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Title

Maternity

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Anthony Brandt

MATERNITY

for soprano and chamber orchestra

Libretto by David Eagleman

Cover art: Dean Mackey

Maternity

Flutes I and II

Oboes I and II

Clarinets in B-flat I and II

Bassoons I and II

French Horns I-IV

Trumpets in B-flat I and II

Timpani

Percussion I and II

Harp

Soprano solo

Violin I

Violin II

Viola

Cello

Contra-bass

Score in C

All instruments sound as written

Approximate duration=17”

Performance Instructions

Slides indicating each mother should be projected, with the cues as indicated in the score.

Notes to Performers

Tempo markings are approximate and should be considered flexible.

Accidentals apply to the register to which they are marked and hold for the entire bar.

Notes should be held for their full notated value unless otherwise marked.

When “*poco f*” is marked the orchestra should play with the intensity of a forte dynamic but mindful not to cover the voice.

The marking “*in background*” is accompanied by a dynamic marking lower than the prevailing dynamic.

In the strings, *div à 3* should be evenly divided among the section. In the case that the number of players cannot be divided equally by 3, the upper divisi lines should be reinforced.

Percussion Instruments

Large crash cymbal

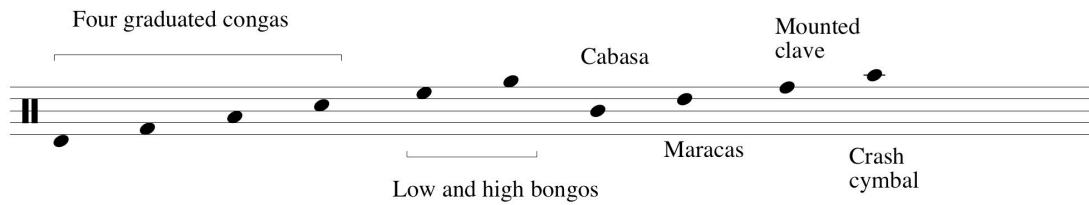
Mounted clave

Maracas

Cabasa

Two matched sets of four graduated conga with identical tuning

Two matched sets of high and low bongos with identical tuning



For the bongo and conga mallets, the felt end of a Vic Firth “Swizzle” stick is recommended.

At rehearsal 8, “edge” and “center” of the drum are abbreviated as “E” and “C.”

At rehearsal 16, sticks with moleskin wrapped around the ends are recommended to create a slightly less “brittle” or “clattery” sound.

Maternity

Libretto by David Eagleman

(Adapted from the short story *The Founding Mothers*)

You are here because of me.

[on screen: mother]

I am here because of her. She gave up cigarettes in her 30s and can't operate a video player newer than a VCR.

Tall and striking, she once played Cleopatra.

[on screen: grandmother]

Her mother died in her late 60s, drifting in dementia.

[on screen: great grandmother]

Her beauty stopped traffic.

[on screen: great²grandmother]

My great-great-grandmother had a tightly twisted temper. Hundreds of memories trafficked inside of her like skittish schools of fish.

[on screen: great³grandmother]

Her mother was as a long-distance runner. She bore the daughter of her married coach, and treated her worse than those she bore later; it was the densest representation of her guilt.

[on screen: great⁴grandmother]

A woman blessed with tightly curled locks of hair, she grew it long. Men drowned in her pelagic eyes.

[on screen: great⁶⁰grandmother]

We go back further now, to the Dark Ages. She spent an afternoon examining a Roman aqueduct with her children. She explained that there used to be people who knew how to make things like this...and symbols and ways of magic now lost forever.

[on screen: great²⁰⁴grandmother]

She lived in a quarrelsome village by the Nile.

[on screen: great⁷¹⁹grandmother]

The Upper Paleolithic. She was bitten by a fly and left for dead, but lived with the help of a man. She returned home pregnant.

[on screen: great^{1,944}grandmother]

She fashioned the first flutes. She worked her whole life refining, changing the length and diameter. Pregnant with her sixth child, she was caught under a mudslide and suffocated.

[on screen: great^{4,320}grandmother]

She could calm disagreements. She knew almost every one of the humans remaining in our species.

[on screen: great^{17,280}grandmother]

As she died during childbirth at age thirteen, she cried through the stabbing pain.

[on screen: great^{76,923}grandmother]

She is a *Homo erectus*, rapid and hairy. She contrives new ways to decorate her braids, wrap pelts, rub sweet saps onto her skin.

[on screen: great^{241,920}grandmother]

She births eight children, each by a different father. Only three survive.

[on screen: great^{1,537,922}grandmother]

She is a sweet creature who can't compete with the other females. She sees an opportunity in the banana trees: He is there, and his female has been bitten by a snake and is howling in pain. My matriarch moves in quickly.

[on screen: great^{5,797,443}grandmother]

She can bark with such ferocity that she saves her pack again and again.

[on screen: great^{22,075,801}grandmother]

She is amphibious. Her features are duplicated in thousands like her. She follows the mesmerizing smells to find males in beams of moonlight.

[on screen: great^{88,299,894}grandmother]

She is fully aquatic. She fears anything that casts a shadow over the top of her. She is wholly devoted to the shafts of sunlight that sparkle the murkiness.

[on screen: great^{334,281,202}grandmother]

She is a small sea creature made of millions of cells. When she detects energy sources drifting past, she unlocks her opening and absorbs them.

