

Richard BEAUDOIN

Another woman of another kind

seven stories for flute and eight voices on texts by Paul Griffiths

for Claire Chase & Roomful of Teeth

story 1 – do

story 2 – life

story 3 – snow

story 4 – words

story 5 – numbers

story 6 – a piece of music

story 7 – it seems I should remember what to say

Written for Claire Chase and commissioned by
the Pnea Foundation for Density 2036: part iv

instrumentation *

flute solo

voice 1 soprano

voice 2 soprano

voice 3 alto

voice 4 alto

voice 5 tenor

voice 6 tenor

voice 7 bass

voice 8 bass

* This work is also performable as a piece for live solo flute (amplified) with pre-recorded voice parts played through audio speakers. Separate instructions for this version, including details of the sound diffusion, are available from the composer.

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story 2 – life	flute, 1, 2, 3, 4	1'15"	7
story 3 – snow	flute, 5, 6, 7, 8	1'30"	11
story 4 – words	flute, 1, 3, 5, 7, 8	1'40"	14
story 5 – numbers	flute, 1, 2, 3, 4, 5, 6, 7, 8	1'50"	17
story 6 – a piece of music	flute, 1, 2, 3, 4, 5, 6, 7, 8	5'45"	28
story 7 – it seems I should remember what to say	flute, 1, 2, 3, 4, 5, 6, 7, 8	7'00	39

DURATION
ca. 22 minutes

performance notes

AMPLIFICATION & BALANCE

This work may be performed by flute and eight solo voices without any amplification; however, under normal circumstances the flute and each of the eight voices should be individually amplified. Care should be taken to produce a heightened natural sound, with two special considerations:

- (1) the flute sound must be foregrounded (especially in its lowest register)
- (2) all spoken words and recited narrations must be clearly audible, and foregrounded

FLUTE

The general flute sound is *senza vibrato*, unless notated otherwise

Standard noteheads [• , ◦] are played normally

Cross noteheads [×] are whispered into the instrument

Triangular noteheads [▲] denote tongue ram ('ram')

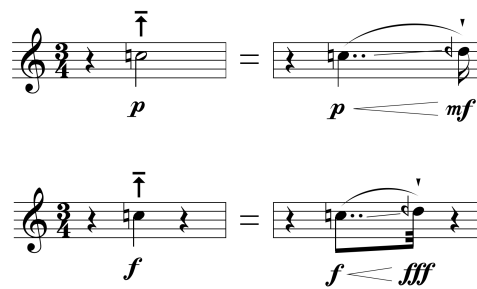
Right triangle noteheads [▴] denote lip pizzicato ('pizz.')

Diamond noteheads [◊ , ◆] denote wind/air sounds (+ 'jet' = jet whistle)

Square noteheads [■ , □] are sung into the instrument

If possible, preserve the notated register of the sung tones

↑ This symbol involves a specific kind of release: it denotes ending a given note with a rapid intensification of volume/intensity, accompanied by a rising microtonal inflection, followed by a sudden cut-off. It is related to the 'reverse sound' [*Rückwärtssound*]. The length of the gesture varies according to the length of the note to which it is attached:



VOICES

The voice parts are written for two sopranos, two altos, two tenors, and two basses [ssaattbb].

The general singing tone is direct and without foregrounded vibrato.
Emphasis always should be on the clarity and vividness of the text.

Underlined words in the spoken sections (of Stories 1, 2, 5, and 6) denote accents and emphases, allowing the articulations to be read more easily in performance.

Notations on the 5-line staff:

Standard noteheads [• , ◦] are sung normally

Notations on the 1-line staff:

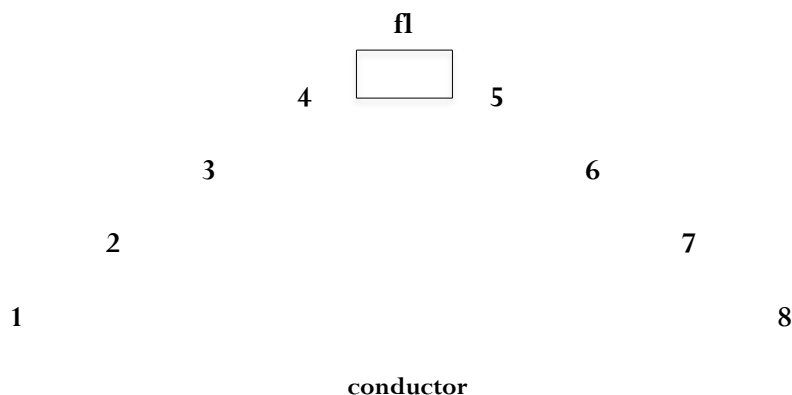
Standard noteheads [• , ◦] are spoken (at different volumes, according to directions)

Cross noteheads [×] are whispered (at different volumes, according to directions)

Unmetered narrations (such as those in Story 1 & Story 6) should always be foregrounded

LAYOUT *

The flautist stands on a podium. The height of the podium allows the flautist's waist to be at eye-level with the tallest member of the vocal ensemble.



* Other options are possible. For example, the flute moves to different positions for each story: offstage during Story 1, near voices 1–4 during Story 2, near voices 5–8 during Story 3, etc., culminating atop the podium during Story 7. If technical and musical details allow it, the voices might also reconfigure to different positions for each story; however, such shifting would occur between (and not during) the stories. Differentiation may also be accomplished with lighting.

acknowledgments

TEXT

The seven stories are by Paul Griffiths, from his work-in-progress *Hamlet Stories*. The texts are copyright © Paul Griffiths, and are used with written permission of the author.

Each story is a reading of the First Folio text of Shakespeare's *Hamlet* (spoken words only), with omissions. The connection to *Hamlet* is not central to *Another woman of another kind*, and should therefore not be made explicit by the performers or in any programme notes.

