

# Triptych of Gossips

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*mf*

*a la Broadway*

*mf*

*a la Broadway senza sordino*

*f*

*con sord.*

*mp normale*

*Those* *wit-ches,* *Those*

*bit-ches,* *Those charm-less* *spell* *bind-ers* *Those* *spon-sors,* *Those*

*mf*

*molto rit.*

*hag-gard step-mo-thers,* *Those* *grue some* *ch-tho-nic re-min-der* *Those* *vic-tims of pa-nic and*

*molto rit.*

*p*

## II. Invocation

primal, conjuring  
ad libitum (c.  $\text{♩} = 80$ )

*f [growling]* *sing/growl* *mf [spit]* strict time *ad libitum [sustain "s"]* *f [split irregular 1/4-tone vibrato]*

*bad press.* *Me - gae - ra!* *The dire* *ones,* *si!* *ne!* *Fu - ri - ous* *s!* *lec - to*

*improv sub. pont.* *pizz* *Ti!* *pho!* *pizz* *improv on bridge* *f Al* *irregular sul and sub. pont.*

*ff* *ff* *ff*

*mf* [chant] , *mp* , *molto vib.* , *molto vib.* , *normal vib.*

who became the fa-tal closed un-ion of wea-vers the spin-sters, Clo-tho, La-

*pizz. (like a mandolin)  
as fast as possible*

*con sord.*

*p* 6 6 6 6 6 6 6 6 6 6 6 6

*cresc.*                    *molto vib.*                    *mf*                    *normal vib.*                    *accel.*                    Faster ( $\text{♩} = 92$ )                    *audible ingressive (I) or approximate sound*  
 che - sis, \_\_\_\_\_  
 A - - tro - pos  
 accel.  
 molto sul pont.  
*enormous exhale (E)*  
*ff*  
 Th - o - se  
 sn - a - ky  
 I  
 E  
 E  
 E  
 E

st - o - ne      m - a - sons      Me - du - sa, Eu - ry - al - e      Sthen - no!

spoken vocal-fry

l.h. pizz. 6

l.h. pizz. 5

Their sisters

Dino

*mf* 3 rub. a tempo 3 f 3 7 Those song-ster se - du - cers Li - ge - ia, Leu kosi-a, Parthe-no - pe Those gal-lant queen war - riors Pen-the - ski - a, Hip - po-ly-te, An - ti -

*rub.* 5 7 9 6 7 9 5 6 7:4 7:6 7:4

*mp*

*chant* spoken, matter of fact  
o - pe And later, the wayward and weird ones In nameless covenants Like those shy, clever cooks in Macbeth. Witch 1, Witch 2, Witch 3.

*sul G* *sul* *tasto* *sul* *pont.* *intermittent tremolos*

Fast and *ff*  
growl, bark, spit x = 100-120 slower  
*intone as if dead: straight tone, thin and breathless*  
x sis - tha - che - la clo - ne - to A lec - ti - pho ra si - che - Al - tho - clo gae tro - lec - ne me Af - ter the Trans - for - mings, Ba - nish - ments,  
Violent tremolos, moving from *sul tasto* to *molto sul pont.*, vary bow pressure from heavy to extremely heavy (emphasize noise)  
repeat as needed, notes in any order so much pressure that the bow barely moves

approximate pitches vocal fry *mp*, , , , , *mf* intone as if dead , , , , *p* > > ^ > > ^ > > ^ > > ^ >  
En - sa - du, Di - phre - me, No - sa - sthe. Be - head - ings, The - theft - of Vi - tal - parts - Leu - ko - no - pe, Cy - pe - ge - ia, Par - the - lae - no.  
R R 1/2 col legno, 1/2 R R 1/2 R , so much pressure that the bow barely moves harmonic gliss.