[on screen: great^{706,406,493}grandmother]

She is the first female in history. This is the moment when gender splits into being. She is the first to seek another half. A single cell, she is as complicated inside as a city. She touches against other cells, shares experience, builds something new. She carries the first draft of a genetic handbook passed from female to female in an uninterrupted gift of inheritance.

Because of each of us, you are here.

Maternity

Music by Anthony K. Brandt
Libretto by David Eagleman

Tenderly
♩ = ca. 72-76

The score is for a chamber orchestra and includes the following parts: Flute I, Flute II, Oboe I, Oboe II, Clarinet I in Bb, Clarinet II in Bb, Bassoon I, Bassoon II, Horns I, II in F, Horns III, IV in F, Trumpet I in Bb, Trumpet II in Bb, Timpani, Percussion 1, Percussion 2, Harp, Soprano, Violin I, Violin II, Viola, Cello, and Contrabass. The music is in 3/4 time and begins with a tempo marking of approximately 72-76 beats per minute. The score includes various dynamics such as *mp* (mezzo-piano) and *p* (piano), and performance instructions like *in background*, *semplisce*, *div.*, and *bring out*. The strings play a steady accompaniment, while the woodwinds and strings take melodic lines.

Maternity

3

14

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Bsn. I

Bsn. 2

Hn. I, II

Hn. III, IV

S

Vln I

Vln II

V-la

V-c

C-b

bring out

dolce

p

mp

mp

unis

p

p

p

be - cause of her. She gave up ci-ga-rettes in her thir-ties and can't o-pe-rate a vi-de-o pla-yer

3

3

Maternity

19

Fl. I *mp*

Fl. II *mp*

Ob. I *mp*

Cl. I *mp*

Bsn. I *mp*

Hn. I, II *mp*

Hn. III, IV *mp*

Tpt. I *mp*

Hp *mp*

S
ne - wer than a V - C - R. *mp* Tall and

Vln I *mp* div.

Vln II *mp*

V-la *mp*

V-c *mp*

C-b *mp*

mp

Detailed description: This is a page of a musical score for the piece 'Maternity'. The page is numbered '4' in the top left. The score is for a full orchestra and a vocal soloist. The instruments listed on the left are Flute I and II, Oboe I, Clarinet I, Bassoon I, Horns I and II, Horns III and IV, Trumpet I, Harp, Soprano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal line is for a Soprano. The score is in 2/4 time and features a key signature of one sharp (F#). The music is marked with a mezzo-piano (*mp*) dynamic. The vocal line has lyrics: 'ne - wer than a V - C - R.' and 'Tall and'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The page number '19' is written at the beginning of the first staff.

Maternity

5

24

Fl. I *mf*

Fl. II *mf*

Ob. I *mf*

Ob. II

Cl. I *mf*

Cl. II *mf*

Bsn. I *mf*

Bsn. 2 *mf*

Tpt. I

S
stri - king, she once was cast as Cle - o - pa - tra.

Vln I *mp* div. *mf*

Vln II div. unis *mf* div.

V-la div. unis *mf* div.

V-c *mf*

C-b

Detailed description: This page of a musical score, titled 'Maternity', covers measures 24 through 28. The score is for a full orchestra and a solo voice. The key signature is one sharp (F#) and the time signature is 3/4. The music is in a 3/4 time signature. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Trumpet I, Soloist (S), Violin I and II, Viola, Violoncello (V-c), and Contrabass (C-b). The soloist part has lyrics: 'stri - king, she once was cast as Cle - o - pa - tra.' The score features various dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and includes performance instructions like 'div.' (divisi) and 'unis' (unison). The music is written in a 3/4 time signature and features a variety of rhythmic patterns and melodic lines.

8 Great Grandmother

Maternity

3

Romantic

colla voce

rubato

Tempo I

♩ = ca. 72-76

The musical score is arranged in a standard orchestral format with the following parts:

- Flutes:** Fl. I and Fl. II. Fl. I has a melodic line starting at measure 38 with dynamics *mp* and *cresc.*
- Oboes:** Ob. I and Ob. II. Ob. I has a melodic line starting at measure 38 with dynamics *f* and *mp*.
- Clarinets:** Cl. I and Cl. II. Cl. I has a melodic line starting at measure 38 with dynamics *f* and *mp*.
- Bassoons:** Bsn. 1 and Bsn. 2. Bsn. 1 has a melodic line starting at measure 38 with dynamics *mp*.
- Horns:** Hn. I, II, III, and IV. Hn. I, II, III, and IV have melodic lines starting at measure 38 with dynamics *mf* *espress.* and *f*.
- Trumpets:** Tpt. I and Tpt. II. Tpt. I and Tpt. II have melodic lines starting at measure 38 with dynamics *f*.
- Piano:** Hp. The piano accompaniment starts at measure 38 with dynamics *mf* and *f*.
- Soprano:** S. The vocal soloist has lyrics: "Her beau - ty stopp'd traf - fic." Dynamics include *mf* *molto espress.*, *f*, and *mf*.
- Violins:** Vln I and Vln II. Vln I and Vln II have melodic lines starting at measure 38 with dynamics *mf*.
- Viola:** V-la. The viola has a melodic line starting at measure 38 with dynamics *mf*.
- Violoncello:** V-c. The cello has a melodic line starting at measure 38 with dynamics *mf*.
- Double Bass:** C-b. The double bass has a melodic line starting at measure 38 with dynamics *mf*.