The original titles of the seven stories are “A Moment of Philosophy”, “Another Moment of Philosophy”, “A Hope”, “A Matter in the Book”, “A Sum”, “A Piece of Danish music”, and “Hamlet's Eight and Six”.

MUSIC

Source material for the work is based on Claire Chase's recording of Edgard Varèse's 1936 composition *Density 21.5*, made on 25th February 2016 at Meyer Sound Lab in Berkeley, California.

Microtiming measurements were made using the Lucerne Audio Recording Analyser [LARA].
With thanks to Olivier Senn.

COMMISSION

Another woman of another kind was written for Claire Chase and commissioned by the Pnea Foundation for *Density 2036: part iv*.

PERFORMERS

The premiere performances were given in New York at The Kitchen on the 1st and 2nd of December 2016, as the concluding work of *Density 2036: part iv*.

Claire Chase, flute	Brad Wells, conductor
1 – Abigail Lennox	5 – Eric Dudley
2 – Martha Cluver	6 – Thomas McCargar
3 – Eliza Bagg	7 – Dashon Burton
4 – Virginia Warnken	8 – Christopher Jackson

Directed by Lydia Steier
Sound design by Levy Lorenzo
Video design by Monica Duncan
Lighting design by Nick Houfek

STORY 1 — do

Be that as it may, as I was saying, – know what I mean? – at the end of the day – know what I mean? – at the end of the day, you have to do what you do – know what I mean? – there's nothing more you can do, is there?, nothing at all, at the end of the day – know what I mean? – you have to do what you do, you cannot do more, can you?, you have to do what you do – know what I mean? – I mean, there's nothing at all, at the end of the day – know what I mean? – at the end of the day, you have to do what you do – know what I mean?

STORY 2 — life

If you think about it, life, if you think about it, think about it, if you think about it, when you think about it, life, life, life, when you think about it, when you think about it, would you think about it?, life, life, life, life, life, life, life, life, life, life, if you think about it, if we think about it, if you think about it, life, life, if you think about it, life, if, life...

STORY 3 — snow

That it may bring, that it may bring, that bring, that it may bring, that it may bring, that
it may snow white snow, that it may bring, that bring, that it bring, that bring, bring,
that it may snow white snow, that it bring, that it may bring

STORY 4 — words

words
words
words
words words words
words
words
words
words
words
words
words
words
words
words
words
words
words
words
words
words

STORY 5 — numbers

What is one to the power of one take away two, take away one hundred and eleven, take away two to the power of one point one with the addition of two to the power of threescore thousand, take away two thousand and one, take away fifty one million to the power of sixteen thousand, take away thirty dozen times twelve, times one, take away half a thousand times ten thousand, take away a half to the power of a half divided by point seven, times two point three three eight nine three, times ten, take away forty thousand millions, take away four and a half?

STORY 6 — a piece of music

You hear this bell, and then a voice is heard: the trumpet, sounding the high scale of dream lands. This voice's first note bears a gentle accord of winds, which change to a march, slow. The third time the winds do this the subject is 'Songs of the Moon'. A double second may take the wind higher, but kettledrum and trumpet burst in with the ground set: A–Do–A–As. Waves follow, and you hear fast stars and strange roots. From records the set will come again, heard fast. The set's notes drift nearer, and a slight sound closes the phrase.

Enter a music pale and piteous. Then we hear the set above a fast lightness, this time the set backward. The piece is moving to A natural, and in the wind a second row is heard, above the general set. Lines in the wind fall, crash and thunder. Pause. Low down we hear sixteen play a monstrous organ. Again a pause.

Whips fly, and love music. Bells in quick lines mirror the set, and you hear a pipe sound the fall of a second. Rock music. Recorders recover the harmony. The organ will enter upon highest A sharp, with the strings below. You hear the set in compound time, with flame music in the wind. There is a discord, strong but smooth. Pause.

All the wind speed the set to a march in a bastard scale, after which the wind again play melodious folk songs. To lead the wind comes the trumpet (and bell) to sing requiem, and a treble voice. All now is memory.

STORY 7 — it seems I should remember what to say

It seems I should remember what to say,
But in my mind I hear strange troubles speak
And I, concealed in silence, shall not play;
The trumpet here will call, I am too weak.
What can I say that will not be a lie?
My words, I will say this, are not my own,
I mouth the lines, and see them as they die:
A life of puppets by the wind is blown.
My words could I reword and not repent?
This bad begins, and worse remains behind:
No means I have to show you how I meant
Another woman of another kind.
In shapes and sorts and swords I did my best,
I let the audience act and tell the rest.

dedicated to Claire Chase & Roomful of Teeth

Another woman of another kind

seven stories for flute and eight voices on texts by Paul Griffiths

story 1 – do

Richard BEAUDOIN

2016

1, 2, 3, 4, 5, 6, 7, 8 (flute tacet)

fast, precise [♩ = 84]

The musical score consists of eight staves, numbered 1* through 8. Each staff begins with a 2/4 time signature. Staves 1 and 5 are marked with an asterisk (*). Staff 4 contains the lyrics: *may, be that as it may, be that as it may, be that as it may, be that as it may, be that as it may, be that as it*. Above the lyrics are six groups of six notes, each with a slur and an accent (>). Staff 7 contains the lyrics: *da - - - - -*. Above the lyrics is a long note with a slur and an accent (>). Above this note is the instruction *whispered, intense* and *f*. Below the note is the instruction [the word is 'dash'].

* Singers 1 and 5 give unmetred recitations beginning in measure 12.

Written for Claire Chase and commissioned by the Pnea Foundation for Density 2036: part iv

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4

1

2

3

4

5

6

7

8

spoken, relaxed
mf
as I was say-ing,

shouting, very agitated
ff
noth-ing at all

semper simile
as I was say - ing,

semper simile
may, be that as it may, be that as it may,

may, be that as it may, be that as it

sh!

semper simile
da - - - -

half-spoken, half-whispered, quick and suspicious
f
know what I mean? know what I mean?

