

# Behind the Wallpaper

for voice, string quartet & electronics



written by Alex Temple  
in 2014 and 2015  
for Julia Holter and Spektral Quartet

# Notes

*Behind the Wallpaper* was written for Julia Holter and Spektral Quartet in 2014–15, expanding on a four-song cycle of the same name from 2013. It was premiered on February 23, 2015 at Amsterdam Bar & Hall in St. Paul, MN, as part of the Liquid Music Series.

The piece tells the story of someone undergoing a mysterious transformation and ultimately finding a home in another world, superimposed on our own but invisible to the uninitiated. Many of the dreamlike images in the songs were inspired by my experience with gender transition, but my hope is that the story will feel familiar to anyone who has ever felt alienated from the broader culture.

I wrote *Behind the Wallpaper* with the specific qualities of Julia Holter’s voice in mind. Her singing is quiet, meant for amplification, and largely vibratoless. She also pronounces words the way they’re pronounced in everyday speech, rather than attempting to formalize or “purify” the English language. If another singer performs the piece, it’s essential that the songs retain this informal, speech-like character.

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# 1. Midnight Bus

Last night,  
You had abandoned the warm yellow lights of the city  
for the quiet darkness of the outer suburbs.

You had to meet someone  
in a small white house.  
There was a threatening figure underneath a tree.

You stayed too late.  
You had to take the midnight bus.  
It stopped at all the dying malls in the area.

There were fifteen people on the bus the whole time.  
No one got on and no one got off.

And when you looked at them  
out of the corner of your eye,  
they had the faces of aliens.

# 2. Unnatural

On Tuesday you sat by a fountain  
in an office plaza downtown.  
You were the eye in the center of a whirling crowd.  
Thousands of people —  
a wild tangle of blood and bones,  
covered in their neighbors' opinions.

Every haircut, hemline, horizontal stripe,  
lapel, lens shape, leather jacket,  
was suddenly a map and a survey and an autobiography.

And you thought:  
"you make me feel like an unnatural woman."

### 3. Tiny Holes

When you were 20 years old,  
you saw a picture that you weren't supposed to.  
You were convinced it was real.  
You couldn't stand it.  
It stayed inside you.

It made tiny holes in you,  
but then you forgot all about it.

The year you turned 26,  
you found others who had seen the picture.  
They remembered it well.  
Now they're afraid  
of pockmarks and pores and indentations.

Now you can't look at the showerhead.  
It looks like it has a disease.

### 4. This American Life

This tight dress is uncomfortable.  
This nail polish is chipped.  
This drunk patron is laughing.

This ballpoint pen is stolen.  
This part-time job is tedious.  
This facial expression is permanent.

This moonlit night is warm.  
This heaped earth is moist.  
This white shirt is stained.  
This tall passer-by is wary.  
This dead dog is underground.

## 5. Science Park

3 AM.

You stood on a grassy expanse,  
a nuclear reactor humming deep beneath your feet.  
To your right: the observatory.  
To your left: a deserted parking lot.

You hadn't seen the stars so clearly in years,  
They seemed to form an elaborate diagram.

Suddenly, a pair of headlights.  
As they swept across the asphalt,  
they revealed a figure in silhouette, impossibly tall.

You could see a network of roads spanning the continent.

Something dropped!  
And you went home as someone else.

## 6. Fishmouth

When you walked in the door, they were waiting.  
They confronted you with the evidence.  
You'd been practicing in the mirror.

They caught you off guard. You weren't ready.  
If they'd waited another day, you would have been fine.  
But when you attempted to speak:

Whole fish flopping from your mouth,  
Wriggling on the floor,  
Gasping for air.  
Ocean water everywhere,  
staining the carpet and running out the door.

"So that's your secret?  
You've been swallowing live fish?"  
You weren't listening  
You were trying to get the taste from your mouth.

All over the city, you'd noticed people spitting on the sidewalks.  
You'd always just thought of them as rude,  
but now you wondered:  
Did they try to explain a disconcerting situation to soon  
and end up with the ocean in their mouths?

You could still taste the salt two weeks later.  
You could still feel the friction of the scales in your throat,  
And your teeth were slowly dissolving.

All the dentists you saw shrugged their shoulders.  
They couldn't figure out what was happening.  
And bit by bit, you retreated from your daily life.

## 7. Purple Stain

June.

It was the end of your second date.  
Everything was going well.  
You were walking to the train station,  
imagining a parting kiss by the turnstiles,  
his fingers tracing patterns on your spine.

But as you passed beneath a streetlight,  
he suddenly stopped.  
A look of horror passed over his face.  
He pulled away,  
and never returned your calls.

Months later, you remembered something:

At the end of a wild night  
on the roof of a hotel,  
you shared a taxi with a man  
that you didn't know, and would never see again.

