

Full Score

Elise Arancio

Bombshell

2022

written for the Music from Angel Fire festival 2022

## Instrumentation:

4 violins  
2 violas  
2 violoncellos

fixed media  
(6 tracks)

Duration: c. 12' 30"

## Performance Notes:



square notehead indicates overpressure, scratch tone



overpressure:  
follow contour of graphic,  
increasing and decreasing pressure as indicated



square whole notes should consist of very slowly bowed  
overpressure, to the point where sound is produced erratically  
as the string is bowed



x notehead indicates a tap on the body of the instrument;  
the gliss. indicates sliding up the instrument from the bottom to the top



triangle notehead indicates very high note

## about:

Hedy Lamarr (1914-2000), often referred to as “the most beautiful woman in film”, was one of the most popular actresses of the 1940s and 50s. Few are aware however, that though she received no formal training, she was also an inventor.

Among her inventions was a radio guidance system for American torpedoes that used spread spectrum and frequency hopping technologies in order to avoid being jammed by enemy frequencies. She worked with composer George Antheil at the beginning of World War II to fully patent this invention, but their patent was seized as Lamarr, born in Austria, was considered an enemy alien of the state. Hedy was told she would better serve the war effort by selling war bonds. The U.S. Navy did not adopt this frequency hopping technology until the 1960s, and the principles of the technology were later used for the creation of Bluetooth, GPS and Wifi technology, among others.

Though it was used by the Navy, Lamarr never received compensation for her work, and also never received recognition for her work as an inventor until her induction into the National Inventors Hall of Fame in 2014.

She also endured several unhappy, traumatic marriages. She produced a movie entitled *The Loves of Three Queens* in 1954, the subject of which was beauty and how it got in the way of love for the great women of history.

At the end of her life, after suffering from drug addiction that was an unwitting consequence of her work in the industry, mental health decline, and botched plastic surgery, she became a recluse.

In 1997, the Navy, Milstar and Lockheed Martin gave Hedy an award for her contribution, but she did not attend the ceremony as she did not want to be seen.

As a woman in possession of intellectual gifts that were never recognized, she often referred to her beauty as her “curse”.

The electronic track in this piece is made up entirely of clips of a 1969 interview of Hedy Lamarr on the Merv Griffin show alongside Woody Allen, Leslie Uggams and Moms Mabley.

# Bombshell

♩ = 94 dazzling; dizzying

Elise Arancio

Track 1

Electronics

here's miss he-dy la-mar



8

E.

Vln. 1 *con sord.*  
*f* *p* *mp* *pp* *gliss.* *n*

Vln. 2 *pizz*  
*f*

Vln. 3 *con sord.*  
*f* *p* *mp* *pp*

Vln. 4 *pizz*  
*f*

Vla. 1 *con sord.*  
*f* *pp*

Vla. 2 *pizz*  
*f*

Vc. 1

Vc. 2

13

E. ful wo-man here's miss he-dy la-mar the most

Vln. 1 senza sord.

Vln. 2 arco con sord. *f* *pp* gliss.

Vln. 3 senza sord. *n*

Vln. 4

Vla. 1 *f* *p* *pp*

Vla. 2 arco con sord. *f* *p* *pp*

Vc. 1

Vc. 2

18

E. beau-ti-ful wo-man the most beau-ti-ful wo-man the most beau-ti-ful wo-man

Vln. 1 *p* gliss.

Vln. 2 senza sord. *p* gliss.

Vln. 3 *p* gliss.

Vln. 4 *p* gliss.

Vla. 1 senza sord. *p* gliss.

Vla. 2 senza sord. *p* gliss.

Vc. 1 *p* gliss.

Vc. 2 *p* gliss.

23

E. the most beau-ti - ful wo-man the most

Vln. 1 gliss. *f*

Vln. 2 (jete) *pp*

Vln. 3 *f*

Vln. 4 arco *pp* *p*

Vla. 1

Vla. 2

Vc. 1 *f* 3

Vc. 2

27

E. beau-ti-ful wo-man the most beau-ti-ful wo-man the most

E. yeah she's rea-lly a knock-out

Vln. 1

Vln. 2 *pp* *f*

Vln. 3 *f* *pp*

Vln. 4 *f*

Vla. 1

Vla. 2 *p* gliss.

Vc. 1 *p* gliss.

Vc. 2 *p* gliss.



30

E. beau-ti-ful wo-man the most beau-ti-ful wo-man the most beau-ti-ful wo-man the most

E. yeah she's rea-lly a knock-out

Vln. 1 *f* *p* *f*

Vln. 2 *f*

Vln. 3 *p* *f* gliss.

Vln. 4 *f* *p* *f*

Vla. 1

Vla. 2 *p* gliss. *f*

Vc. 1 *p* gliss. *f*

Vc. 2 *p* *f* *p* gliss.