1

becoming —————→ *calm (spoken)*
f —————→ ***p***

2

there's noth - ing at all

3

as I was say - ing,

4

may, may, be that as it may, be that as it may, be that as it

5

spoken, assertive
mf

6

you have to do what you do, you can - not do more,

7

- sh!

8

sempre simile
know what I mean? know what I mean?

2

While the other voices repeat this section, Singer 1 recites this text (once), speaking loudly and confidently, heard above all other voices: (after completing this recitation — sometime during the third repeat — this voice falls silent until the end of the movement)

Be that as it may, as I was saying, — know what I mean? —
at the end of the day — know what I mean? —
at the end of the day, you have to do what you do — know what I mean? —
there's nothing more you can do, is there?, nothing at all, at the end of the day — know what I mean? —
you have to do what you do, you cannot do more, can you?, you have to do what you do — know what I mean? —
I mean, there's nothing at all, at the end of the day — know what I mean? —
at the end of the day, you have to do what you do — know what I mean?

1

2

3

4

shouting, very agitated *becoming*

ff **f**

5 3

noth-ing at all there's noth - ing at

as I was say-ing, as I was

6 3

may, be that as it may, may, be that

While the other voices repeat this section, Singer 5 recites this text (once), speaking sotto voce and with great speed and anxiety: (after completing this recitation — sometime during the second repeat — this voice falls silent until the end of the movement)

Be that as it may, as I was saying, — know what I mean? —
at the end of the day — know what I mean? —
at the end of the day, you have to do what you do — know what I mean? —
there's nothing more you can do, is there?, nothing at all, at the end of the day — know what I mean? —
you have to do what you do, you cannot do more, can you?, you have to do what you do — know what I mean? —
I mean, there's nothing at all, at the end of the day — know what I mean? —
at the end of the day, you have to do what you do — know what I mean?

5

6

7

8

questioning *assertive*

3 3 3 3

can you? you have to do what you do, you have to do what you

da - - - sh!

3 3 3 3

know what I mean? know what I mean? know what I mean?

play passage 3x*

17

1

play passage 3x*

→ calm (spoken)

p

shouting, very agitated

ff

becoming

f

2

play passage 3x*

3

play passage 3x*

4

play passage 3x*

5

play passage 3x*
assertive

questioning

6

play passage 3x*

7

play passage 3x*

8

*The repeat sign pertains only to singers 2, 3, 4, 6, 7 and 8. Singers 1 and 5 recite their respective texts one time, as instructed.

story 2 – life

flute, 1, 2, 3, 4

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moderate [$\text{♩} = 80$]

p calm, in time

1

It ___ seems I, It ___ seems I ___ should re - mem - ber, It ___ seems

6

___ I should re - mem - ber what to say, ___

f whispered, intense, precise

A - no - ther wo - man of a - no - ther kind, a - no - ther wo - man of a - no - ther

f whispered, intense, precise

A - no - ther

9

f whispered, intense, precise

A - no - ther wo - man of a - no - ther

A - no - ther wo - man of a - no - ther

f whispered, intense, precise

wo - man of a - no - ther kind, a - no - ther wo - man of a - no - ther wo - man of a - no - ther kind, a - no - ther wo - man of a - no - ther

spoken forcefully (almost shouting) *f*

If you

wo - man of a - no - ther kind, a - no - ther wo - man of a - no - ther wo - man of a - no - ther kind, a - no - ther wo - man of a - no - ther

At this tempo, the pronunciation of 'another' will emphasize the second syllable, and sound like 'a-NUH-tha'

1 slightly slower, intense and precise [♩ = 92]

fl

1 slightly slower, intense and precise [♩ = 92]

1 *f* spoken forcefully (almost shouting)
life when you think a - bout it, life,

2 *f* spoken forcefully (almost shouting)
life if you think a - bout it when you think a - bout it, life,

3 think a - bout it, if you think a - bout it, think a - bout it, if you think a - bout it when you think a - bout it, life,

4 *f* spoken forcefully (almost shouting)
life life,

15 *ff* key clicks while whispering intensely through the flute * **

i fu thi ka bo ti li - (f) i fu thi ka bo ti thi ka bo ti i fu thi ka bo ti whe nu thi ka bo ti

1 life, life,

2 life, life,

3 life, life,

4 life, life,

*The syllables here are derived from the text spoken by the singers, and should sound like abbreviated versions of those sounds. In a later edition, they maybe rendered in IPA (International Phonetic Alphabet).

**This articulation, based on the word 'life', involves two parts in rapid succession: (1) the whispering of the syllable 'li' and (2) the exhaling of the 'f' sound. The latter will create a small amount of incidental pitch on the second half of the beat.

21

fl *li - (f) li - (f) li - (f)*

1

2

3

4

2

2

spoken intensely *p* *spoken forcefully (almost shouting)* *f*

would you think a-bout it? life, life,

spoken intensely *p* *spoken forcefully (almost shouting)* *f*

when you think a-bout it, would you think a-bout it? life, life, life,

spoken intensely *p* *spoken forcefully (almost shouting)* *f*

when you think a-bout it, when you think a-bout it, would you think a-bout it? life, life, life, life,

spoken forcefully (almost shouting) *f*

life,

27

fl *whe nu thi ka bo ti whe nu thi ka bo ti wu du thi ka bo ti li - (f) li - (f) li - (f) li - (f)*

1

2

3

4

p *f*

ff

life, life, life,

ff

life, life, life, life,

ff

life, life, life, life, life,

ff

life,

34 *ff* **3**

fl *li - (f) li - (f) li - (f) li - (f) li - (f)*

1 *spoken forcefully (almost shouting)* **f** *if you think a - bout it,*

2 *spoken forcefully (almost shouting)* **f** *if we think a - bout it, if you think a - bout it,*

3 *spoken forcefully (almost shouting)* **f** *if you think a - bout it, if we think a - bout it, if you think a - bout it,*