He had a purple stain on his forehead.  
It smelled like beets and vinegar.  
He'd gotten used to it.  
He didn't know it was there.  
He couldn't understand why you leaned away  
and pressed yourself against the window.

## 8. Night After Night

In another century,  
you could have gone to a masquerade  
in the courtyard of a vast palace,  
hiding your form beneath voluminous skirts  
and your face behind a jeweled mask.

You did the next best thing:  
a party at an art gallery.  
The mask was the same,  
but your body was much more exposed.

In the deep blue light,  
everyone could see what had happened to you,  
but nobody knew who you were.

Someone heard you laughing nervously  
from across the room.  
A golden mask  
covered most of his face,  
but the gleam in his eye was plainly visible.

And somehow you knew  
that he'd remember your laugh as a flirtatious one.  
And night after night,  
he'd revisit this moment,  
rewriting the scene,  
and slowly revealing your face.



## 9. Jolene

Cut to the interior of a spacious modern house.  
Open plan.  
Open windows.  
White walls.  
Wooden furniture.  
Moss green shutters.

A breeze from outside.  
Translucent curtains.  
The smell of conifers and summer rain.

The two of you are lying in a bed  
covered in soil and dried leaves.  
The room is filled with light.  
You're sleeping peacefully,  
the wind scattering your auburn hair,  
but she's been awake for hours.  
The house is changing.

She's terrified,  
but you've never felt more at ease.  
Everything is so familiar!  
The new ballroom.  
The new fourth floor.  
The new iron staircase.

Last night, looking for the bathroom,  
she walked into a wall that wasn't there the night before  
and broke her nose.  
Last week she tried to leave,  
but she couldn't find the way back to town.  
Dirt roads endlessly branching.

Now she says you've been talking in your sleep,  
but she won't say what she heard.  
She's begging you to stop  
before there's nothing of the old house left.  
But it's too late.  
It's out of your hands now.

## 10. Spires

Someday the rising sun will reveal another world on top of our own.

You'll stand on a grassy peak  
among people the size of trees  
and trees as tall as mountains.

And across the water, you'll see  
the gleaming spires of a distant city the size of the moon.

And you'll know that all of this was here the whole time.  
And you'll understand that you have finally come home.

# 1. Midnight Bus

START TAPE (crickets)

♩ = 96

*quiet and mysterious*

repeat 6x total

wait 20'' before beginning

Last night you had a - ban - doned the warm yel-low lights

*pp*

repeat 6x total

*pp*

♩ = 72

of the ci-ty for the qui-et dark-ness of the ou-ter sub-urbs.

*p*

*pp*

*fp*

*pizz*

*p*

11 ♩ = 96

STOP TAPE

You had to meet some - one

ord

*pp* *mp* *p*

arco

*pp* *mp* *p*

18

in a small white house. There was a threat - en - ing fi - gure un - der - neath — a

18

23  $\text{♩} = 92$  *wistful*

tree. You stayed too late. You had to take the mid-night bus.

*mf* *f* *mf* *f*

Detailed description: This block contains the musical score for measures 23 through 27. The tempo is marked as quarter note = 92. The mood is 'wistful'. The vocal line (top staff) has lyrics: 'tree. You stayed too late. You had to take the mid-night bus.' The piano accompaniment consists of four staves. The first staff (treble clef) has dynamics *mf*, *f*, *mf*, and *f*. The second staff (treble clef) has dynamics *f* and *mf*. The third staff (bass clef) has a dynamic of *f*. The fourth staff (bass clef) has a dynamic of *f*. There are sixteenth-note runs in the first and second piano staves, with a '6' indicating a sextuplet.

28

It stopped at all the dy - ing malls — in the a - re - a.

*mf* *pp* *pizz* *pp*

Detailed description: This block contains the musical score for measures 28 through 31. The vocal line (top staff) has lyrics: 'It stopped at all the dy - ing malls — in the a - re - a.' The piano accompaniment consists of four staves. The first staff (treble clef) has dynamics *mf* and *pp*. The second staff (treble clef) has a dynamic of *pizz*. The third staff (bass clef) has a dynamic of *pp*. The fourth staff (bass clef) has a dynamic of *pp*. There is a sixteenth-note run in the third piano staff, with a '6' indicating a sextuplet.

32  $\text{♩} = 72$

There were fif - teen peo-ple on the bus the whole time.

32 *arco sul tasto*  
*fp*

32 *p*  
*arco sul tasto*

32 *pp*

32 *sul tasto*  
*0*  
*fp*

32 *pizz*  
*p*

37  $\text{♩} = 96$

No one got on and no one got off. And when you looked at them

37 *ord*  
*p*

37 *p*  
*ord*

37 *0*  
*fp*  
*pp*  
*ord*  
*mp*

37 *arco*  
*mp*

♩ = 92

Rit.

A tempo

43

out of the cor-ner of your eye, — they had the fa - ces of a - li - ens.