33

E. beau-ti-ful wo-man the most beau-ti-ful wo-man the most beau-ti-ful wo-man the most  
 E. yeah she's rea-lly a knock-out  
 Vln. 1 gliss.  
 Vln. 2 pizz  
 Vln. 3 arco  
 Vln. 4  
 Vla. 1 *f* *p* pizz *f*  
 Vla. 2  
 Vc. 1 *f* pizz  
 Vc. 2 *f* gliss.

36

E. beau - ti - ful wo-man the most beau-ti - ful wo-man the most

E. yeah she's rea - lly a knock-out

Vln. 1 *f* gliss.

Vln. 2 arco *f*

Vln. 3 *p* *f* *p* *f* *f* 3

Vln. 4 arco *f* 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2 gliss. *f* *p* *f* *p*

38

E. beau - ti - ful wo - man the most beau - ti - ful wo - man the most  
 E. yeah she's rea - lly a knock - out  
 Vln. 1  
 Vln. 2  
 Vln. 3 *pp*  
 Vln. 4 *pp* gliss. *f*  
 Vla. 1 *p* gliss. *f*  
 Vla. 2  
 Vc. 1 *p* gliss. pizz  
 Vc. 2 *p* gliss. *f* *p*

40

E. beau-ti - ful wo-man the most beau-ti - ful wo-man the most

E. yeah she's rea-ly a knock - out

Vln. 1 *f* <sup>3</sup> *p* <sup>3</sup>

Vln. 2 gliss.

Vln. 3 *p* *f*

Vln. 4 *f* <sup>3</sup> *p* <sup>3</sup>

Vla. 1 *p* gliss. pizz

Vla. 2

Vc. 1

Vc. 2 <sup>3</sup> *f*

E. beau ti ful wo-man the most beau-ti-ful wo man wo man  
 E. yeah she's rea lly a knock out yeah she's rea lly a knock out  
 Vln. 1 *f* gliss. gliss.  
 Vln. 2 *pp* *f*  
 Vln. 3 *p* *f*  
 Vln. 4 pizz *f* *p* arco  
 Vla. 1 arco 3  
 Vla. 2  
 Vc. 1 arco 3 *f* 3  
 Vc. 2 pizz *f* arco

45

E. *yeah she's rea- lly a knock-out the most beau- ti - ful wo- man the most*

Vln. 1 *pizz* *arco* *p*

Vln. 2

Vln. 3 *p* *gliss.*

Vln. 4

Vla. 1 *3*

Vla. 2 *p* *gliss.*

Vc. 1 *pizz* *p* *gliss.*

Vc. 2 *p* *gliss.*

47

E. beau-ti-ful wo-man yeah she's rea-lly a knock-out the most beau-ti-ful wo-man yeah she's rea-lly a knock-out the most

Vln. 1 *f*  $\rightarrow$  *pp* *f*  $\rightarrow$  *pp*

Vln. 2 *f* *f*

Vln. 3 *f*  $\rightarrow$  *pp* *f*  $\rightarrow$  *pp*

Vln. 4 *mf* *f* *mf*

Vla. 1 *mf* *mf*

Vla. 2 *p* *gliss.* *f* *pizz*

Vc. 1 *arco* *p* *gliss.*

Vc. 2



49

E. beau-ti-ful wo-man yeah she's rea-lly a knock-out the most beau-ti - ful wo-man yeah she's rea-lly a knock-out the most

Vln. 1 *f*  $\xrightarrow{6}$  *pp* *f*  $\xrightarrow{6}$  *pp*

Vln. 2 *p*  $\xrightarrow{6}$  *f*

Vln. 3 *f*  $\xrightarrow{6}$  *pp* *f*

Vln. 4 *mf* *f*  $\xrightarrow{6}$  *pp*

Vla. 1 *mf* *p*  $\xrightarrow{6}$  *f*

Vla. 2

Vc. 1 *gliss.*

Vc. 2

51

E. beau-ti - ful wo-man yeah she's rea-lly a knock-out the most beau-ti - ful wo-man yeah she's rea-lly a knock-out the most