4 *spoken forcefully (almost shouting)* **f** *if you think a - bout it,*

39 *fff*

fl *i fu thi ka bo ti i fwe thi ka bo ti*

1 *life,* *life, life, dot,* *ff* *p spoken intensely*

2 *life, life,* *life, life, dot, dot,* *ff* *p spoken intensely*

3 *life, life, if you think a - bout it, life, life, dot, dot, dot,* *ff* *p spoken intensely*

4 *life,* *if!* *dot,* *ff* *p spoken intensely*

47 *pizz.*

fl *i fu thi ka bo ti li - (f) li - (f) i fu thi ka bo ti li - (f) i - li - (f) (da) (da) (da)*

story 3 – snow

flute, 5, 6, 7, 8

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Richard Beaudoin

like a little parade [♩ = 96 (♪ = 188)]

1x tacet
2x play
3x play
4x tacet

simple, straight sound
floating

fl

like a little parade [♩ = 96 (♪ = 188)]

1x tacet
2x tacet

3x singing the upper line of measures 1–16 with a light, airy falsetto with vibrato, a bit garish
4x singing the lower line of only measures 1–7 [do not sing measures 8–16], still in falsetto, but without vibrato, calm

p

5

quick, percussive air sound,
'smiling', showing teeth
repeat all 4x

p

6

bouyant, genial, accompanimental
repeat all 4x

p

7

bouyant, genial, accompanimental
repeat all 4x

p

8

* At this speed, the 32nd note will result in a slight elision, sounding like “THEdit” (rhyming with ‘edit’).

6
fl *f* *mf* *p* *pp* *f*
ram > 3

5 *mf* *p*
bring _____ snow _____

6 *p*
[sst!]

7
bring that it may snow white snow, — that it may bring, that bring, that it bring, that

8
bring, that it may snow white snow, — that it may bring, that bring, that it bring, that

12

play 4x total
following instructions

fl

ff *f* *pp* *ff* *f* *p*

ram *ram*

play 4x total
following instructions

5

white snow

play 4x total
following instructions

6

p
[sst!]

play 4x total
following instructions

7

mf *p*

bring, bring, that it may snow white snow, that it bring, that it may bring

play 4x total
following instructions

8

mf *p*

bring, bring, that it may snow white snow, that it bring, that it may bring

story 4 – words

flute, 1, 3, 5, 7, 8

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very slow, like a ritual [♩ = 42]

1

p
sempre molto vibrato
sfp

very slow, like a ritual [♩ = 42]

1

fl

1

3

5

7

p *poco*

8

p *mp* *mf* *sfp*

wor - ds wor - ds wor - ds

p *mp* *mf* *sfp*

wor - ds wor - ds wor - ds

p *mp* *mf* *sfp*

wor - ds wor - ds wor - ds

p *poco* *p* *poco*

wor - - - ds wor -

p *mp* *mf* *sfp*

wor - ds wor - ds wor - ds

11

fl

air ram

f *p* *f* *p* *p*

sim.

7

- ds wor - - - ds wor - ds wor - ds wor - ds



20

fl

f *p* *pp* *f* *ff*

1

p *mp* *poco* *sfp*

wor - - - ds wor - ds

3

p *mp* *poco* *sfp*

wor - - - ds wor - ds

5

p *mp* *poco* *sfp*

wor - - - ds wor - ds

7

p *poco* *p* *poco*

wor - ds wor - - - ds

8

p *mp* *poco* *sfp*

wor - - - ds wor - ds

3

29

fl

3

1

3

5

7

8

wor - ds wor - ds wor *

wor - ds wor - ds wor *

wor - ds wor - ds wor *

wor - ds wor - ds

wor - ds wor - ds wor *

* Pronounce only the beginning of the word 'words' (do not pronounce 'ds').

story 5 – numbers [score for voices]

Another woman of another kind

flute, 1, 2, 3, 4, 5, 6, 7, 8

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INDEPENDENT PARTS:

Below is the score for the voices. The flute has its own score (see pages 26–27). Both scores include cues.

Beginning at m. 8 in this score, the flute and voices become independent of one another.

Each has their own tempo, and their unsynchronized musics are overlaid.

The parts rejoin briefly at the conclusion of the story, at m. 53 in this score.

fl

moderate [♩ = 72]

3

p *mf*

It ___ seems I should re - mem - ber what to say, but in my - mind ___ I hear



① FLUTE: fast, intense, joyful, incessant [♩ = 132]

fl

6

ff

3

p

① From this point until m. 53,
flute and voice parts are independent

___ strange ___ trou- bles speak,

12 flute continues playing in its own time

fl

VOICES: like a precise call-and-response march [♩ = 108]

wait ca. 5 seconds (flute continues) *mf* sempre (crisp, staccato)

1 What is, one to the po - wer of one

wait ca. 5 seconds (flute continues) *mf* sempre (crisp, staccato)

2 What is, one to the po - wer of one

wait ca. 5 seconds (flute continues) *mf* sempre (crisp, staccato)

3 What is, What is, one to the po - wer of one

wait ca. 5 seconds (flute continues) *mf* sempre (crisp, staccato)

4 What is, What is, one to the po - wer of one

wait ca. 5 seconds (flute continues) *f* sempre

5 take a - way

wait ca. 5 seconds (flute continues) *mf* sempre (crisp, staccato)

6 What is, What is, What is, one to the po - wer of one

wait ca. 5 seconds (flute continues) *mf* sempre (crisp, staccato)

7 What is, What is, What is, one to the po - wer of one

wait ca. 5 seconds (flute continues) *mf* sempre (crisp, staccato)

8 What is, What is, What is, one to the po - wer of one

fl

1
 two, one hun-dred and e-le-ven, two to the po-wer of one point one with the ad-di-tion of

2
 two, one hun-dred and e-le-ven, two to the po-wer of one point one with the ad-di-tion of