43

*mp* *pp* *mf*

*pizz*

sul tasto wide, slow "theremin" vibrato

# 2. Unnatural

♩ = 116

loose and extroverted;  
emphasize downbeats and consonants

On Tues - day you sat by the foun - tain in an of - fice

*p* *f* *mp*

*ff* *mp*

*ff* *p* *mf*

pla - za down town. You were the eye in the cen - ter of a whir - ling

*mf* *f* *mp* *mf*

*mf* *f* *mp* *mf*

*mf* *fp* *mf*

*f* *mf* *f*



11

crowd.      Thou-sands of peo-ple—      a wild tan-gle of blood and bones, —

*sfz*   *f*   *p*   *mf*   *p*

*f*   *mf*

*f*   *mf*

*ff*   *f*   *mp*

arco

17

Rit

co - vered in their neigh-bors' o - pin-ions.      Ev' - ry

17

non vib

*p*   *mp*   *pp*   *pp*

17

non vib

*p*   *pp*

23 **A tempo**

hair - cut, hem - line, ho - ri - zon - tal stripe, la - pel,

*mysterious*

*non vib*

*pizz*

*p*

*p*

*mp*

*p*

*mf*

*arco non vib*

*p*

*mp*

*p*

**Rall** →  $\text{♩} = 108$

27 *wistful*

lens shape, lea-ther jack-et, was suddenly a map and a sur - vey

*mf*

*mf*

*mf*

*f*

33  $\text{♩} = 96$

and an au-to-bi-o-graph-y.

33 *arco*  
*f* *p* *ppp*

33 *f* *p* *ppp*

33 *f* *p* *ppp*

33 *f*

41  $\text{♩} = 116$

And you thought:

41 *f* *mf* *sfz*

41 *pizz* *f*

41 *f*

41 *ff*

$\text{♩} = 96$ 

clean and simple, so that the line  
doesn't come too much like a joke

45

you make me feel like an un - na - tu - ral wo - man. —

45

*fp* *fp* *fp* *ppp*

arco

*fp* *fp* *fp* *ppp*

45

*fp* *fp* *fp* *ppp*

arco

*fp* *fp* *fp* *fp* *ppp*

# 3. Tiny Holes

♩ = 80

*understated, vulnerable, deceptively sweet and gentle*

When you were twen - ty — years old, you saw a pic - ture that you

weren't — supposed to. Oh — You were convinced it — was real. You could - n't

8

stand it. It stayed in - side you. Oh It made ti - ny

*mf* *p* *f*

*mf* *p* *f* *mf*

*mf* *p* *f*

*mf* *p* *f*

11

holes in you. It made ti - ny holes in you.

*mf*

14

It made ti - ny holes in you, but then you for - got all a -

poco sul pont

*pp*

poco sul pont

*pp*

poco sul pont

*pp*

17

Rit

A tempo

bout it. The year you turned twen - ty

poco sul pont

*pp*

ord

ord

ord

ord

20

six, you found o - thers who had seen the pic - ture. Oh

*mf* *p* *f*

*mf* *p* *f*

*mf* *p* *f*

*mf* *p* *f*

23

They re - mem - bered it well. Now they're a - fraid of

*mf* *p* *mf* *pp*

*mf* *p* *mf* *pp*

*mf* *p* *mf* *pp*

*mf* *p* *mf* *pp*

*Rall* *mysterious and distant*



26  $\text{♩} = 72$

pock - marks and pores and in - den - ta - tions.

Musical score for measures 26-28. The score is in 4/4 time with a tempo of quarter note = 72. It consists of five staves: a vocal line with lyrics, a piano accompaniment with chords and arpeggios, and a bass line with a wavy pattern. The lyrics are "pock - marks and pores and in - den - ta - tions."

A tempo *more intense*

29 G.P. Now you can't look at the show - er - head.

Musical score for measures 29-32. The score is in 4/4 time with a tempo of "A tempo more intense". It consists of five staves: a vocal line with lyrics, a piano accompaniment with chords and arpeggios, and a bass line with a wavy pattern. The lyrics are "Now you can't look at the show - er - head." The score includes dynamic markings like "f" and "mf".

34

Now you can't look at the show - er-head. Now you can't look at the

*f* *mf* *f*

37

show - er-head. It looks like it has a dis - ease. —

*mf* *pp* *pp* *pp*

# 4. This American Life

♩ = 63

*clean and emotionless,  
like an electronic voice*

This system of the musical score consists of five staves. The top staff is the vocal line, starting with a whole rest in 4/4 time, followed by a 7/8 measure, a 3/4 measure, a 5/4 measure, and a 4/4 measure. The lyrics "This tight dress" are written below the notes in the 5/4 and 4/4 measures. The four piano accompaniment staves (two treble and two bass clefs) are marked "sul tasto" and "pp". They play a rhythmic accompaniment of eighth and sixteenth notes, with some chords. The time signature changes from 4/4 to 7/8, 3/4, 5/4, and back to 4/4.