Performance markings include *colla voce*, *rubato*, *div.*, *un.*, *mf*, *f*, *mp*, and *cresc.*

Great ² Grandmother

Maternity

9

Piu Mosso

♩ = ca. 96-100 Severe, agitated

4 *in background*

Fl. I *mp* *p* *pp* *in background p* *p* *pp*

Fl. II

Ob. I *in background p* *p*

Cl. I *in background mp* *pp* *p* *p* *in background*

Cl. II *p*

Bsn. I *in background p* *p*

Bsn. 2 *p*

Hn. I, II *f* *mp* *p*

Hn. III, IV *f* *mp* *p*

Tpt. I *f*

Tpt. II *f*

Timp. *f* *mp* *p*

Perc. I *f*

Hp *f*

S *f very intense*
My great *ben legato* great grand - mo - ther had a tight - ly twi - sted

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

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

V-la *mp* *mf* *p* *mp*

V-c *mp* *mf* *p* *mp*
ben legato

Maternity

This musical score is for the piece "Maternity" and is page 10. It features a variety of instruments and a vocal soloist. The instruments include Flute I and II, Oboe I, Clarinet I and II, Bassoon I and II, Horns I, II, III, and IV, Trumpets I and II, Timpani, Violin I and II, Viola, Violoncello, and Contrabass. The vocal soloist (S) has lyrics in this section: "tem - per, a twi - sted tem - per Hun - dreds of me - mo - ries,". The score is written in 2/4 time and includes dynamic markings such as *p*, *pp*, *mp*, and *ppp*. There are also performance instructions like "in background" for the trumpets. The page number "48" is visible at the beginning of several staves.

Maternity

52

Fl. I *p* *p* *ff*

Fl. II *p* *p*

Ob. I *p* *ff*

Ob. II *p* *ff*

Cl. I *p* *p* *ff*

Cl. II *p* *ff*

Bsn. 1

Bsn. 2

Hn. I, II 52 *ff*

Hn. III, IV *ff*

Tpt. I

Tpt. II

Timp. 52 *p*

Hp 52 *p*

S *plu f* *f*
hun - dreds, traf - fick'd in - side of her like skit - tish schools of fish.

Vln I *mp* *ff* sul IV.

Vln II *mp* *ff* sul IV.

V-la *mp* *ff*

V-c *mp* *ff*

C-b *ff*

Great 3 Grandmother

5
Still intense

bring out

56

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Hn. I, II

Hn. III, IV

56

mf

Hp

56

mf

S

Her mo - ther - was a long dis - tance run - ner. She bore the

56

pizz. mf

Vln I

pizz. mf

Vln II

mf

V-la

mf

V-c

pizz. mf

C-b

mf

Maternity

13

composite gesture in the winds, imitated by the lower strings

61

Fl. I *mf*

Fl. II *mf*

Ob. I *mf*

Ob. II *mf*

Cl. I *mf*

Cl. II *mf*

Bsn. 1

Bsn. 2 *mf*

Hn. I, II *mf* I.

Hn. III, IV *mf* III.

Tpt. I *mf*

Tpt. II *mf*

Perc 2 *mf* Vibes
bring out

Hp *mf* *bring out*

S
daugh-ter of her mar-ried coach. She bore the daugh-ter of her mar-ried coach and trea-ted her
arco *div.*

Vln I *arco* *div.*

Vln II *div.* *unis* *div.*

V-la *div.* *unis* *div.*

V-c *div.* *arco*

C-b

Maternity

Meno Mosso
♩ = ca. 72-76

rit.

66

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. 2

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Perc. 2

Hp

S

Vln. I

Vln. II

V-la

V-c

C-b

worse than those she bore la - ter. It was the den - sest re - pre - sen - ta - tion of her

mf *express.*

mf *unis*

mf

mf

mf *arco div.*

mf

Maternity

Great 4 Grandmother

15

Romantic

6

71

Fl. I *mf* *mp*

Fl. II *mf* *mp*

Ob. I *mf*

Ob. II *mf*

Cl. I *mf* *bring out*

Cl. II *mf* *bring out*

Bsn. I *mf*

Bsn. 2 *mf*

Hn. I, II *I.*

Hn. III, IV *III.*

Tpt. I *Solo*

Timp. *in background* *mp*

Hp *mf*

S *guilt,* *A wo-man* *mp*

Vln I *div.* *unis* *mf* *mp* *espress.*

Vln II *div.* *mf* *mp*

V-la *mf*

V-c *mf*

C-b *mf*

Maternity

76

Fl. I *mf*

Fl. II *mf*

Ob. I *mf*

Ob. II

Cl. I *mf*

Tpt. I *mf* Solo *f* *mf espress.*

S
bless'd with tight-ly curl'd locks of hair, she grew it long.

Vln I *mf*

Vln II *mf*

V-la *mf* div.

V-c *mf*

C-b *mf*

Maternity

17

81

Fl. I *mf* *espress.*

Fl. II

Ob. I *mf* *espress.* *bring out*

Cl. I

Hn. I, II *mf* I.

Hn. III, IV *mf* III.