3
 two, one hun-dred and e-le-ven, two to the po-wer of one point one with the ad-di-tion of

4
 two,

5
 take a-way take a-way

6
 two, one hun-dred and e-le-ven, two to the po-wer of one point one with the ad-di-tion of

7
 two, one hun-dred and e-le-ven, two to the po-wer of one point one with the ad-di-tion of

8
 two, one hun-dred and e-le-ven, two to the po-wer of one point one with the ad-di-tion of

fl

1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

3 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

4

5 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

6 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

7 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

8 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

fl

1

fif-ty one mil-lion to the po-wer of six-teen thou-sand, thir-ty do-zen times twelve, times

2

3

fif-ty one mil-lion to the po-wer of six-teen thou-sand, thir-ty do-zen times twelve, times

4

5

take a-way

6

fif-ty one mil-lion to the po-wer of six-teen thou-sand, thir-ty do-zen times twelve, times

7

fif-ty one mil-lion to the po-wer of six-teen thou-sand, thir-ty do-zen times twelve, times

8

fif-ty one mil-lion to the po-wer of six-teen thou-sand,

5

fl

1
one, half a thou-sand times ten thou-sand,

2

3
one, half a thou-sand times ten thou-sand, a half to the po-wer of a half di-vi-ded by

4

5
 take a-way take a-way

6
one, half a thou-sand times ten thou-sand, a half to the po-wer of a half di-vi-ded by

7
one, half a thou-sand times ten thou-sand, a half to the po-wer of a half di-vi-ded by

8

fl

1

2

3

4

5

6

7

8

point se - ven, times two point three three eight nine three, times ten, take a - way

shouting

shouting

shouting

6 *flute continues*

fl

1 *tacet to end* 7/16

2 *tacet to end* 7/16

3 *wait for flute to arrive at m. 53* 7/16

4 *tacet to end* 7/16

5 *quick, crisp* *wait for flute to arrive at m. 53* 7/16
take a - way

6 *tacet to end* 7/16
for - ty thou-sand mil - lions, four and a half.*

7 *tacet to end* 7/16
for - ty thou-sand mil - lions,

8 *tacet to end* 7/16

* Originally ending with a question mark [...four and a half?], it should here be spoken as though there is no question mark, as a statement of fact.

7

senza
misura

51

fl

sf *ff*

1

7/16

2

7/16

3

7/16

4

7/16

senza
misura

aggressive, guttural

f *fff*

ta - ke!

sf *f* senza
misura

5

take a-way

6

7/16

7

7/16

8

7/16

story 5 – numbers [score for flute]

Another woman of another kind

seven stories for flute and eight voices
on texts by Paul Griffiths

flute, 1, 2, 3, 4, 5, 6, 7, 8

Richard Beaudoin

INDEPENDENT PARTS:

Below is the score for the flute. The voices have their own score (see pages 17–25). Both scores include cues.

Beginning at m. 8 in this score, the flute and voices become independent of one another.

Each has their own tempo, and their unsynchronized musics are overlaid.

The parts resynchronize briefly at the conclusion of the movement, at m. 71 in this score.

moderate [♩ = 72]

fl

3

p

mf

①

fast, intense, joyful, incessant * [♩ = 132]

7

p

ff *sempre*

16

* Taking breaths as necessary.

** Throughout this movement, the flautist may further articulate the beginning of each measure by adding vocal consonants ('k', 't', 'p', etc.).

27

37

45

59

70

7

senza misura

sfp *ff*

5

story 6 – a piece of music

flute, 1, 2, 3, 4, 5, 6, 7, 8

Another woman of another kind

seven stories for flute and eight voices
on texts by Paul Griffiths

Richard Beaudoin

calmly moving along, in time [♩ = 80 (♩♩ = 160)]

The flautist should not respond in any way (musically or physically) to the content of the spoken words.
This solo is played as if in its own world (the narrators will follow colla parte).

square noteheads are sung

fl

p sempre

7

colla parte —
spoken naturally, as a calm,
matter-of-fact narration:
*
— You hear this bell, and then a voice is heard:



10

fl

7

— The trumpet, sounding the high scale of dream lands. — This voice's first note bears a gentle accord of winds, —
which change to a march, slow.

*The underlined words in the narration denote a subtle emphasis on a specific word (or word-pair) to allow for a clear presentation of meaning.

18

1

7 The third time the winds do this the subject is 'Songs of the Moon'. A double second may take the wind higher, but kettledrum and trumpet burst forth with the ground set: A-Do-A-As.*



27

7 Waves follow, and you hear fast stars and strange roots. From records the set will come again, heard fast.



36

2

7 The set's notes drift nearer, and a slight sound closes the phrase.

* These four solfège syllables should be read aloud, not sung.

45

③ slow, distant, floating [♩ = 50]

④ as at first [♩ = 160]

fl *mp* *sempre*

③ slow, distant, floating [♩ = 50]

④ as at first [♩ = 160]

1 *ppp*
m _____

2 *ppp*
m _____

colla parte —
spoken more loudly
than the previous narration,
with a growing sense of purpose:

3 _____ Enter a music pale and piteous.

