters and toilet paper and scattered among her many sequined gowns, spike-heeled boots, sparkling eye shadows, and her prized collection of over three thousand lipsticks from around the world. It was then they knew her disappearance was no accident. She had passed through the door of the flowers. She had become the flower petal both poisonous and giving life. To become what she was meant to become. Espantine, the drag queen of heaven. She is disappeared to be everywhere, to be closer to you.

Chorus:

The kisses! The kisses makes her happen!

Female Speaker:

“Evidence of the Kisses”

*the flower the wild digitalis purpurea
the actae rubra the conium maculatum
the veronica*

*the feather the dessicate bird the turned
dried-in head and the fetal crunch
of bones the tar of decay*

*the spark the blur and the height—
the pink and the azure in the those*

*the eye the almond the doe
of the spring and the yew—the snow
of the skin and the shorn
weather of the wearing*

*the lips the burn and the ache
and the tear in the eye—the almost
crying the pull of the chest and the
heart*

and the moan the wail of the unseen

the forgotten or dispensed

*the overwrought the mourned-on
the neglected the unnoticed*

*the lip the vertical the nose the thigh
the wretched the eyelash the nostril
the tendon the arch of the foot the whisper
the second inversion in the body*

and the sigh shifting —the wrinkled chin pocked with wanting

Scene I, Movement II:

Speakers:

“Note Found on the Bed”

to recover all memories and thoughts before dying

to show that I love and that I do not forget

to show that what is important is important

to list the love and unite what is naturally divided

to forget all hate and fear

to make consciously aware all transformed life in life

to ascend before ascending

to believe in everything—truth or lie which is truth

*to be washed in the color of nature the flowers to be
surrounded and covered and to become the flower
petal and color both poisonous and giving life*

*to bathe in the freshness of petals and
white and palest pink*

to be lifted up glorified in the bed of the flowers

to pass through the door of the flowers

to find the vehicle to understanding and forgetting

*while remembering everything in exact detail
perfection and beauty of dirt messiness and sear*

to find that nothing ends

*to know that tears are beautiful important
and not to be laughed at or hated rather
saved collected as nourishment and love*

to disappear—to be everywhere

to be closer to you

Soloist and Chorus:

Let it fall my love. Line of disappearance. Line of Love collected. Let the sky bleed in
to earth. Let the earth drown in the sky. Let horizon line fall.

Scene II, Movement I:

Speakers and Singers:

“Wow!”

by Stan Apps

It's in the way she strokes the microphone:
it's love, love written everywhere
in big letters, like electric
nipples, with a scent like reindeer urine.
Love like a cocktail
of bubbly neon, with a meaty aftertaste.
Fuzzy love, out-of-focus
and suffusing everyone, like the arms
of a drunken sailor. This is the halo
of Moanicia Snow! There's love for her
in the leer of the man who stuffs bills
into her skirt, in the half-smile
of the intellectual who rubs his chin.
Everybody wants to fuck her
because it would be ridiculous,
because it would confirm something
laughing and horsy, some undertone;
fucking these days is so rarely
sufficiently ridiculous. There's a buzz-saw
of lust at work at the top of the spine;
she teaches it manners, tells it
to roll over, fattens it up, and especially
dressed it funny. No blue
sailor suits for this love;
no military fatigues. We learn
to laugh at our own monkey, and hers,
which I picture as taped

to the side of her leg. She's the best
four-hundred-pound-plus drag queen
in the world; she says so herself:
"Those girls, they don't present me
no competition, no sir, those big old honeys
haven't got what I got, everybody
sees what I got, I can shake it,
I can take it, I can take you there,
people are happy, I make people happy
who come to my show. What are they?
They just a bunch a big girls, me,
I was Miss Central Texas as a little girl,
It was like, Moanica, show them your Snow,
I win competitions, I love to dance for you..."

Just a short excerpt from her victory speech,
which lasts a full nine minutes,
with a repetitiveness fueled
by exhilaration. This is her big
come back. She wiggles. The ass
undulates and ripples; it's big;
it's close; the way it moves
is a triumph of the human spirit.
that's after the drug addiction, after
the failed suicide(so that now
her wrists are scarved, bannered
by flowing lengths of red,
perfumed rustlings that
she drapes around each patron's neck,
while at the same time
her huge falsies jut into his face,
and he wonders how such stuffing,
such ersatz udder, could make a man
erect). WOW! She's back to stomp
the rumors of her absence; she's come
to occupy the rumors of her presence.
It's after the two-fisted boyfriends,
after her father spat on her, after he mother
didn't want to hear her name, after the usual
difficulties, after the garbage clotting
in her mind, after the shit
she never spoke about, and despite
that other voice, always disqualified,
the voice of the boy who never even wanted
to live—who had obligations—
who couldn't sing or otherwise
inflict pain: after that, she's back,
La la la, as she slides,
with a ravishing wiggle, down the Rainbow.

