

# Triptych of Gossips

Linda Dusman, composer  
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♩ = 40 relaxed, contemplative  
note: accidentals carry through the measure

♩ = 50

faster, freely (c. ♩ = 60)

Soprano

lee po po po pe! ti! tro! lo te lo th Al - lec - to

Violin

*pp* 6 *mf* *p* 3 *mf* *p* 6 *f* 3 3

*gently, espressivo* *faster* *rit.* *sub. pont.* *repeat as needed, rapid to slow tempi* *repeat as needed*

♩ = 50 freely

*p* *f (nasal)* *f* *mf*

m le N lo! Sh guh! Pem - phre - do! Sh (air)

III. *p* II. *mf* II. *f* *p* *f* *subharmonic* *emphasize high partials*

♩ = 69

*pp* *f* *mf*

po po po po po pe! fo! Ce - la - no! A - - - tro - - - pos!

*pizz.* *subharmonic* *con sord. (practice mute)* *f* *one bow* *mf*

I. Incantation

*mp*

Think of them, Those tri - - os Sis - ter - ly Their se - cret, con - spi - rant

*6* *6* *6* *6* *simile 6* *6* *6* *6* *6* *6* *6* *mf* *6*

le-ga-cy — Those an - cient in - tri - cate tri - pli - cates Those grand dames with fine names! Those wit - ches, Those

*mf* *a la Broadway* *mf* *a la Broadway senza sordino* *p dim. 6* *f* *con sord.* *mp* *normale*

*♩ = 69* *♩ = 80*

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

*mf* *mf*

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

*p* *mp* *molto rit.*

**II. Invocation**  
 primal, conjuring  
 ad libitum (c. ♩ = 80)

bad press. Me - gae - ra! The dire ones, strict time Fu - ri - ous — s! lec - to

*f growling* *sing/growl* *mf spit* *ad libitum* *sustain "s"* *f spit* *irregular 1/4 - tone vibrato*

Ti! pho!

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

*ff* *ff* *ff*

*mf* chant *mp*  $\text{♩} = 60$  *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

*cresc.* *molto vib.* *mf* *normal vib.* *accel.* *Faster* ( $\text{♩} = 92$ ) *audible ingressive (I) or approximate sound* *enormous exhale (E)* *ff*

che-sis, A-tro-pos Th-o-se sn-a-ky

*accel.* *molto sul pont.* *mf* *ff* 6 6 6 6 6 6

*E* *E* *I* *E* *I* *E* *E* *I* *E* *I* *E* *I* *E* *spoken vocal-fry*

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

*spoken vocal-fry* *l.h. pizz.* 6 *Dino* *pizz.* 5

$\text{♩} = 60$  *molto legato, with rubato* *mp* *3*

The aged, the grey ones Eye-and-tooth sharing crones. Those wing-ed kid-nap-pers A-e-lo, O cy-pe te, Ce-la-no

$\text{♩} = 60$  with rubato *p* 7 5 6 5 7 6 7 6 7 3 5

Pemphredo *pizz.* 7 Enyo

rub. a tempo

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

*mp* 3 5 7 9 6 7 9 5 6 7:4 7:6 7:4

chant

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

Witch 1, Witch 2, Witch 3.

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

Fast and *ff* *growl, bark, spit* x = 100-120 slower *mf* intone as if dead: straight tone, thin and breathless

Pos sis - tha - che - la tro 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,

*f* Che! si! ne! to!

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* En - sa - du, Di - phre - me, No - sa - sthe. *mf* intone as if dead, Be - head - ings, The - theft - of Vi - tal - parts - *p* breathless

Leu - ko - no - pe, Cy - pe - ge - ia, Par - the - lae - no.

*mf* R *b* R 1/2 col legno, 1/2 R 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.

*so much pressure that the bow barely moves* *extreme bow pressure (mostly noise)*

*mp* *cresc.* Re - col - lect, Re - mem - ber, Re - count them: *mf* *with exhaustion* *dim.* A case of mu - tu - al sur - vi - val. *rit.*

*col sop.* *mp*

### III. Convocation

♩ = 72

*mp - sotto voce*

*open strings* *p*

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

*mf* *3* 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. *rit.* *mp*

*rit.*

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*

a tempo

par-lor of the pet-ty po-li-tic, Fog fo-rum, Ba-nal hall They are your cla-ri ty... from— is-lands of

*mp* rit. *p* *ff* *mf* *p*

*mp* *p* *a tempo* *mf* *p*

$\text{♩} = 69$

ex-ile their wings churn— just— cur-ses in the eye of your pain They spin the bold gau-dy un-fray-ing thread for your in-ti-mate

*mf* *mf*

*mf*

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

*mp* *cresc.*

*p* *mf*

sea At ends of lands you know the re - fuge of their shields Those brave arms give you heart.

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 wild ones The dear ones

Those lo - yal guar - di - an old - mo - thers Bless them with your fierce free sa - ni - ty Bring them forth. Give them leave with molto rubato

give them voice give them voice