4 *ppp*
m _____

5 *ppp*
m _____

6 *ppp*
m _____

7 _____


8 *ppp*
m _____

bending (rolling the flute inwards and outwards)

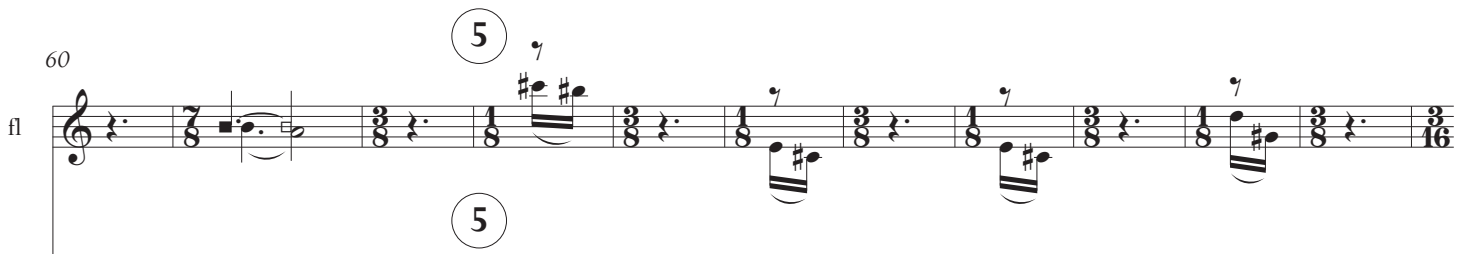
51




3 — Then we hear the set above a fast lightness, this time the set backward. — The piece is moving to A natural, and in the wind a second row is heard, above the general set.



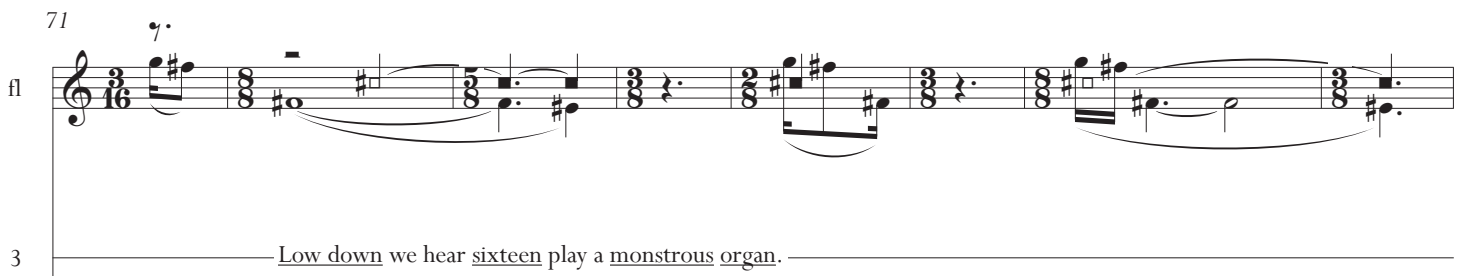
60




3 — Lines in the wind fall, crash and thunder. — Pause. —




71



3 — Low down we hear sixteen play a monstrous organ.



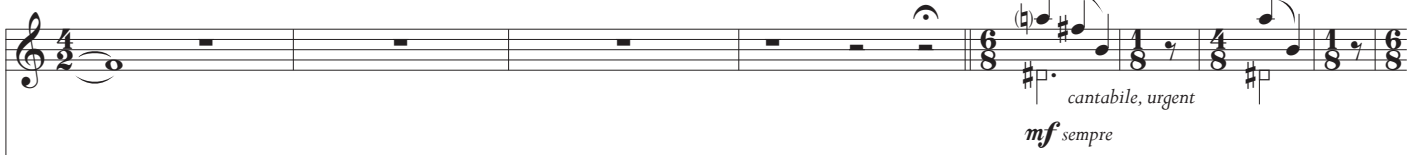
79



3 — Again a pause.

7 slow, distant, floating [♩ = 50]

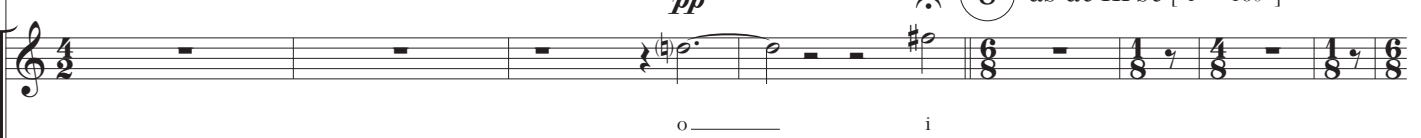
8 as at first [♩ = 160]

fl 

cantabile, urgent
mf sempre

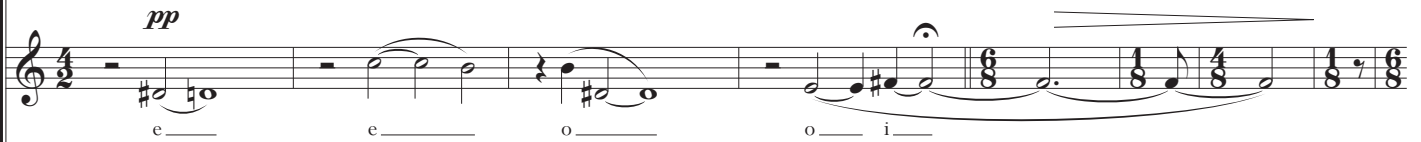
7 slow, distant, floating [♩ = 50]

8 as at first [♩ = 160]