This system of the musical score consists of five staves. The top staff is the vocal line, starting with a 4/4 measure, a 7/8 measure, a 3/4 measure, a 5/4 measure, and a 4/4 measure. The lyrics "is un-com - forta - ble. This nail po-lish" are written below the notes. The four piano accompaniment staves (two treble and two bass clefs) continue the accompaniment from the first system, marked "sul tasto" and "pp". The time signature changes from 4/4 to 7/8, 3/4, 5/4, and back to 4/4.

10

is — chipped. — This drunk

10

10

10

10

14 (hold "ng")

pa - tron is laugh - ing. —

14

14

14

14

18  $\text{♩} = 66$

This ball - point pen is

ord  
*mf* *mp*

ord  
*mf* *mp*

ord  
*mf* *mp*

ord detached  
*mf* *mp*

21

sto - len. This part time job is te - di-ous.

21

21

21

21

25

This facial expression is

29

per - ma - nent.

♩ = 69

(hold "r")

33

33 This moon - lit night is warm.

33 *mf* *pizz* *mf* *f*

33 *mf* *fp* *f*

33 *mf* *f* *mf* *f*

33 *mf* *f* *p* *f*

37

37 This heaped earth is moist. This white shirt is stained.

37 *mf* *f* *mf* *f*

37 *fp* *f* *fp* *f*

37 *mf* *f* *mf* *f*

37 *p* *f* *p* *f*

Rit

41



This tall pas-ser-by is wa-ry. This dead dog is un-der - ground.

41



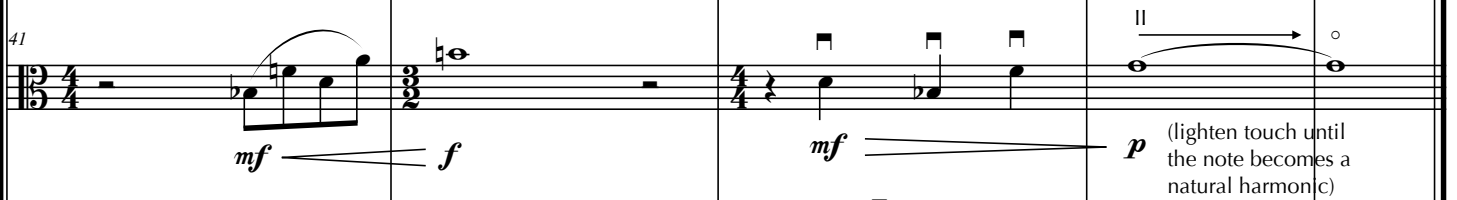
*mf* ————— *f* *mf* ————— *p*

41



*fp* ————— *f* *fp* —————

41



*mf* ————— *f* *mf* ————— *p* (lighten touch until the note becomes a natural harmonic)

41



*p* ————— *f* *mf* ————— *p*



# 5. Science Park

♩ = 72

START TAPE (buzz 1)

wait 20" before beginning

*like a Medieval chant*

3 A. M.

You stood on a gras - sy ex -

(tape)

mute on

mute on

mute on

mute on

non vib  
*like an echo*

*pp*

6

panse,

A nu-clea - ar re-ac - tor

hum-ming deep be-neath your

6

6

6

6

11

feet. \_\_\_\_\_

To your right, the ob - ser - va - to - ry.

11

11

11

11

17

To your left, a de - ser - ted par - king lot.

17

17

17

17

*fp*

*fp*

*fp*

*fp*

♩ = 80

STOP TAPE

22 You had-n't seen the stars so clear-ly in years. They seemed to form an e -

22 *like an organ*  
*f*

22 *like an organ*  
*f*

22 *like an organ*  
*f*

22 *like an organ*  
*f*

START TAPE (buzz 2)

♩ = 92

*breathless and staccato*

28 la - bo - rate dia - a - gram. Sud - den - ly: a pair of head - lights.

28 *mp*

33

As they swept a-cross the as-phalt, they re-vealed a fi-gure in

33

*tr*

*mp*

♩ = 80

STOP TAPE

37

sil-hou-ette, im-pos-sib-ly tall. You could see a net-work of

37

*fp* ————— *f*

*fp* ————— *f*

*mp*

*fp* ————— *f*

*fp* ————— *f*

♩ = 72

START TAPE (buzz 3)

43

roads span-ning the con-ti-nent. Some-thing dropped! And you went

43

43

43

43

43

pizz  
mf

pizz  
mf

pizz  
mf

pizz  
mf

47

home as some - one else.

47

47

47

47

arco  
pp

arco  
p

pp

p

mute off

mute off

mute off

mute off

## 6. Fishmouth

♩. = 64

*eerie; light and breathy*

When you walked in the door, they were waiting.