*mf* [intone as if dead] , , , , shout ; ; ; ; *mf* [intone as if dead] , , , , , , ,

The - de - feats, At - the - hands, Of - the - Greeks. Tch! Wi! 3! The - hang - ings, The - ston - ings, The - burn - ings.

*extreme bow pressure (mostly noise)*

so much pressure that the bow barely moves

Musical score for soprano and piano, page 10, measures 11-12. The soprano part consists of two staves. The top staff starts with dynamic *mp*, followed by lyrics: "Re\_\_\_\_\_, col\_\_\_\_\_, lect,\_\_\_\_\_, Re\_\_\_\_\_, mem - ber, Re\_\_\_\_\_, count\_\_\_\_\_, them:". The bottom staff starts with dynamic *col sop.*, followed by lyrics: "A case of\_\_\_\_\_, mu-tu - al\_\_\_\_\_, sur - vi - val\_\_\_\_\_. The piano part is mostly silent, with a few notes and dynamics like *cresc.*, *mf*, *with exhaustion*, *dim.*, and *rit.*.

### III. Convocation

*mp - sotto voce*

*open strings*

*p*

You know them They are here, with-in you When it's the turbulent sea-son At quirk o'clock, On weak day of bad month.

Musical score for piano and voice, page 10, measures 11-16. The vocal line continues with lyrics: "They are your quo - ti-di an vex a - tion, the an - ger that makes you think toward joy your wrath in the cruel or pal - lid bed. In rit. mp". The piano accompaniment features eighth-note patterns and sustained notes. Measure 11 starts with a piano dynamic of *mf*. Measures 12-13 show vocal entries with three-measure groups. Measures 14-15 show piano entries with three-measure groups. Measure 16 concludes with a piano dynamic of *mp*.

a tempo

dis- armed, be - reft time with-out tooth to bite or eye to cry or look to freeze a stone. They are your will-ful- ness. In use-less list-less place

a tempo-legato

*p*

par-lor of the pet - ty po-li-tic, Fog fo-rum, Ba-nal hall

rit. *p*

a tempo

*ff* 3

They are your clarity\_\_.

a tempo

*mf*

a tempo

from is - lands of

*p*

ex - ile their wings churn just cur - ses in the eye of your pain

*mf*

They spin the bold gau-dy un - fray-ing thread for your in-ti-mate

*mf*

ta - pes - try\_\_ Their fell songs rise from the de fi - ant im - per - vi-ous rocks of your in - inner

*p*

A musical score page featuring two staves. The top staff is for the choir, starting with a dynamic of *f* and a treble clef. The lyrics are: "sea At ends of lands you know the re-fuge of their shields Those brave arms give you heart." The bottom staff is for the orchestra, showing various instruments like strings, woodwinds, and brass. Dynamics include *mf*, *mf* (with measure numbers 5 and 7), *tr*, *mp*, *cresc.*, *6*, *6*, *7*, *3*, and *f*. Measure 18 concludes with a fermata over the vocal line.

*ff*

Just be yond your safe ground In the 3-limbed blast - ed kin-ship tree whose gnarled roots claw be-neath cal-low clay They shel-ter The deepones The wildones The dear ones

*simile*

*freely*

*mf*

Those lo - yal guar-di-an old-mo- thers\_ Bless them with your fierce free sa - ni - ty\_\_ Bring them forth.

*freely*

3 5 5 13

Musical score for orchestra and choir, page 10, measures 11-16. The score consists of two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of one sharp, and a 3/4 time signature. It includes dynamic markings like  $p$ ,  $f$ , and  $\#$ , and performance instructions such as "give them voice" with a fermata over the notes. The bottom staff is for the choir, also with a treble clef and a key signature of one sharp, and a 3/4 time signature. It features dynamic markings like  $p$ ,  $c.$ , and  $tr.$ , and performance instructions like "give them voice". Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measure 13 starts with a forte dynamic. Measure 14 starts with a piano dynamic. Measure 15 starts with a forte dynamic. Measure 16 starts with a piano dynamic.