Vln. 1 *f* *pp*

Vln. 2

Vln. 3 *f* *pp*

Vln. 4 *f*

Vla. 1

Vla. 2

Vc. 1 *f* *p* *f*

Vc. 2

53

E. beau-ti-ful wo-man yeah she's rea-lly a

E. she's rea-lly a knock-out

Vln. 1 *f*  $\rightarrow$  *pp* <sup>6</sup>

Vln. 2 *f*

Vln. 3 *f*  $\rightarrow$  *pp* <sup>6</sup> *f* <sup>3</sup>

Vln. 4 *p*  $\rightarrow$  *f* <sup>3</sup>

Vla. 1 *p*  $\rightarrow$  *f* *f*

Vla. 2 arco *f* <sup>3</sup> <sup>3</sup> pizz

Vc. 1 <sup>3</sup> pizz

Vc. 2 <sup>3</sup>

55

E. she's rea-ly a knock-out yeah....too

E. she's rea-ly a

Vln. 1

Vln. 2 pizz *f*

Vln. 3 pizz *f*

Vln. 4

Vla. 1 3

Vla. 2 arco 3

Vc. 1 arco 3 gliss. *p*

Vc. 2 3

61

58

E. *the most* *the most*

Vln. 1

Vln. 2

Vln. 3 *arco* *f*

Vln. 4 *pizz* *f* (pizz) *p*

Vla. 1 *p*<sup>3</sup> *f*<sup>3</sup>

Vla. 2

Vc. 1 *gliss.* *sf* *f*

Vc. 2 *p* *f*

62

E. beau-ti - ful wo-man the most beau - ti - ful wo - man

Vln. 1 *p* *f* *f* *pp* *f*

Vln. 2 arco *p* *f* *p*

Vln. 3 *p* *f* *pp* *f*

Vln. 4 *f* arco *p*

Vla. 1 *p*

Vc. 1 *f* *pp*

Vc. 2 *f*

64

the most beau-ti-ful wo-man

rea-ly a knock-out

beau-ti-ful wo-man

*f*  $\xrightarrow{6}$  *pp*

*f* pizz

*f*  $\xrightarrow{6}$  *pp*

*f*

*p*

*f*

*p*  $\xrightarrow{3}$

*f* pizz

*p*  $\xrightarrow{3}$  *f*

Detailed description: This page of a musical score contains measures 64 and 65. It features two vocal staves at the top, followed by staves for Violins 1-4, Violas 1-2, and Cellos 1-2. The vocal parts have lyrics: 'the most beautiful woman' and 'really a knockout' in measure 64, and 'beautiful woman' in measure 65. The instrumental parts include various dynamics such as *f* (forte), *pp* (pianissimo), and *p* (piano), as well as articulation marks like accents and breath marks. Specific performance instructions include 'pizz' (pizzicato) for the Violin 2 and Cello 2 parts. The score uses a variety of rhythmic values, including eighth and sixteenth notes, and rests. Measure 64 begins with a treble clef and a key signature of one flat. The bottom two staves (Cello 1 and Cello 2) are in bass clef.

66

E. 1: knock-out wo-man she's rea-lly a

E. 2: beau-ti ful beau-ti ful beau-ti ful wo-man beau-ti ful wo-man beau-ti ful wo-man

Vln. 1: *f* *f* *f* *pp* *pp* *f*

Vln. 2: pizz *f* arco

Vln. 3: *p* *f* *f* *pp* *f*

Vln. 4: *p* *f* *f* *pp* *f*

Vla. 1: *p* *f* *f*

Vla. 2: *p* *f* *f*

Vc. 1: 3 3 3

Vc. 2: arco pizz arco 3



69

E. 

Vln. 1   
*p* *f* <sup>6</sup> *pp* *f* <sup>3</sup> *pp*

Vln. 2   
arco *f* <sup>6</sup> *pp* *f* <sup>3</sup> *pp*

Vln. 3   
*p*

Vln. 4   
*p* <sup>3</sup>

Vla. 1   
*p*

Vla. 2   
*p* <sup>3</sup>

Vc. 1   
*p* <sup>3</sup>

Vc. 2   
*p* <sup>3</sup>

71

E. *gla-mour-ous beautiful...*

Vln. 1  
*f* *3* *6* *pf* *3* *pp*

Vln. 2  
*f* *3* *6* *pf* *3* *pp*

Vln. 3  
(jete) *pp*

Vln. 4  
*f* *3* *p*

Vla. 1  
*f* *p* *f* *pp*

Vla. 2  
*3*

Vc. 1  
*3*

Vc. 2  
*3*

78 Track 2

74

E.  and you don't... beau-ti-ful wo-man the most

Vln. 1  *p* gliss.

Vln. 2  pizz *p*

Vln. 3  *p*

Vln. 4  gliss. *f*

Vla. 1  pizz *p*

Vla. 2 

Vc. 1  3 *p sub.*

Vc. 2  gliss. *p*

79

E. beau-ti-ful wo-man the most beau-ti-ful wo-man the most beau-ti-ful wo-man yeah she's rea-lly a knock-out the most

Vln. 1

Vln. 2

Vln. 3

Vln. 4 pizz

Vla. 1

Vla. 2 pizz

Vc. 1 gliss. p

Vc. 2

82

E. beau-ti - ful wo-man the most beau-ti - ful wo-man rea-ly a knock-out the most

E. yeah she's rea-ly a knock-out beau-ti - ful wo-man

Vln. 1

Vln. 2 (pizz) *p*

Vln. 3

Vln. 4 *f*

Vla. 1 *f*

Vla. 2

Vc. 1 *p* gliss.