*p* *n* *p* *sfz* *sfz* *sfz*

*p* *n* *mp* *sfz* *mf*

*p*

They confronted you with the evidence.

*sfz* *sfz*

*mf* *sfz*

*mf*

*mf*

14

You'd been prac-tic-ing in the mir-ror.

*p* *f*

*p* *f*

*mp* *f*

*mp* *f*

21

They caught you off guard. You weren't rea-dy.

*p* *n* *p* *sfz* *sfz* *sfz*

*p*

*p* *sfz* *mf*

*p*

27

If they'd wai - ted a - no - ther day, you would - 've been fine.

27

27

27

27

mf sfz

mf sfz

mf

32

But when you at - temp - ted to speak: \_\_\_\_\_

32

32

32

32

p

p

mp

mp

f

f

f

f



40  $\text{♩} = 108$

Whole fish, flop-ping from your mouth, wrig-gling on the floor, gas-ping for air. O-cean wa-ter

*p*

*p*

*p*

*pizz.*

*mp*

*arco*

*mp*

45 **Rall**  $\longrightarrow$

ev'-ry where, — stai-ning the car-pet and run-ning out the door. —

*p*

*pizz.*

*p*

*p*

♩ = 96

48

"So that's your big

48 *mp* *pp* *p* *pp* *s.p.* *ord* *s.p.*

48 *p* *pp* *mp* *pp* *s.p.* *ord* *s.p.*

48 *mf* *pp* *mf* *pp* *s.p.* *ord* *s.p.*

48 *mf* *pp* *mf* *pp* *s.p.* *ord* *s.p.*

52

sec- ret? You've been swal-low-ing live fish?" You weren't

52 *p* *pp* *p* *pp* *p* *pp* *ord* *mp*

52 *mp* *pp* *mp* *pp* *mp* *pp*

52 *mf* *pp* *mf* *pp* *mf* *pp*

52 *ord* *s.p.* *ord* *s.p.* *ord* *s.p.* *ord*

*mf* *pp* *mf* *pp* *mf* *pp* *mf*

56 *momentarily plaintive*

lis-ten-ing. You were try-ing to get the taste from your mouth.

56 *pp* *mp* *p > pp* *ord → s.p.* *ord → s.p.*

56 *mp* *pp* *mp > pp* *mp > pp* *mp > pp*

56 *mf* *pp* *mf > pp* *mf > pp* *mf > pp*

56 *pp* *mf* *mf > pp* *mf > pp* *mf > pp* (sim)

60 **Rall**  $\text{♩} = 126$  *percussive, Kurt-Weill-ish*

All o-ver the ci-ty, you'd

60 *ord → s.p.* *ord → s.p.* *pizz.*

60 *p > pp* *n* *f*

60 *mp* *pp* *mf* *pizz.*

60 *mf* *pp* *mf* *pizz.*

60 *mf* *pp* *f* *pizz.*

64

no-ticed peo-ple spit-ting on the side-walks. You'd al-ways just thought of them as rude— but now you

64

arco *p*

64

arco *p*

64

*mp*

64

*mp*

68

won - dered: did they try to ex - plain a dis - con - cer - ting si - tu - a - tion too soon and

68

*mf* *f* pizz.

68

*mf* pizz.

68

*f* *mf*

68

*f*

72

end up with the o - cean in their mouths? \_\_\_\_\_

72 *mf*

72 *f*

72 *mf*

72 *mf* *pp* *mf*

arco

arco ord → s.p. ord

76 Rall →  $\text{♩} = 96$

76 *mp* *p* *pp* *p* *pp* *p* *pp*

76 *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

76 *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

76 *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

ord → s.p. ord → s.p. ord → s.p.

3 → s.p. ord → s.p. (sim)

$\text{♩} = 64$

81 *ord*

You could still taste the salt two weeks la-ter.

*arco ord*

*p* *n* *p* *sfz* *sfz* *sfz*

*p* *n* *mp* *sfz* *mf*

*arco ord*

*p*

*ord*

*p*

89

You could still feel the fric-tion of the scales in your throat,

*f* *sfz* *sfz*

*f* *mf* *sfz*

*f* *mf*

*c.l. batt.* *arco*

*f* *mf*

95

and your teeth were slow - ly dis - sol - - - - - ving.

*p* *f*

*p* *f*

*mp* *f*

*mp* *f*

102

All the den - tists you saw shrugged their shoul - ders.

*p* *n* *p* *sfz* *sfz* *sfz*

*p*

*p* *sfz* *mf*

*p*

108

They could-n't fig - ure out what was hap-pen-ing.