1 

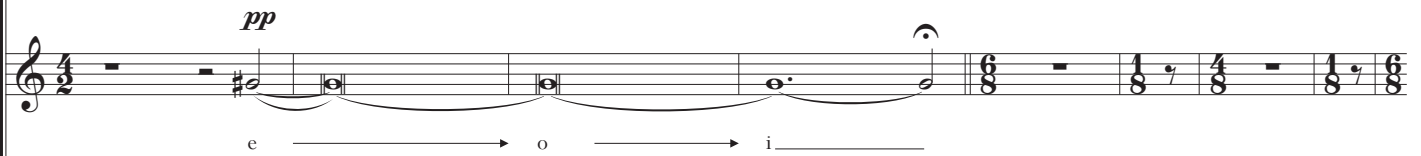
pp *ppp*

o ————— i

2 

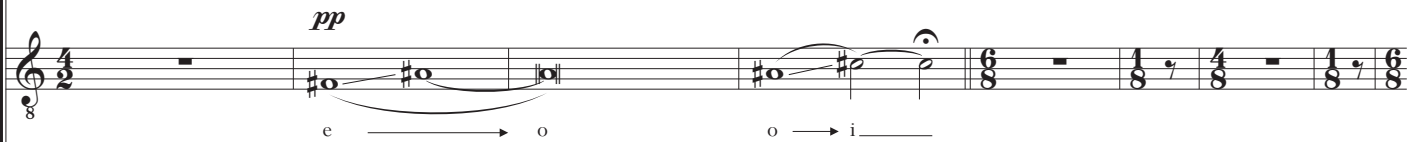
pp

e — e — o — o — i —

4 

pp

e ————— o ————— i —————

5 

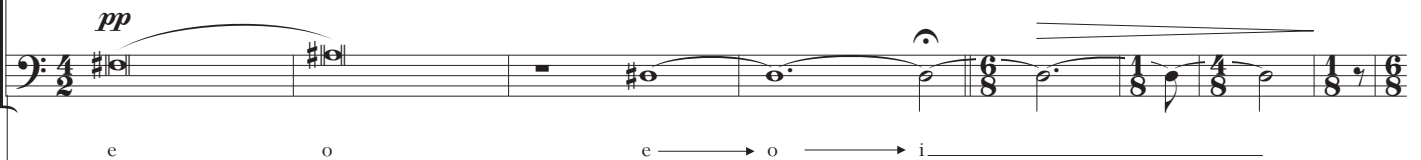
pp

e ————— o ————— o ————— i —————

6 

pp

e ————— o ————— i —————

7 

pp

e — o — e ————— o ————— i —————

colla parte —
spoken loudly, confidently, with confidence and purpose:

Whips fly, and love music. **

*The vowel sounds on this page [e, o, i] are those found in the word 'memory'. The arrows denote a gradual transformation from one vowel sound to another.

**The words 'love music' should be pronounced with an accent on 'love', in the same way that one might say 'rock music' or 'salsa music'

96

fl

8 ————— Bells in quick lines mirror the set, and you hear a pipe organ sound the fall of a second. —————



106

fl

9 *molto vibrato*

f *sempre*

8 ————— Rock music. ————— Recorders recover the harmony. ————— You hear the set in compound time,



114

fl

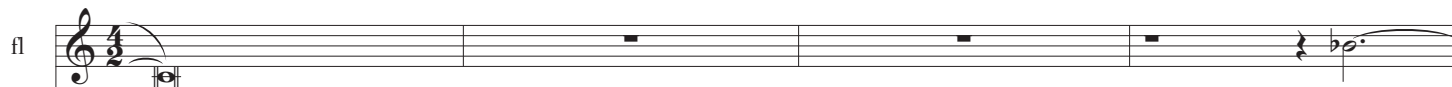
8 ————— with flame music in the wind. ————— There is a discord, strong but smooth.

12 slow, distant, floating [♩ = 50]

*pale
senza vibrato*

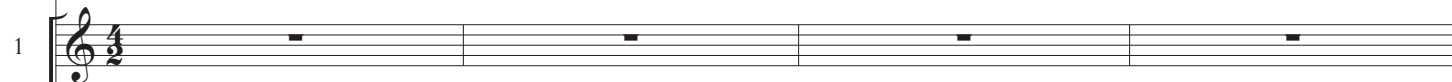
pp

fl

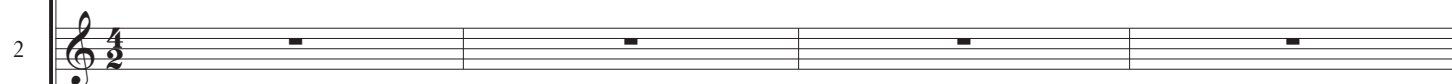


12 slow, distant, floating [♩ = 50]

1



2



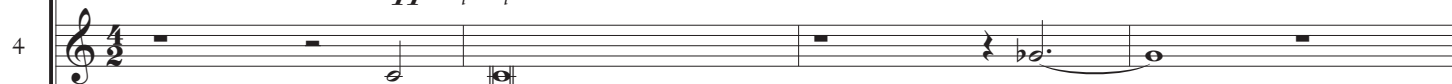
tacet until the end of story 6

3



pp sempre espressivo

4



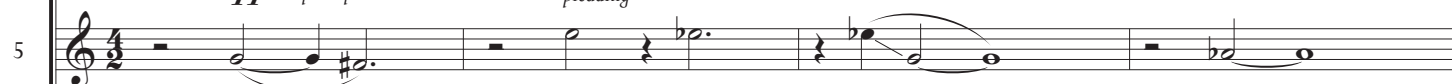
All _____

now _____

pp sempre espressivo

pleading

5



All, _____

All,

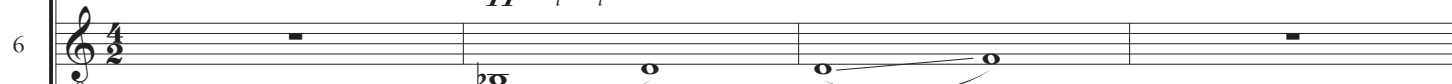
All,

now _____

now _____

pp sempre espressivo

6



All _____

now _____

tacet until the end of story 6

7



pp sempre espressivo

8



All

now _____

All _____

All

now

is

13

fl

13

1

2

3

4

5

6

7

8

156

pale

14

fl

pp

1

All

2

now

3

4

All now is me - mo - ry.