Tpt. I

S
Men drown'd in her pe - la - gic eyes. Tutti

div. à 3 (stands 1 and 2 shown on top stave)

div. à 3

Vln I (3rd stand on bottom stave) *mf* *espress.*

div. à 3

div. à 2

div. à 3

div. à 2

Vln II *mf* *espress.*

div. à 3

V-la

V-c *mf* *espress.* unis

div.

C-b

Maternity

19

91

Fl. I *mp*

Cl. I

Bsn. I *mp*

S
We go back fur-ther now, fur-ther, to the Dark A - ges.

Vln I *div. à 3* *Tutti*

Vln II *div.* *unis* *bring out* *div. à 3*

V-la *bring out*

V-c *div.* *unis*

C-b

Detailed description: This page of a musical score for 'Maternity' (page 19) features a vocal line and several instrumental parts. The vocal line (Soprano) begins at measure 91 with the lyrics 'We go back fur-ther now, fur-ther, to the Dark A - ges.' The instrumental parts include Flute I (Fl. I), Clarinet I (Cl. I), Bassoon I (Bsn. I), Violin I (Vln I), Violin II (Vln II), Viola (V-la), Violoncello (V-c), and Contrabass (C-b). The score includes various performance instructions such as 'mp' (mezzo-piano), 'div. à 3' (divisi in three parts), 'Tutti', 'bring out', and 'unis' (unison). The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line has a triplet of eighth notes in the second measure of the second system.

Maternity

21

101

Fl. I *mp*

Fl. II *mp*

Ob. I *mp* *dolce* *p*

Ob. II *mp*

Cl. I *mp*

Cl. II *mp*

Hn. I, II *mp* 1.

Hn. III, IV *mp*

Tpt. I *p* in background con sord.

Tpt. II *p* in background con sord.

S
a - que - duct with her chil - dren ex - plai - ning that there us'd to be peo - ple,

Vln I *mp* *legato, cantabile* Tutti

Vln II

V-la *mp* *legato, cantabile* Tutti *mp*

V-c *mp*

C-b *mp*

106

Fl. I

mp

Ob. I

Hn. I, II

Solo *espress.*
open 1.
mp

Hn. III, IV

Tpt. I

Tpt. II

S

peo - ple who knew how to make things like this and sym - bols and ways of

molto espress.

Vln I

Vln II

V-la

V-c

C-b

Maternity

23

rubato, colla voce *accel.* --

Fl. I *mp*

Fl. II *mp*

S
ma - gic now lost for e - ver, lost for e - ver.

Vln I *mp*

Vln II *mp*

V-la *mp*

V-c *mp*

C-b *mp*

♩ = ca. 96-100

8

Fl. I *f*

Fl. II *f*

Ob. I *mp* *f*

Ob. II *mp* *f*

Cl. I *mf* *f*

Cl. II *mf* *f*

Bsn. I *mf* *f*

Bsn. 2 *mf* *f*

Hn. I, II

Hn. III, IV

Tpt. I *senza sord.* *p < f*

Tpt. II *senza sord.* *p < f*

Timp. *f*

Perc 1 *high and low bongos, four graduated congas with mallets*

Perc 2 *high and low bongos, four graduated congas with mallets* *mp* *edge*

S *mp* She

Vln I *f*

Vln II *f*

V-la *mf* *div.* *f*

V-c *mf* *f*

C-b *div.* *f*

Maternity

25

Perc 1

Perc 2

S

121

edge

3

3

3

slightly softer than Perc 2

edge edge E

p center C

liv'd in a quar-rel-some vil - lage — by the Nile. Her — bro - ther died in a



accel. e cresc.

Cl. I

Perc 1

Perc 2

S

Vln II

V-la

V-c

126

3

3

3

3

3

E E E

E E E

E E E

E E E

E E E

fight — for her ho - nor.

unis

p

unis

p

Great 719 Grandmother

Maternity

♩ = ca. 96-100

⑨ ♩ = ca. 48-52 Spare, somber

135

Fl. I *piu f*

Fl. II *piu f*

Ob. I *piu f*

Ob. II *piu f*

Cl. I *piu f*

Cl. II *piu f*

Bsn. I *piu f*

Bsn. II *piu f*

Hn. I, II *piu f* I.

Hn. III, IV *piu f* III.

Tpt. I

Timp. *p* fast gliss. right before change of pitch; each beat is articulated no gliss!

Perc 1

Perc 2 *mp* mounted clave *mp* cabasa *f*

S The Up-per Pa-le-o-li-thic: She was bit-ten by a fly and left for dead. She liv'd

Vln I *piu f* *p*

Vln II *piu f*

V-la *piu f*

V-c *piu f*

C-b *p* unis pizz. (both the lower and upper note should be plucked)

Great 1,944 Grandmother

Maternity

Sweet, lyrical

Solo dolce

(10)

The musical score is for a section of 'Great 1,944 Grandmother' titled 'Maternity'. It is page 29 of the score. The score is in 3/4 time and features a variety of instruments and a vocal solo. The instruments include Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I and II, Horn III and IV, Trumpet I and II, Violin I and II, Viola, Violoncello, and Contrabass. The vocal solo is performed by the Soprano (S). The score begins at measure 146. The vocal solo is marked 'Solo dolce' and 'Sweet, lyrical'. The lyrics are: 'She fa-shion'd the first flutes. She work'd her whole life re-fi-ning chan-ging the length'. The dynamics range from *p* (piano) to *f* (forte). The score includes various musical notations such as slurs, accents, and triplets.