108 *f*

108 *sfz*

108 *f*

108 *mf*

108 *f*

108 *mf* *sfz*

108 *f*

108 *mf*

114

So\_\_ bit by bit, \_\_\_ you re - treat - ed from your dai - ly life. \_\_\_

114 *p*

114 *f*

114 *p*

114 *f*

114 *mp*

114 *f*

114 *mp*

114 *f*



♩ = 108

portamento ad lib

123

Mmm

mf

mf

mf

pizz.

mf

127

Mmm

s.p.

ppp

s.p.

ppp

s.p.

ppp

ppp

## 7. Purple Stain

$\text{♩} = 60$  warm and romantic

June. It was the end of your se- cond date.

*p* *mp* *p*

7 Ev'-ry thing was go-ing well. You were walk-ing to the train sta-tion

*mp* *mf* *p* *mp* *mf* *p*

11

i- mag - i - ning — a par - ting kiss by the turn - - - stiles,

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

14

his fin-gers tra-cing pat-terns on your spine.

*pp*

*pp*

*pp*

*pp*

*pp*

arco

*pp*

17 *growing concerned*

But as you passed beneath a street - light,

21

He sud - den - ly stopped. A look of hor - ror \_\_\_\_\_ flashed o - ver his

♩ = 54

24

face. He pulled a - way, and

*mf* *f* *mf*

arco 3 pizz. arco

*mf* *f* *mf*

27

ne - ver re - turned your calls. Months la - ter,

*pp* *p* *pp* *pp*

*very understated*

31

you re - mem-bered some-thing. At the end of a wi-ld night on the

31

31

31

31

*p*

*p*

*p*

*p*

Accel

35

roof of a ho - tel, you shared a ta - xi with a man that you

35

35

35

35

*mf*

*p*

*mf*

*p*

*mf*

*mp*

*mf*

*p*

39  $\text{♩} = 60$   $\text{♩} = 54$  *fragile, like a faint signal from another world*

did-n't know and would ne-ver see a - gain. He had a pur-ple stain on his

39 *mf* *ppp* *ppp* *ppp*

39 *mf* *ppp* *ppp* *ppp*

39 *p* *mf* *ppp* *ppp*

39 *mf* *ppp* *ppp* *ppp*

*sul tasto* *sul tasto* *sul tasto*

43 fore-head. It smelled like beets and vin - e-gar. He'd got-ten used to it.

43

43

43

43

48

He did-n't know it was there. He could-n't un-der-stand why you leaned a-way and pressed

48

50

your self a gainst the win-dow.

*p*

*p*

*pizz.*

*p*



52

52

52

52

52

52

arco *mp*

3

3

3

3

3

Detailed description of the musical score: The score consists of five staves. The first staff is a grand staff with two treble clefs and two bass clefs, containing four measures of whole rests. The second staff (treble clef) starts with a half note G4, followed by a triplet of eighth notes (A4, B4, A4), then a quarter note G4, and ends with a half note G4. The third staff (treble clef) starts with a half note G4, followed by a quarter rest, then a quarter note G4, and ends with a half note G4. The fourth staff (bass clef) starts with a half note G2, followed by a quarter rest, then a quarter note G2, and ends with a half note G2. The fifth staff (bass clef) starts with a half note G2, followed by a quarter rest, then a triplet of eighth notes (G2, A2, G2), and ends with a half note G2. Dynamic markings 'arco' and 'mp' are present in the fourth measure of the fifth staff. Measure numbers 52 are indicated at the start of each staff.

# 8. Night After Night

♩ = 152

♩ = 144

SQ: non vib & poco sul tasto — try to sound like a viol consort

In a - no - ther cen - tu - ry,

*ff* *ff* *fp* *ff* *mf* *mf* *ff* *f*

pizz pizz

Detailed description: This system contains the first 16 measures of the piece. It features a vocal line and four instrumental staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has one sharp (F#) and the time signature changes from 3/4 to 4/4 and back to 3/4. The tempo markings are *ff* (fortissimo) and *f* (forte). Performance instructions include 'SQ: non vib & poco sul tasto — try to sound like a viol consort' and 'pizz' (pizzicato) for the strings. The lyrics 'In a - no - ther cen - tu - ry,' are placed under the vocal line.

8 you could have gone to a mas - que - rade,

*p* *p* *arco* *arco* *pizz* *mf*

Detailed description: This system contains measures 17-24. It continues the vocal line and instrumental accompaniment. The key signature changes to two sharps (F# and C#) and the time signature changes to 4/4. The tempo marking is *p* (piano). Performance instructions include 'arco' (arco) and 'pizz' (pizzicato). The lyrics 'you could have gone to a mas - que - rade,' are placed under the vocal line. Measure numbers 8 are indicated at the start of each staff line.

13

in the court-yard of a vast — pa-lace, hi-ding your form be-neath vo-lu-min-ous

13 *mf*

13 pizz *mf*

13

13

19

skirts and your face be-hind a jew-elled mask.

$\text{♩} = 152$

19 *f*

19 *f*

19 *f*

19 arco *fp*

19 *fp*

25

You did the next best thing. A par - ty at an art gal-le-ry.