Scene II, Movement II:

Soprano Solo:

“Future Plans”

by Stan Apps

Next I want to write a poem
that makes everybody cry
every time they read it, that guarantees
a cathartic release of grief. Then

I want to write one
that makes every reader spontaneously
ejaculate(I hear women ejaculate
also). Then I'll copyright both
and renew the copyright
more often than the law requires.
Finally, I'll tell everyone
I've begun working on one final poem
that will give everyone who reads it
a transcendent religious experience
that lasts forever. But I won't work on it.
I'll buy a house and spend my life
walking my dog and reading and re-reading
the poem that makes you ejaculate.
And everyone in the world
will be waiting and talking about
how much they love my work
and thinking of me every day.

Scene III, Movement I:

Speakers, Soloist, Chorus:

COLIN POWELL arrives to consult the Oracle. The ORACLE is a custom-made Supralute Vagina. The Oracle is transported by the VEHICLE, a woman who is mute, whose gestures sometimes resemble willow trees waved by wind, sometimes windshield wipers, sometimes minimalist dance, sometimes pantomimes of drowning.

Powell: How will the conflict be resolved? Will the United States win by defeating its enemy, win by becoming its enemy, win by creating its enemy, win by redesigning its enemy, or win in some entirely new way?

Oracle: The United States through reinterpretation of master-servant disinterred gymnastic humiliations will blueprint a new nauseous awakening on the world that Violence shall be done and done right and apologized for all orifices, including new ones created by designedly random acts.

Powell: I can only assume you are speaking autobiographically, describing your own ob-
sessional clock tickle via newswise venue. Nevertheless, will I become the President, at
last bringing an end to the glass ceiling that insures professionalism by excluding those
who history has trained to understand the colonialist shakedown?

Oracle: Yes, you will become Prez, if not here then in comic-books secretly printed by
Stokely Carmicheal, using magic marker, pastel crayon, and aggression at the knees of
knickerbocker nuns. All good men and women will one day lick your stamps and mail
pictures of you to their creditors. It will be you who insures the Year of Jubilee not to
proceed, because a debt-free America would be a sad raceless Canada of the mind.

Powell: Will I loan to your voice authority, a military trustworthiness that leans like a
lumberjack braced on the thin, ailing shoulder of each dictator? In other words, would
you like to be a dictator? I could set you up with an interview at the agency.

Oracle: No. Secular power is debasement; the only true power is to be a voice liberated
from the constraints of either vocal cords or type. A sourceless voice can order you to
throw away or to retrieve garbage, and you will probably do it, on the off, off, off chance
that it might be God.

Powell: Thank you. And goodday. Just to be entirely clear about this, if you fuck with us, you're dead. Of course, I personally find such threats unreasonable, but you know we old Army men can make a duty out of anything.

Oracle: I cannot die, because my truest nature is the manifestation of an idea and/or cause—in fact, of all ideas and all causes.

Powell: That's what all of the beautiful heroes of the Sunlight of God say, those hapless dupes. I considered becoming one of them, but then I realized true Christianity is about hurting people a lot and then reminding them that it's nothing compared to what Jesus went through—that shuts them up and proves that we were right to hate them to begin with. Thank you. And goodday. I always enjoy meeting magical heretics like yourself.

Oracle: The flowers of fountainness are Dei's plum.

EXEUNT

Scene III, Movement II:

Speakers, Soloist, Chorus:

HILLARY CLINTON arrives to consult the ORACLE. She carries a cell-phone which she sometimes listens to and whispers into, in order to exchange info with BILL. The Oracle is a custom-made Supralute Vagina, the tightness that exciteses, between the somewhat spindly legs of the VEHICLE, who is running on a treadmill in this scene. Exercise agrees with the Vehicle, who breathes in and out in a manner reminiscent of La-maze class (which should be audible) and has a general glow of health.

Hillary: Will my lifelong power-gathering ever lead to a permanent improvement in the lives of the people, as I so fervently wish it would, in my spare time?

Oracle: You will stand in robes of glory made from your ideals—which is to say, your ideals will remain decorative.

Hillary (after listening to phone): Do you feel that ruthless pursuit of self-interest can be wedded with slow tears of compassion in order to produce a little creature deserving of everybody's love?