Maternity

Piu Mosso
♩ = ca. 72-76 Catastrophic

151

Fl. I *p* *ff*

Fl. II *p* *ff*

Ob. I *p* *mf* *ff*

Ob. II *p* *mf* *ff*

Cl. I *dolce* *p* *mf* *ff*

Cl. II *p* *mf* *ff*

Bsn. 1 *p* *f* *ff*

Bsn. 2 *p* *f* *ff*

Hn. I, II *p* *ff*

Hn. III, IV *p* *ff*

Tpt. I *p* *ff*

Tpt. II *p* *ff*

Timp. *ff*

Perc. I *ff*
Crash cymbal

S
... and di-a-me-ter. Preg-nant with her fifth child, she was caught in a mud slide and suf-fo-ca-ted.

Vln. I *mp* *div.* *ff*

Vln. II *mp* *div.* *ff*

V-la *mp* *div.* *ff*

V-c *mp* *div.* *ff*

C-b *mf* *ff*

Great 4,320 Grandmother

Calm (11)

156

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. 2

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

156

in background

Timp.

156

p *pp*

S

She could calm dis-a-gree-ments calm

156

Vln I

Vln II

V-la

V-c

unis

p

C-b

Detailed description: This page of a musical score is for the piece 'Great 4,320 Grandmother' from the 'Maternity' collection, page 31. The score is for measures 156-160. The tempo is 'Calm' and the rehearsal mark is '(11)'. The instrumentation includes Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I and II, Horn III and IV, Trumpet I and II, Timpani, Soprano, Violin I and II, Viola, Violoncello, and Contrabass. The vocal line (Soprano) has lyrics: 'She could calm dis-a-gree-ments calm'. The woodwinds and strings play in a soft, 'p' dynamic. The timpani has a 'pp' dynamic. The violoncello has a 'p' dynamic and is marked 'unis' (unison). The horn III and IV part has a 'p' dynamic and a 'III.' marking. The oboe and bassoon parts have 'p' dynamics. The flute parts are mostly rests. The violin parts are mostly rests. The viola part is mostly rests. The trumpet parts are mostly rests. The contrabass part is mostly rests.

161

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. 2

Hn. I, II

Hn. III, IV

Timp.

S

Vln I

Vln II

V-la

V-c

C-b

p

p

p

p

p

p

p

p

mp

and knew al-most ev-ry-one of the hu mans re-mai - ning in our spe - cies.

p dolce

unis

Maternity

Great 17,280 Grandmother

12 *Piu Mosso*
♩ = ca. 96-100 Intense

166 *mf* *f*

Fl. I *mf* *f*

Fl. II *mf* *f*

Ob. I *mf* *f*

Ob. II *mf* *f*

Cl. I *mf* *f*

Cl. II *mf* *f*

Bsn. I *f*

Bsn. 2 *f*

Hn. I, II *f*

Hn. III, IV *f*

Tpt. I *f*

Tpt. II *f*

Timp. *f*

Perc 2 Vibes *f*

Hp *mf* *f*

S *mf*

Vln I *mf* *cresc.* *f* *div.* *unis* *div.*

Vln II *mf* *cresc.* *div.* *f* *div.*

V-la *mf* *cresc.* *f* *div.*

V-c *mf* *f* *div.*

C-b *f*

FL I
FL II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. 2
Hn. I, II
Hn. III, IV
Tpt. I
Tpt. II
Timp.
Hp
S
Vln I
Vln II
V-la
V-c
C-b

171

bring out

bring out

bring out

unis

div.

unis

unis

unis

div.

bring out

bring out

bring out

FL I
FL II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. 2
Hn. I, II
Hn. III, IV
Tpt. I
Tpt. II
Timp.
Hp
S
Vin I
Vin II
V-la
V-c

181

mp

f

mp

f

181

unis

unis

div. à 2

div. à 2

191

Fl. I *f*

Fl. II *f*

Ob. I *f*

Ob. II *f*

Cl. I *f*

Cl. II *f*

Hn. I, II *f*

Hn. III, IV *f*

Tpt. I *f*

Tpt. II *f*

S *ff*
through the stab-bing pain.

Vln I *f* div.

Vln II *f* div.

V-la *f* div.

V-c *f* div.

C-b *f* div.

Detailed description: This is a page of a musical score for the piece 'Maternity', page 38. The score is for a full orchestra and a solo voice. It begins at measure 191. The orchestration includes Flute I and II, Oboe I and II, Clarinet I and II, Horn I and II, Horn III and IV, Trumpet I and II, Violin I and II, Viola, Violoncello, and Contrabass. The vocal line is for a soloist (S). The music is in 3/4 time and features a key signature of one flat (B-flat). The dynamic markings are predominantly forte (f) and fortissimo (ff). The vocal line has the lyrics 'through the stab-bing pain.' The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

Maternity

39

Great 76,923 Grandmother

(♩=♩) **Meno Mosso**
♩ = ca. 48-52

196

Fl. I *ben f* *mp*

Fl. II *ben f* *mp*

Ob. I *mp*

Ob. II

Cl. I *ben f* *mp*

Cl. II *ben f*

Hn. I, II *ben f*

Hn. III, IV *ben f*

Hp *ben f* *mp*

S *mp*
She is a Ho-mo e-rec-tus ra-pid and hai-ry.