25

*n* *mf* *n* *mf*

25 arco *n* *mf* *n* *mf*

25 *mf* *fp* *mf*

25 *mf* *fp* *mf*

32

The mask was the same, but your bo - dy was much more ex - posed.

32 *f*

32 *fp*

32 *fp*

32 *f*

41  
In the deep blue light, ev'-ry one could see what was hap - pen - ing to you,

41 ord  
*ff* *mf*  
41 ord *ff* *f*  
41 ord *ff* *f*  
41 ord *ff* *f*

48  
but no - bo - dy knew who you were.

48  
48 *p* poco s.p.  
48 *p* *ff*  
48 *p* *ff* poco s.p.  
48 *p* *ff* poco s.p.

♩ = 144

56

Some-one heard you laugh - ing ner - vous-ly

56 *poco s.p.* *ff* *fp* *ff* *mf* *pizz*

56 *pizz* *mf*

56 *fp* *ff* *mf* *pizz*

56 *f*

63

from a-cross the room.

63 *arco* *p*

63 *arco* *p*

63 *arco* *pizz*

63

68 **Rubato** **A tempo**

A gol - den mask co-vered most of his face, — but the gleam in his

68 arco *pp* *f* *mf*

68 *pp* *mf* pizz

68 arco *pp* *mf* pizz

68 *> pp* *f*

72 eye was plain - ly vi-si-ble. And some-how you knew that he'd re - mem - ber your

72

72

72

72

78

laugh as a flir - ta - tious one. And night af - ter night,

78

78

78

78

*mf* *mp* *n* *mp* *n* *mp*

*pizz* *arco*

86 **Rall** *gradually getting dreamier*

he would re - vis - it this mo - ment, re - wri - ting the scene

86

86

86

86

*mp* *n* *mp* *n* *mp*



92  $\text{♩} = 108$

and slowly re - vea - ling your face.

92 arco

*p* *pp*

*p* *pp*

*p* *pp*

*p* *pp*

## 9. Meanwhile

(electronic interlude)

## 10. Jolene

$\text{♩} = 60$  *delicate and otherworldly*

Cut to the in - te - ri - or of a

*pp*

c.l. batt  
*p*

*ppp*

*Rit*  $\text{♩} = 64$

spa - cious mo - dern house. O - pen plan.

*pp*

*p* *pp*

ord  
*p* *pp*

*pp*

*pp*

c.l. batt  
*p*

Rit

12

O-pen win-dows. White walls. Woo-den fur - ni-ture. Moss green shut-ters.

18

$\text{♩} = 72$

warm

A breeze from out - side.

ppp mp n p 5

n p 5 5

ppp mp n ppp

ppp mp n ppp mp

24

Trans-lu-cent cur-tains. \_\_\_\_\_ The smell of co-ni-fers \_\_\_\_\_

tr non vib

ppp mp n

mp n ppp mp n

29

and sum-mer rain. \_\_\_\_\_

$\text{♩} = 80$

mp n p mp mf

p 5 5 5 ppp

ppp

34 *dark and intense*

The two of you are ly-ing in a bed \_\_\_\_\_

cold, stark, non vib

*fp* *f*

cold, stark, non vib

*mf* *f*

c.l. batt

*mf* *f*

arco  
cold, stark, non vib

*mf* *f*

39

co-vered with soil \_\_\_\_\_ and dried leaves. The room is filled with

*mf* *f* *mf*

*mf* *f* *mf*

*mf* *f* *mf*

*mf* *f* *mf*

43

light. \_\_\_\_\_ You're sleeping peace - ful-ly. The wind \_\_\_\_\_ scat-ter-ing your

*f* *mp* *f* *mp* *f* *mp* *mf* *f* *mp*

Detailed description: This block contains the first system of music, measures 43 to 47. It features a vocal line with lyrics and three piano accompaniment staves. The vocal line starts with a long note for 'light.', followed by 'You're sleeping peace - ful-ly.' and 'The wind' with another long note, ending with 'scat-ter-ing your'. The piano accompaniment consists of a right-hand treble staff, a left-hand treble staff, and a bass staff. Dynamics include *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The meter changes from 7/4 to 8/8, then 3/4, 4/4, 3/4, and finally 5/4.

48

au - burn hair. But she's been a-wake for hours. The house is

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Detailed description: This block contains the second system of music, measures 48 to 52. It features a vocal line with lyrics and three piano accompaniment staves. The vocal line starts with 'au - burn hair.' followed by 'But she's been a-wake for hours.' and 'The house is'. The piano accompaniment consists of a right-hand treble staff, a left-hand treble staff, and a bass staff. Dynamics are consistently *f* (forte). The meter changes from 5/4 to 4/4, then 3/4, 4/4, 5/4, and finally 4/4.