Vc. 2

84

E. beau-ti-ful wo-man rea-lly a knock-out the most beau-ti-ful wo-man gla-mor-ous beau - ti-ful rea-ly a

E. beau-ti-ful wo-man beau-ti-ful wo

Vln. 1 *f* *p* *f*

Vln. 2 *f* *p* *f* arco

Vln. 3 *p* *f* *p* *f*

Vln. 4 *f*

Vla. 1 arco *mf* *f*

Vla. 2 pizz *f*

Vc. 1 *p* gliss. *f*

Vc. 2 *f* *p* *f* *f*

Detailed description of the musical score: The score is for measures 84, 85, and 86. It includes two vocal parts (E. and E.), Violins 1-4, Violas 1-2, and Violas 1-2. The vocal lines are in a 3/4 time signature. The instrumental parts include various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *fz* (forzando). There are also performance instructions like 'arco' (arco) and 'pizz' (pizzicato). The score features triplets, accents, and glissandos. The key signature has one sharp (F#).

87

E. knock-out the most gla-mor-ous beau - ti - ful rea-ly a knock-out gla - mor - ous beau - ti-ful

Vln. 1 *p*

Vln. 2 *p < f* *f* *p*

Vln. 3 *p < f* *p < f*

Vln. 4

Vla. 1 pizz *f*

Vla. 2

Vc. 1 pizz *f*

Vc. 2 *f*

91  
E. beau-ti-ful beau-ti-ful beau-ti-ful

Vln. 1 *mf*

Vln. 2 *f*

Vln. 3 pizz

Vln. 4

Vla. 1 arco

Vla. 2 arco *f*

Vc. 1

Vc. 2

3



95

This musical score page contains measures 95, 96, and 97. The instruments are arranged as follows:

- E:** Trumpet, which is silent throughout the page.
- Vln. 1:** Violin I, playing a melodic line with accents and a forte (*f*) dynamic.
- Vln. 2:** Violin II, playing a rhythmic pattern of eighth notes with accents, transitioning to a sixteenth-note run in measure 97.
- Vln. 3:** Violin III, playing a melodic line with accents and a forte (*f*) dynamic.
- Vln. 4:** Violin IV, playing a simple melodic line with accents.
- Vla. 1:** Viola I, playing a rhythmic pattern of eighth notes with accents, transitioning to a pizzicato (*pizz*) line in measure 97.
- Vla. 2:** Viola II, playing a rhythmic pattern of eighth notes with accents, transitioning to a pizzicato (*pizz*) line in measure 97.
- Vc. 1:** Violoncello I, playing a melodic line with accents, including a triplet in measure 95, and a forte (*f*) dynamic.
- Vc. 2:** Violoncello II, playing a melodic line with accents and a forte (*f*) dynamic.

The score includes various musical notations such as accents, slurs, and dynamic markings (*f*, *mf*, *p*, *pizz*). Measure 97 features a sixteenth-note run in the second violin and a pizzicato section for the violas.

E. 

Vln. 1 

Vln. 2 

Vln. 3 

Vln. 4 

Vla. 1 

Vla. 2 

Vc. 1 

Vc. 2 

101

E. 

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

3

3

3

3

*f*

6

*f*

6

103

E. **knock-out**

Vln. 1 *ff* *fp* *gliss.*

Vln. 2 *f* *6*

Vln. 3 *arco* *mf*

Vln. 4 *p sub.*

Vla. 1

Vla. 2 *arco* *pp sub.*

Vc. 1 *pp sub.*

Vc. 2 *pp sub.*

106

This musical score page contains measures 106 through 109. The instruments are arranged as follows:

- E. (Euphonium):** Measure 106 has a whole rest. Measures 107-109 are blank.
- Vln. 1 (Violin 1):** Measures 106-107 have a long slur over a whole note. Measures 108-109 have a half note with a glissando marking.
- Vln. 2 (Violin 2):** Measures 106-107 have a whole rest. Measures 108-109 have a sixteenth-note pattern starting with a piano (*p*) dynamic.
- Vln. 3 (Violin 3):** Measures 106-109 have a continuous sixteenth-note pattern.
- Vln. 4 (Violin 4):** Measures 106-109 have a simple quarter-note pattern.
- Vla. 1 (Viola 1):** Measures 106-107 have a whole rest. Measures 108-109 have a sixteenth-note pattern starting with an *arco* marking and a piano (*p*) dynamic.
- Vla. 2 (Viola 2):** Measures 106-109 have a continuous sixteenth-note pattern.
- Vc. 1 (Violoncello 1):** Measures 106-109 have a sixteenth-note pattern.
- Vc. 2 (Violoncello 2):** Measures 106-109 have a sixteenth-note pattern.