Vln I *ben f* *unis*

Vln II *ben f* *unis*

V-la *ben f* *unis* *div. trem. >*

V-c *ben f* *unis* *div. trem. >*

C-b *ben f* *mp*

ben f

Maternity

41

Great 241,920 Grandmother

Stark, gritty

14

Fl. I *poco f*

Fl. II *poco f*

Ob. I *poco f*

Cl. I *poco f* bring out

Cl. II *mp* in background bring out

Bsn. I *poco f* bring out

Bsn. 2 *poco f* bring out

S 208 *poco f*
div. She births eight chil-dren, eight,

Vln I 208 *poco f* div.

Vln II *poco f*

V-la div. *poco f*

V-c div. *poco f*

221

Fl. I *p* *mf*

Fl. II *p* *mf*

Ob. I *mf*

Ob. II *mf*

Cl. I *mf*

Cl. II *mf*

Tpt. I *p* *mp*

Tpt. II *p* *mp*

S
sees an op-por-tu-ni-ty in the ba-na-na trees. He is there, and his fe-male has been bit-ten by a snake and is how-ling in pain.

Vln I *mf*

Vln II *mf* *div.* *unis*

V-la *mf* *div.* *unis*

V-c *mf*

C-b

Piu Mosso
♩ = ca. 96-100 Intense

rubato, colla voce

226

Fl. I *mf*

Fl. II *mf*

Ob. I *mf*

Ob. II *mf*

Cl. I *mf*

Cl. II *mf*

Bsn. I *mf*

Bsn. 2 *mf*

Hn. II *mf*

Hn. III, IV *mf*

Tpt. I *mf*

Tpt. II *mf*

Timp. *mf*
Conga with mallet

Perc. I *mf*

Hp *mf*

S *mf* My ma-tri-arch moves in quickly. *f*

Vln. I *mf* *f* *passionate*

Vln. II *mf* *f* *passionate*

V-la *mf* *f* *passionate*

V-c *mf* *f* *passionate*

C-b *mf*

231

Fl. I *f*

Fl. II *f*

Ob. I *f*

Ob. II *f*

Cl. I *f*

Cl. II *f*

Bsn. I *f*

Bsn. 2 *f*

Hn. II *f* *mf* *in background* 1.

Hn. III, IV *f* *mf* *in background* III.

Tpt. I *f* *passionate* *mf* *in background* *in background*

Tpt. II *in background*

Timp. 231

Hp. 231

S. 231

Vln. I 231

Vln. II 231

V-la 231

V-c 231

C-b *unus arco* *div.*

This page of the musical score, titled "Maternity", covers measures 236 to 240. It features a full orchestral and vocal ensemble. The instruments and parts are arranged as follows:

- Flutes (Fl. I, II):** Play a melodic line with a *ben f* dynamic. Flute I has a *Solo* marking in measure 240.
- Oboes (Ob. I, II):** Play a similar melodic line with a *ben f* dynamic.
- Clarinets (Cl. I, II):** Play a rhythmic accompaniment with a *ben f* dynamic.
- Bassoons (Bsn. I, II):** Play a rhythmic accompaniment.
- Horns (Hn. I, II, III, IV):** Horns I & II play a harmonic accompaniment with *ben f* dynamics, while Horns III & IV play a lower harmonic line with *ff* dynamics.
- Trumpets (Tpt. I, II):** Trumpet I plays a melodic line with *ben f* and *ff* dynamics, while Trumpet II plays a rhythmic accompaniment with *ben f* and *ff* dynamics.
- Soprano (S):** Remains silent throughout these measures.
- Violins (Vln I, II):** Violin I plays a melodic line with *ff* dynamics, while Violin II plays a rhythmic accompaniment with *ff* dynamics.
- Viola (V-la):** Plays a rhythmic accompaniment with *ff* dynamics.
- Violoncello (V-c):** Plays a rhythmic accompaniment with *ff* dynamics.
- Contra Bass (C-b):** Plays a bass line with *ff* dynamics and includes the instruction *unis* in measure 240.

The score is written in a key signature of two flats and a 3/4 time signature. The dynamics range from *ben f* (beyond fortissimo) to *ff* (fortissimo).

Maternity

Great 5,797,443 Grandmother

16 Rugged, tough

FL I *poco f*

FL II

Ob. I *poco f*

Ob. II *poco f*

Cl. I *mf* *bring out* *poco f*

Cl. II *bring out* *poco f*

Bsn. I *mf*

Bsn. 2

Hn. I, II *mf* *in background*

Hn. III, IV *mf*

Tpt. I *mf* *in background*

Tpt. II *mf* *in background*

Timp. *mf*

Hp

S *f*
She barks with such fe - ro - ci - ty that she saves her pack a - gain and a - gain,

Vln I *poco f* *ben legato*

Vln II *poco f* *ben legato*

V-la

V-c *arco* *pizz.* *arco*

C-b *poco f* *pizz.*

With mounting intensity

251

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. 1

Bsn. 2

Hn. I, II

Hn. III, IV

Timp.

Hp

S

Vln I

Vln II

V-la

V-c

C-b

(vocalise)

a - gain. _____

ah _____

ah _____

ah _____

arco

Fierce!