Oracle: A vegetarian carnivore that does not eat the animals it kills—it kills them for the photo opportunities. As this creature gets thinner and thinner it kills more and more animals—the pathos becomes more and more intense as again and again the creature refrains from devouring the flesh of its kills—thereby upholding its fine moral principles. Of course I admire this fabulous beast—his power to renounce the original meaning of an ideal and to discover a new, more useful one is an example of self-innovation perfectly adapted to a system in which texts are read primarily as rules or obstacles.

Hillary: If the Earth is run by thugs, then isn't the only way to accomplish good to cooperate with some of the thugs against the others?

Oracle: A thug who does not feel the finer feelings of compassion and love will never be a truly powerful thug.

Hillary: I think you have answered all my questions in exactly the way I hoped you would.

Oracle: Your questions were well-chosen. If a person knows what they would like to hear, and they are not overly deluded, then they can ask a question which will allow them

to hear what they want to hear. It is a question of foresight. I have no problem with it, although you have wasted your time.

Hillary: What should I have asked?

Oracle: You should have asked whether anyone has the right to imagine that they can be told the truth.

Hillary (after talking into and listening to cellphone, nodding her head a few times, while simultaneously gradually developing a broad grin): I knew that we could become friends. I have a very sincere feeling about you. Is making people happy, by relating to them in a way that pleases them, another way of being good?

Oracle (reluctantly): It is one way.

Hillary: Thank you. I hope you have a truly beautiful day.

She leaves, delighted, preferably in an SUV.

Scene IV:

Chorus:

AND AGAIN above the bed in silken ribbons On corollaries of stars
On lights and blue coronas

The sibyl *Espantine* does emerge speaking sotto voce all the forgotten

Verses of the dying life of the dying one's life of the Magi and the

Gnostic it is the light and the unformed the disappeared and She is:

SHE IS and she is with herself and in her multiplicity *the most beautiful*

Speakers:

***The drag queen of heaven has left her sky-home She enters entrails her
bag of innards flowing feathery
boaed through her cirrus-shoulders satin is her eye patch***

Male Speaker, Female Speaker, respectively:

James Schuyler!

This is my love trompe l'oeil!

Timur Novikov!

This is my love trompe l'oeil!

Saint Sebastian!

This is my love trompe l'oeil!

Pedro-Paul!

This is my love trompe l'oeil!

Golden Columbine!

This is my love trompe l'oeil!

Wild Chicory!

This is my love trompe l'oeil!

Drag Queens!

This is my love trompe l'oeil!

San Juan de la Cruz!

This is my love trompe l'oeil!

Eric Bara!

This is my love trompe l'oeil!

Conium Maculatum!

This is my love trompe l'oeil!

Pale Lily!

This is my love trompe l'oeil!

Bloody Fingers!

This is my love trompe l'oeil!

Olivier Messiaen!

This is my love trompe l'oeil!

Digitalis Purpurea!

This is my love trompe l'oeil!

Multiple Bird!

This is my love trompe l'oeil!

Doe Eye!

This is my love trompe l'oeil!

Heron! Falcon! Oriole!

This is my love trompe l'oeil!

River of kisses of the softest tones!

This is my love trompe l'oeil!

River of Pink Joy!

This is my love trompe l'oeil!

Sparkling yellow and opal!

This is my love trompe l'oeil!

River of gillless fish!

This is my love trompe l'oeil!

River of green and of hearts and eyelashes!

This is my love trompe l'oeil!

Magic Pillow!

This is my love trompe l'oeil!

Chorus:

Espantine!

Female Speaker:

I paint it on my Sky-ceiling and it becomes the Sky.

Male Speaker:

The drag queen of heaven has left her sky-home. She is returned to us. Now she will take the stage. She has come back to us to increase the world. She has come to increase the world diaphanous.

Chorus:

She has left her sky-home. She is returned to us. Now she will take the stage.

Female Speaker:

Magic pillow is here

Male Speaker:

high light and soft in the palest
celestial white and translucent grey
the pillow emerges multiple
from the softest most silent garland fall

Female Speaker:

Magic pillow is here

Male Speaker:

floating up from the original form of the bed
seen only through the invisible and quixotic
spirit fleeing as on cloud in the sky not in the up
as on softest toes and eyelashes

Female Speaker:

Magic pillow is here

Soloist:

dewy hair citrine sky faint distant hyacinth

Female Speaker:

Magic pillow is here

Soloist, Chorus:

dewy hair citrine sky faint distant hyacinth

Male Speaker:

cool whispering sleep softest
we are gentle; let us be gentle

Speakers:

Magic pillow is here

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This treatise was typed by the author.