Track 3

110

E. 

Vln. 1   
*ff* 3 3 3 3 3

Vln. 2   
*f* *f* 6 *f*

Vln. 3   
*f* *f*

Vln. 4   
*f* *f*

Vla. 1   
*f* pizz *f*

Vla. 2   
*f* pizz *f*

Vc. 1   
*f*

Vc. 2   
*f*

113

E.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

E.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

The musical score consists of ten staves. The top staff (E.) is a thick black line. The Violin 1 and 2 staves (Vln. 1, 2) feature a rapid sixteenth-note pattern in the first measure, followed by a thick black bar. Above the bars are boxes containing a musical icon and the text "freely continue in similar rhythm". The Violin 3 staff (Vln. 3) has a thick black bar. The Violin 4 staff (Vln. 4) has a few scattered notes. The Viola 1 and 2 staves (Vla. 1, 2) have a few scattered notes. The Violoncello 1 staff (Vc. 1) has a note with a glissando line and a *p* dynamic marking. The Violoncello 2 staff (Vc. 2) has a note with a glissando line and a *p* dynamic marking. The text "continue; ascending slowly" appears above the thick black bars in the Violin 1 and 2 staves.



E. 

beautiful woman the most beautiful woman the most beautiful woman

Vln. 1 *pp* *n*

Vln. 2 *pp* *n*

Vln. 3 *pp*

Vln. 4

Vla. 1 *arco* *pp*

Vla. 2 *arco* *pp*

Vc. 1 *pp*

Vc. 2

*molto rit.*

124

E. beautiful woman beautiful woman beautiful woman

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

*pp*

*pp*

*gliss.*

*gliss.*

127

E. *beautiful woman* *beautiful woman*

Vln. 1

Vln. 2

Vln. 3 *pp*

Vln. 4 *arco (slow gliss)*  
*pp* *mf* *pp*

Vla. 1

Vla. 2

Vc. 1 *pp* *f*

Vc. 2 *gliss.* *gliss.*

130°

E. beautiful woman beautiful woman

Vln. 1

Vln. 2

Vln. 3 *f* *ppp* sul tasto

Vln. 4 *pp* *mf* *gliss.*

Vla. 1 *f* *gliss.*

Vla. 2 *f*

Vc. 1 *ff* *gliss.*

Vc. 2 *ff* *gliss.*

Track 4

133

E. the most beautiful... beautiful the most beautiful...

Vln. 1

Vln. 2 *pp < p*

Vln. 3 *f*

Vln. 4 *sul pont.*  
*pp*

Vla. 1 *pp*

Vla. 2 *sul pont.*  
*pp*

Vc. 1

Vc. 2

E. **beautiful...**

Vln. 1

Vln. 2 **pp**

Vln. 3 **ppp** *gliss.* **f** **ppp** *gliss.*

Vln. 4

Vla. 1 **pp** *gliss.* **f**

Vla. 2 **pp < f >**

Vc. 1

Vc. 2

150

148

she's really a knockout knockout well...