Fl. I

Ob. I

Ob. II

Cl. I

Bsn. I

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Timp.

Perc I

S

Vln I

Vln II

V-la

V-c

C-b

261

ben f

ah ah ah ah ah ah

div. unis

arco pizz.

Detailed description: This page of a musical score, titled 'Maternity', page 52, features a 'Fierce!' dynamic marking. The score is for a full orchestra and a vocal soloist. The instruments listed are Flute I, Oboe I and II, Clarinet I, Bassoon I, Horns I-IV, Trumpets I and II, Timpani, Percussion I, Soprano, Violins I and II, Viola, Violoncello, and Contrabass. The music begins at measure 261. The vocal line includes the syllables 'ah' repeated. Performance instructions include 'ben f' (beginning fortissimo), 'div.' (divisi), 'unis' (unison), 'arco' (arco), and 'pizz.' (pizzicato). The score is written in 3/4 time with a key signature of one flat.

This page of the musical score, titled "Maternity" and numbered 53, contains the following parts and markings:

- Fl. I & II:** Flute parts with *ff* dynamic markings.
- Ob. I & II:** Oboe parts with *ff* dynamic markings.
- Cl. I:** Clarinet I part with *ff* dynamic marking.
- Bsn. I:** Bassoon I part with *ff* dynamic marking.
- Hn. I, II & Hn. III, IV:** Horn parts with *ff* dynamic markings and first/second/third endings.
- Tpt. I & II:** Trumpet parts with *ff* dynamic markings.
- Timp.:** Timpani part with *ff* dynamic marking.
- Perc. 1 & 2:** Percussion parts with *ff* dynamic markings and *f* dynamic marking for Vibes.
- Hp:** Harp part with *f* dynamic marking.
- S:** Vocal line with lyrics "ah ah ah" and *ff* dynamic marking.
- Vln I & II:** Violin parts with *ff* and *f* dynamic markings.
- V-la:** Viola part with *ff* dynamic marking.
- V-c:** Violoncello part with *ff* dynamic marking and *arco*/*pizz.* markings.
- C-b:** Contrabass part with *ff* dynamic marking and *arco*/*pizz.* markings.

Meno Mosso

♩ = ca. 72-76 Still intense *accel.*

271

Fl. I *p*

Fl. II *p*

Ob. I *p* *mp*

Ob. II *p* *mp*

Cl. I *p* *mp*

Cl. II *p* *mp*

Bsn. I *p*

Bsn. 2 *p*

S

271

Vln I *mp*

Vln II *mp*

V-la *mp*

V-c *mp*

C-b

290

Fl. I

mf

Ob. I

mf

in background

Ob. II

mp

Cl. I

mf

Cl. II

mf

Perc I

290

Hp

mf

S

290

She fol-lows the mes-me-ri-zing smells, unis fol-lows the

div.

Vln I

mf

V-la

mf

V-c

mf

300

Fl. I *mf*

Fl. II *mf*

Ob. I

Ob. II

Perc 1 *mf* *p* *mf*

Perc 2 *mf* L.V.

Hp

S
males in beams of moon - light, to find males

Vln I

Vln II

V-la

V-c

C-b

Detailed description: This page of a musical score for 'Maternity' (page 60) features a variety of instruments and a vocal soloist. The woodwind section includes Flute I and II, Oboe I, and Oboe II, all playing sustained notes with a *mf* dynamic. Percussion includes a snare drum (Perc 1) and vibraphone (Perc 2), both playing sixteenth-note patterns with a *mf* dynamic. The vibraphone part includes a 'L.V.' (Lidero Vibes) section. The harp (Hp) plays a triplet accompaniment. The vocal soloist (S) sings the lyrics 'males in beams of moon - light, to find males' with a triplet accompaniment. The string section consists of Violin I, Violin II, Viola (V-la), Violoncello (V-c), and Contrabass (C-b), all playing a triplet accompaniment.

Maternity

65

325

Fl. I *cresc.* *ff*

Fl. II *cresc.* *ff*

Ob. I *cresc.* *ff*

Ob. II *cresc.* *ff*

Cl. I *cresc.* *ff*

Cl. II *cresc.* *ff*

Bsn. I

Bsn. 2

Hn. I, II *mf* *cresc.* *ff*

Hn. III, IV *mf* *cresc.* *ff*

Tpt. I *cresc.* *ff*

Tpt. II *cresc.* *ff*

S

Vln I *cresc.* *ff*

Vln II *cresc.* *ff*

V-la *cresc.* *ff*

V-c *cresc.* *ff*

C-b *f* *ff*

Detailed description: This page of a musical score, titled 'Maternity', covers measures 325 to 328. The score is for a full orchestra and includes a vocal line. The instruments are arranged in a standard orchestral layout. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, and Trumpets) play sustained notes with a crescendo leading to fortissimo (ff). The strings (Violins, Viola, Violoncello, and Contrabass) play a rhythmic accompaniment, also with a crescendo to fortissimo. The vocal line (S) is silent throughout these measures. The score includes dynamic markings such as *mf*, *cresc.*, *f*, and *ff*, and articulation like slurs and accents. The time signature is 3/4.