52  $\text{♩} = 72$

chan-ging... \_\_\_\_\_

52 *n*

52 *n*

52 ord

52 *n*

52 *n*

overpressure, slow bow  
(like creaking wood)

*p*

overpressure, slow bow  
(like creaking wood)

*p*

overpressure, slow bow  
(like creaking wood)

*p*

(sim)

61 delicate and otherworldly,  
with a hint of romantic nostalgia

61 She's \_\_\_\_\_ ter - ri - fied, \_\_\_\_\_ but you've \_\_\_\_\_ ne-ver felt \_\_\_\_\_ more at ease. \_\_\_\_\_

poco sul pont

61 *pp*

normal bowing  
poco sul pont

61 *pp*

61 *pp*

normal bowing  
poco sul pont

61 *pp*

(d)

66

Ev'- ry-thing is so fa - mil - iar. The new ball - room. The new fourth

70

floor. (Oh) The new i - ron stair - case.

normal bowing  
poco sul pont

*pp*



74  $\text{♩} = 104$  *dark and intense*

Last night, looking for the bath-room, she walked in-to a

74 ord *f*

74 ord *f*

74  $\circ$  pizz. *ff* *f*

74 ord *f*

80

wall that was-n't there the night be - fore. and broke her nose. \_\_\_\_\_

80 *p*

80 *p*

80 arco

80 *p*

86

Last week she tried \_\_\_\_\_ to leave, but she could-n't find the way back

86

86

86

pizz.

*n*

*p*

*mf*

*mf*

*mf*

91

to town. \_\_\_\_\_ Dirt roads end-less-ly bran-ching...

91

91

91

91

*f*

*f*

*f*

*f*

*mf*

arco

98

98

98

98

98

*n*

*n*

107  $\text{♩} = 80$

Now she says you've been tal-king in your sleep, \_\_\_\_\_

107 *pp* *p*

107 *pp* *p*

107 c.l. batt *pp* *p*

107 *pp* *p*

111

but she won't say what she heard. She's beg-ging you to

*pp* *p* *pp*

*pp* *p* *pp*

*pp* *p* *pp*

*pp* *p* *pp*

116

stop be-fore there's no-thing of the old house

*p* *pp* *p*

*p* *pp* *p*

*p* *pp* *p*

*p* *pp* *p*

♩ = 72

*hushed*

121

left. But it's too late. It's out of your hands now.

121

*mp* *pp* *p* *pp*

*mp* *pp* *p* *pp*

*mp* *pp* *p* *pp*

*mp* *pp* *p* *pp*

*ord*

127

*p* *ppp* *pp* *ppp* *n*

*p* *ppp* *pp* *ppp* *n*

*p* *ppp* *pp* *ppp* *n*

*p* *ppp* *pp* *ppp* *n*

# 10. Spires

START TAPE (waves 1)

Rhythmically free ♩ = c. 66

wait 20" before beginning

Some - - - day, the ri - - - sing sun \_\_\_\_\_ will re-

SQ: follow Julia's rhythm until m. 8  
sul tasto

*ppp*  
sul tasto

*ppp*  
sul tasto

*ppp*  
sul tasto

*ppp*

STOP TAPE

In time

veal a - no - ther world on \_ top of our own. You'll stand on a gras - sy peak a - mong

ord

*f*

ord *pp*

*f*

ord *pp*

*f*

ord *pp*

*f*

*pp*

pizz

*f*

*mp*

12

peo-ple the size of trees un-der trees as tall as moun - tains. And a -

16

cross \_\_\_\_\_ the wa - ter, you'll see the glea - - - - - ming

20

spires \_\_\_\_\_ of a dis - - tant ci - ty the size of the moon!

20

20

20

20

*ff* *pp* *ff* *pp* *ff* *pp*

sul tasto sul tasto sul tasto

25

$\text{♩} = 72$

And you'll know that all of this was here the whole time.

25

25

25

25

*p* *fp* *fp* *p*

sul tasto pizz



30

And you'll un - der - stand that you have fin' - lly come home.

30

*fp*

30

*fp*

30

35

$\text{♩} = 96$

$\text{♩} = 92$

35

*p*

*ord*

*mf*

35

*mp*

*ord*

*mf*

*mp*

35

*ord*

*mp*

*mf*

*mp*

35

*arco*

*ord*

*mp*

*pizz*

*mf*

♩ = 72

# Rall

40 START TAPE (waves 2)

The musical score consists of five staves. The first staff is a treble clef staff with a box labeled "START TAPE (waves 2)" above it. The second, third, and fourth staves are grand staff notation (treble and bass clefs) with a key signature of two flats. The second staff begins with a dynamic marking of *mf*. The third and fourth staves also begin with *mf*. The fifth staff is a bass clef staff with the instruction "arco" above it. All staves have a measure number "40" at the beginning. The score features a *p* dynamic marking in the final measure of each staff. A large slur is placed under the final measure of the grand staff and the fifth staff. The tempo is marked "Rall".