*sul tasto*

*f* *pp* *pp* *mf* *pp*

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

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

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

*ord.* *p* *pp* *gliss.* *mf*

*gliss.* *gliss.* *gliss.* *p* *f*

*mf* *pp*

*mf* *pp*

*mf* *p* *ppp*

154

E. *it's a a a gla-mor-ous beau-ti-ful*

Vln. 1 *f* *pp*

Vln. 2 *gliss.*

Vln. 3

Vln. 4 *pizz* *p*

Vla. 1 *f* *pp* *gliss.* *gliss.* *pp*

Vla. 2 *pizz* *p*

Vc. 1 *pp-f*

Vc. 2 *pp* *f*



161

E. well I... well I would say well I would say... image is

Vln. 1 *gliss.* *pp* *p* *pp* *f* *3*

Vln. 2 *f* *ppp*

Vln. 3 *gliss.* *pp* *p* *pp*

Vln. 4 arco *gliss.* *pp* *p*

Vla. 1 *gliss.* *f* *gliss.* *f* *gliss.* *f*

Vla. 2 arco *ppp*

Vc. 1 *3* *pp* *f* *pp*

Vc. 2 *ppp*

E. well I would say...image is

Vln. 1 sul pont. *pp* ord. *pp* *mf*

Vln. 2 *pp* *p* <sup>6</sup> *p* <sup>6</sup>

Vln. 3 *f* *pp*

Vln. 4 *mf*

Vla. 1 *pp* *f* *pp* *f*

Vla. 2 *pp* *f*

Vc. 1 *f* *pp*

Vc. 2 *ppp*

172

E. *gliss.* *pp* *p* *pp* gla - mor - ous beau - ti - ful now...image is now you want me to tell you

Vln. 1 *sul tasto* *gliss.* *pp* *p* *pp*

Vln. 2 *gliss.* *pp* *p* *pp* *gliss.* *pp* *f*

Vln. 3 *gliss.* *pp* *p* *gliss.* *pp* *f*

Vln. 4 *gliss.* *pp* *p* *gliss.* *pp* *f*

Vla. 1 *gliss.* *pp* *gliss.* *gliss.* *gliss.* *gliss.*

Vla. 2

Vc. 1 *pp*

Vc. 2

177

E. *I would say... want me to tell you... gla-mor-ous beau-ti-ful gla-mor-ous beau*

Vln. 1 *ord.*  
*pp* ————— *f* ————— *pp*  
*gliss.*  
*pp* < *f* >

Vln. 2 *gliss.*  
*pp*  
*pp* < *p* >

Vln. 3 *gliss.*  
*pp* < *f* >

Vln. 4 *pizz*  
*p*  
*arco*  
*gliss.*  
*pp* < *p* >

Vla. 1 *f*

Vla. 2 *pizz*  
*pp* < *f* > *p* < *f* > *p*

Vc. 1 *pp* < *f* > *pp*

Vc. 2 *pp* < *f* > *ppp*

182

E. beau - ti - ful would say... image is

Vln. 1 *pp* *f* *pp* *pp* *f* *pp* *gliss.*

Vln. 2 *pp* *f* *pp* *f* *gliss.*

Vln. 3 *gliss.*

Vln. 4 *pp* *f* *pp* *f* *p* *f* *gliss.*

Vla. 1 *pp* *f* *gliss.* *gliss.* *gliss.*

Vla. 2 *arco* *pp* *f* *pp* *f* *gliss.*

Vc. 1 *f* *pp* *f* *p* *pp* *f* *gliss.*

Vc. 2 *f* *pp*

E. *gla - mor - ous beau - ti - ful* *well I would say...*

Vln. 1 *pp* *f* *pp*

Vln. 2 *pp* *f* *pp*

Vln. 3 *gliss.* *gliss.*

Vln. 4 *pp* *p* *p*

Vla. 1

Vla. 2

Vc. 1 *pp*

Vc. 2

191

E. *glamorous... ...star well I would say... glamorous...*

Vln. 1 *sul pont.*  
*pp* *p* *mf* *p* *f* *p* *p* *mf* *f*

Vln. 2 *pp* *f* *p* *mf* *f*

Vln. 3 *pp* *f* *p* *mf* *f* *p* *f*

Vln. 4 *f* *pp* *p* *p* *mf* *p* *f* *p* *f*

Vla. 1 *sul pont.* *p* *f* *p* *f* *sul tasto*

Vla. 2 *p* *mf* *pp* *f* *p* *f*

Vc. 1 *f* *pp* *p*

Vc. 2 *f* *pp* *f* *gliss.* *p*

E. ...star glamorous... ..obviously rides in.. great jewels ... isn't.. isn't that..

Vln. 1 sul tasto gliss. ff

Vln. 2 ff

Vln. 3 ff

Vln. 4 p f gliss. ff

Vla. 1 ff

Vla. 2 ff

Vc. 1 ff f ff

Vc. 2 gliss. ff



Track 5

208

E.



215 animated

214

E.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

219

218

E. I don't know what is an im-age

E. did that hurt.. image I mean what's your... what's your image

E. did that hurt

Vln. 1

Vln. 2 *p*

Vln. 3 *pp*

Vln. 4 *p*

Vla. 1

Vla. 2

Vc. 1

Vc. 2

223

E. *did that..* *what's your image* *what is an image* *did that hurt*

Vln. 1 *p* *sf* *sf*

Vln. 2 *p* *sf* *sf*

Vln. 3

Vln. 4 *sf*

Vla. 1

Vla. 2 *pp*

Vc. 1

Vc. 2

The musical score consists of ten staves. The top two staves are for vocalists (E.), with lyrics: "image", "did that hurt...", "what's your image", and "I don't know what is... image". The next three staves are for Violins 1, 2, and 3 (Vln. 1, 2, 3). Vln. 1 has lyrics "did that hurt" and dynamic markings *f*. Vln. 2 has dynamic markings *p* and *sf*. Vln. 3 is mostly silent. The next two staves are for Violins 4 and 5 (Vln. 4, 5). Vln. 4 has dynamic markings *<f*, *sf*, *p*, and *f*. Vln. 5 has dynamic marking *pp*. The bottom three staves are for Violas 1 and 2 (Vla. 1, 2) and Violas 3 and 4 (Vc. 1, 2). Vla. 1 and 2 have dynamic marking *pp*. Vc. 1 and 2 are mostly silent.