66 Great 334,281,202 Grandmother

Maternity

Poco Meno Mosso

(19)

♩ = ca. 108-112 Very rhythmically exact, as if darting to and fro

Cabasa Cymbal Bongo strike edge of cymbal normale

Perc 1 *mp* *p*

Perc 2 329 Vibes *mp* *mp* *mp*

S 329 She is a small sea crea - ture made of

Vln I 329 pizz. *mp* unis pizz. *mp*

Vln II *mp*

V-la pizz. *mp* arco pizz. div. unis arco

V-c pizz. *mp* arco

C-b *mp*

mp

335 Cabasa

335 Glock soft mallets *mp*

Perc 2 335 Maracas

S 335 mil - lions of cells When she de - tects

Vln I 335

Vln II 335 div. pizz. *mp* div. *mp*

V-la 335 pizz. *mp*

V-c 335 pizz. *mp*

C-b 335 *mp*

Maternity

67

rubato

340

Timp.

Perc 1

Perc 2

S

Vln I

Vln II

V-la

V-c

C-b

colla voce

Maracas

e-ner-gy sour-ces drif-ting past. She un locks her o-pe-ning and ab-sorbs them.

351

Fl. I *p espress.*

Fl. II *p mp*

Ob. I *p mp*

Ob. II *p mp*

Cl. I *bring out p mp*

Cl. II *p mp*

Hn. I, II *L. p mp*

Hn. III, IV *III. p*

Tpt. I *p mp*

Tpt. II *p mp*

Hp *bring out p mp*

S

Vln I *p mp*

Vln II *arco bring out p mp*

V-la *mp*

V-c *arco div. p mp*

C-b *p mp*

Great 706,404,493 Grandmother

Dramatic, expressive

20

355

Cl. I *mp*

Cl. II *mp*

Perc 2 *mp*
scd.

Hp *mp*

S *mp* *dramatic*
She is the first female in his to - ry. This is the *mf*

Vln I *p cresc.* *mp* *mf* *espress.* *div.*

Vln II *p* *cresc.* *mp* *mf* *espress.* *div.*

V-la *p cresc.* *mp* *mf* *espress.*

V-c *p* *cresc.* *mf* *espress.*

C-b *mp* *mf* *espress.*

Maternity

71

Fl. I
Solo
361
poco f *espress.*
mp tenderly

Cl. I
mp tenderly

Perc 2
Vibes
in background
361
mf
Reo -----
Reo -----

Hp
in background
mf
361
mp

S
361
mo-ment when gen-der splits in-to be-ing. She is the first
unis
bring out

Vln I
361
mp tenderly

Vln II
361
unis
mp tenderly

V-la
361
unis bring out
mp tenderly

V-c
361
unis
mp tenderly

C-b
361
mp tenderly

366

Fl. I

Cl. I

Tpt. I

S

Vln I

Vln II

V-la

V-c

C-b

Solo

mp *espress.*

— to seek a - no-ther half

A single

div.

unis

bring out

Detailed description: This page of a musical score, numbered 72, is titled 'Maternity'. It features a vocal line and an orchestral accompaniment. The score is divided into measures, with a time signature change from 3/4 to 4/4. The vocal line (S) includes lyrics: '— to seek a - no-ther half' and 'A single'. The Tpt. I part has a 'Solo' section marked '*mp* *espress.*'. The Vln I and Vln II parts are marked 'div.' and 'unis' respectively. The V-la part is marked 'bring out'. The Fl. I, Cl. I, V-c, and C-b parts are mostly silent in this section. The page number '366' is written above the first measure of the vocal line.

Maternity

73

371

Fl. I *mp*

Fl. II *mp*

Ob. I *mp*

Ob. II *mp*

Hp *mp*

S
cell, she is as com - pli - ca - ted in - side as a ci - ty.

Vln I *div.* *unis*

Vln II *div.* *unis*

V-la

V-c

C-b

Detailed description: This page of a musical score, titled 'Maternity', page 73, features a vocal line and an orchestral accompaniment. The vocal part (Soprano) begins at measure 371 with the lyrics 'cell, she is as com - pli - ca - ted in - side as a ci - ty.' The orchestration includes Flutes I and II, Oboes I and II, Harp, Violins I and II, Viola, and Violoncello. The woodwinds and harp are marked *mp* (mezzo-piano). The strings play a rhythmic accompaniment, with the Violins I and II parts marked *div.* (divisi) and *unis* (unison). The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The page number '73' is located in the top right corner.

Maternity

Piu Mosso

♩ = ca. 56-60

Fl. I *p*

Fl. II *p*

Hp *p*

S *p*
She touches against other cells, shares experience, builds something

Vln I *p*

Vln II *p* graceful

V-la *p* graceful

V-c *p* espress.

p espress.

Graceful, joyous

in background

a tempo

21

Fl. I *mf*

Fl. II *mf*

Ob. I *mf*

Cl. I *mp*

Cl. II

Bsn. I *mf*

Bsn. 2 *mf*

S *mp*
un - in - ter - rup - ted gift of in - he - ri - tance. Be - cause of all of us, you are

Vln I *mf* *mp*

Vln II *mf* *mp*

V-la *mf* *mp*

V-c *mf* *mp*

C-b *mp* pizz.

mp *mp*

001

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. 1

Bsn. 2

Hn. I, III

Hn. III, IV

Tpt. I

Tpt. II

Timp.

Perc. 2

Hp

S

Vln I

Vln II

V-la

V-c

C-b

here.

Be-cause of

mp, *cresc.*, *f*, *mf*