231

E. I don't know what is... image what's your...

Vln. 1 *sf*

Vln. 2 *p* *p* *sf*

Vln. 3 *p*

Vln. 4 *sf* *sf*

Vla. 1

Vla. 2

Vc. 1 *p* gliss.

Vc. 2

E. *what's your image what's your... image I don't know what is... image what's your image*

Vln. 1 *p sf*

Vln. 2 *p sf*

Vln. 3 *sf p sf*

Vln. 4 *p*

Vla. 1

Vla. 2 *f p sub.*

Vc. 1 *pp f*

Vc. 2 *pizz p sf*

237

The musical score consists of two vocal staves (E. and E.) and seven instrumental staves (Vln. 1-4, Vla. 1-2, Vc. 1-2). The vocal parts have lyrics: "I like to be me and as me", "I know I'm different I know I'm a little", "did that hurt...", "what's your image", "what's your image", and "I don't...". The instrumental parts include dynamic markings such as *sf*, *p*, *pp*, and *f*. The score is divided into four measures by vertical bar lines.

E. I'm serious what's your image to you did that hurt... did that hurt I don't... I don't...

Vln. 1 *sf* *mf* *sf* *sf*

Vln. 2 *sf*

Vln. 3 *f* *sf* *mf sf* *sf*

Vln. 4 *sf* *p*

Vla. 1

Vla. 2 *mf* *sf* *sf*

Vc. 1 *p sf* *pp f* *p sf*

Vc. 2 *sf* *sf* *f pizz*



what's your image      did that hurt      I'm serious what's your image to you      I don't know what is...

did that hurt      did that hurt      did that hurt...      did that hurt

Vln. 1 *sf sf sf sf*

Vln. 2 *mf sf sf sf*

Vln. 3 *sf sf sf sf*

Vln. 4 *sf*

Vla. 1 *mf sf sf sf*

Vla. 2 *sf sf sf sf*

Vc. 1 *p sf*

Vc. 2 pizz

E. I want to be a simple... ...I mean very simple, complicated person did that hurt what's your.. image

E. did that hurt did that hurt

Vln. 1 *p* *sf* *sf* *p* *sf* *sf*

Vln. 2 *p*

Vln. 3 *mf* *sf*

Vln. 4 *sf* *sf* *p* *sf* *sf*

Vla. 1

Vla. 2 *p*

Vc. 1 *pizz* *sf* *p* *sf* *sf* *p* *sf*

Vc. 2 *pizz* *pizz*

E. 7  
 did that hurt image I want to be a simple... I mean very simple, complicated...

Vln. 1 *f* *p* *f* *sf* *sf* *p*  
 Vln. 2 *p* *mf* *f*  
 Vln. 3 *sf* *sf*  
 Vln. 4 *p* *mf* *f*  
 Vla. 1 *sf* *p* *sf*  
 Vc. 1 *sf* *p* *sf* *p* *sf*  
 Vc. 2 *gliss.* *pizz*

*arco*

E. I am image did that hurt did that hurt what is an image

Vln. 1 *p* < *f* *sf sf*

Vln. 2

Vln. 3 *sf sf sf*

Vln. 4 *mf f*

Vla. 1

Vla. 2

Vc. 1 *pp* < *f* repeat ad lib.

Vc. 2 gliss. pizz repeat ad lib.

259

The musical score is arranged in a system with eight staves. The vocal parts are at the top, followed by Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, and two Violoncello parts at the bottom. The vocal lines include lyrics: "I am", "image", "image", "I am", and "I like to be me and as me". The instrumental parts feature various dynamics such as *p*, *f*, *mf*, and *sf*, along with articulation marks like accents and slurs. The Violoncello parts are represented by thick black bars, indicating they are silent or have a sustained low note.

E. I know I'm different I know I'm a little

The musical score consists of eight staves. The top staff is for the vocal soloist (E.), with the lyrics "I know I'm different I know I'm a little". The second staff is for Violin 1 (Vln. 1), featuring a melodic line with a crescendo from *p* to *f* and a slur over the final notes. The third staff is for Violin 2 (Vln. 2), with a melodic line. The fourth staff is for Violin 3 (Vln. 3), with a melodic line and a *sf* dynamic marking. The fifth staff is for Violin 4 (Vln. 4), with a melodic line and *mf* and *f* dynamic markings. The sixth staff is for Viola 1 (Vla. 1), with a melodic line and a *f* dynamic marking. The seventh staff is for Viola 2 (Vla. 2), with a melodic line. The eighth and ninth staves are for Cello 1 (Vc. 1) and Cello 2 (Vc. 2), both of which are marked with a thick black bar, indicating they are silent.

Track 6

E. I am your image I am your image I am

Vln. 1 eventually get stuck on the 32nd notes, pitches ascending

Vln. 2 rhythm and note durations progressively increase in irregularity

Vln. 3 gradually fragment

Vln. 4 eventually get stuck on a part of the phrase and repeat

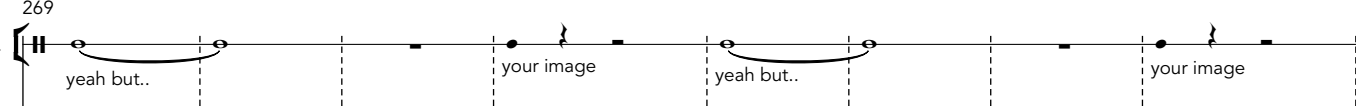
Vla. 1 gradually vary pitches as if to blur ex. quarter tones, neighbor tones, etc.;

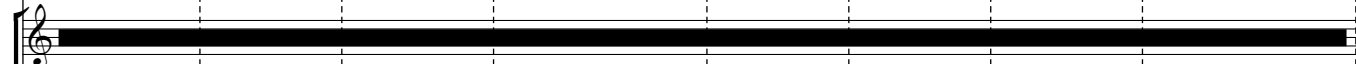
Vla. 2 gradually fragment

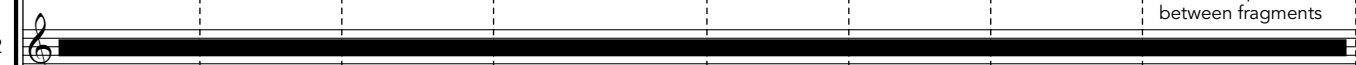
Vc. 1 gradually get slower; pitches of 32nd note figure descend

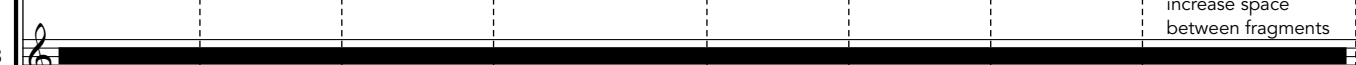
Vc. 2 gradually increase activity, getting more erratic, repeating figures ad lib

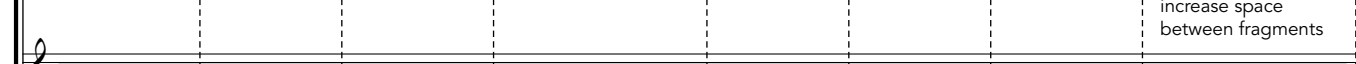
269

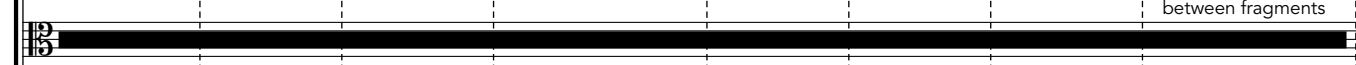
E. 


Vln. 1 

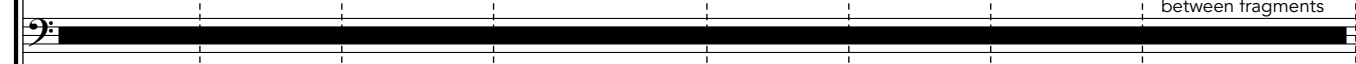
Vln. 2 

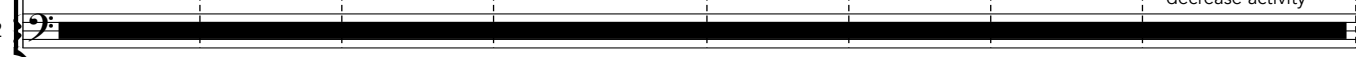
Vln. 3 

Vln. 4 

Vla. 1 

Vla. 2 

Vc. 1 

Vc. 2 

increase space between fragments

increase space between fragments

increase space between fragments

increase space between fragments

fragment, increasing space between fragments

increase space between fragments

increase space between fragments

decrease activity



277

E. yeah but.. I am yeah but..

Vln. 1

Vln. 2

Vln. 3 *pp*

Vln. 4

Vla. 1

Vla. 2 *p* *f* *gliss.* repeat ad lib

Vc. 1 *pp*

Vc. 2

[drop out one by one]

283

E. *and treat* | *I am* | *I am* | *I am* | *I am* | *I am*

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3

Vln. 4 *pp*

Vla. 1 *pp*

Vla. 2 *pp*

Vc. 1

Vc. 2 *pp*