5

All now is me - mo - ry. All

6

7

8

slower still, quietly emphatic

fl *pp* *sudden* *mp*

slower still, quietly emphatic

1 *sudden* *mp*

2 All _____ now *sudden* *mp*

3

4 *sudden* *mp*

5 _____ now _____ *sudden* *mp*

6 *sudden* *mp*

7

8 All _____ now *sudden* *mp*

story 7 – it seems I should remember what to say Another woman of another kind

flute, 1, 2, 3, 4, 5, 6, 7, 8

seven stories for flute and eight voices
on texts by Paul Griffiths

Richard Beaudoin

light, fast, energetic [♩ = 120]

long p alert, vibrant

5 It — seems I should re - mem - ber what to say, But in my — mind I hear strange —

long p shadowing singer 5, elastically bending

6 I I

6 *mp* *mf*

5 trou-bles speak And I, — con - cealed in si-lence, shall not, shall — not —

mp *mf*

6 I I

7 *alert, vibrant f precisely in time*

What

12 **1** *f*

5 play;

f *f* *f*

6 I mouth the lines, and see them as they

p *f*

7 can I say that will not be a lie? —

alert, vibrant f p f

8 What can I say that will not be a

15 *alert, vibrant*

fl. *flz.* **2** *p* *mp* *p* *flz.*

1 *p* *f* lie? _____

2 *p* *f* lie? _____

3 *p* *f* lie? _____

4 *p* *f* lie? _____

5 *precise, in the pocket* *p* I should re, I should re, I should re, I should re, I should re,

6 *precise, in the pocket* *p* die: I _____ I _____

7 *p* *f* lie? _____

8 *p* *f* lie? _____

*Throughout this movement, the flautist may articulate certain attacks by adding vocal consonants ('k', 't', 'p', etc.).

19

fl

mp

1

2

3

p precise, in the pocket

I should re-mem-ber, I should re-mem-ber, I should re, I should re-mem-ber,

4

p precise, in the pocket

I I I

5

8

I should re, I should re, I should re, I should re, I should re, I should re-mem - ber,

6

8

I

7

8

22

air *ram* *flz.*

f *mp*

1

2

3

3 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

I should re, I should re-mem-ber, I should re, I should re-mem - ber, I should re, I should re-mem - ber,

4

I *I* *I*

5

8 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *mp*

I should re, I should re - mem - ber, I should re-mem - ber, I should re, I should re-mem - ber, I should re,

6

8 *mp*

I *I* *I*

7

8

28

fl *mf*

1 *mf* *surging*
what

2 *mf* *surging*
what

3 *mf*
I should re, I should re-mem - ber, I should re, I should re-mem - ber, I should re, I should re-mem - ber,

4 *mf*
I I I

5 *mf*
I should re-mem - ber, I should re, I should re-mem - ber, I should re, I should re-mem - ber, I should re,

6 *mf*
I I I

7 *mf*
I should re - mem - ber, I should re - mem - ber, I should re - mem - ber,

8 *mf*
I I I

34 *air ram* *f* *assertive* **4** *air ram* *f*

1 *f assertive* **4** *f assertive* *3* *3* *3* *3*

2 *f assertive* *3* *3* *3* *3*

3 *f assertive* *3* *3* *3* *3* *3* *3*

4 *f assertive* *3* *3* *3* *3*

5 *f assertive* *3* *3* *3* *3*

6 *f assertive* *3* *3* *3* *3*

7 *f assertive* *3* *3* *3* *3*

8 *f assertive* *3* *3* *3* *3*

to say, — But in my mind I hear strange But in my

to say, — But in my mind I hear strange But in my

I should re, I should re-mem - ber, But in my mind I hear But in my mind I hear

— But in my mind I hear But in my mind I hear

I should re - I should re-mem - ber, In my mind

— In my mind

I should re - mem - ber, I hear — I

I I hear — I

44 *flz.* *air ram*

fff *fff*

p *ff*

1 And I shall not play;

2 And I shall not play;

3 And I, con-cealed in si-lence, shall not play;

4 And I, con-cealed in si-lence, shall not play;

5 And I, con - cealed in si - lence, shall not play;

6 And I, con - cealed in si - lence, shall not play;

7 And I, con-cealed in si-lence, shall not play;

8 And I, con-cealed in si-lence, shall not play;

6 [continue ♩ = 120]

51

fl *jet* *calm* *air ram*
pp *p* *p* *mf*

1 *calm*
p I *calm*
p

2 I

3 *calm*
p The trum - pet here will call, *mp*

4 *p calm*
The trum - pet here will



7

55

fl *air ram* *air*
p *mf* *p* *pp* *mf* *pp*

1 *p* *p* *p* *p*
am too weak.

2 *p* *p* *pp*
am too What can I

3 *p* *pp*
I am too weak. What

4 *mp* *p*
call, I am too weak.

61

fl *pp* *mf* *air ram*

1 *pp*
What can I say? What can I say that will not

2
say? What can I say that will not be a

3 *pp*
can I say that will not be a

4 *pp*
say that will not be a

66

fl *mf* *f* *ppp* *mp* *ppp* *p* *air* *air* *air ram*

1 *mp* *p* *ppp*
be a lie?

2 *mp* *p* *ppp*
lie? My words are not my

3 *mp* *p* *ppp*
lie?

4 *mp* *p* *ppp*
lie? My words, I will say this, are not my

9) very slow, in 4

[♩ = 30 (♪ = 60)]

key clicks while
whispering through instrument

72

fl *ppp*

p see them

9) very slow, in 4

[♩ = 30 (♪ = 60)]

1

2

own,

3

4

own,

5

6

spoken, legato

p

7

I m - ou - th the lines and see them as they

spoken, staccato

p

8

see them

76

fl see them as they *pp* *flz.* *ppp* *flz.*

1

2

3

4

5

6 *spoken indifferently* *p* is blown, by the wind is blown. by the wind,

7 die I m - ou - th the

8 as they see them as they

79 **10**

p

fl a life of pup - pets

10

whispered (over two measures):

1 What can I say that will not be a lie?
I mouth the lines and see them as they die.

whispered (over two measures):

2 It seems I should remember what to say,
And I, concealed in silence, shall not play;

whispered (across two measures):

3 This bad begins and worse remains behind:
Another woman of another kind.

whispered (in one measure):

4 I did my best,
I let the audience act and tell the rest.

distant, very precise
pp

5 A life of pup-pets,

6 is blown, by the wind is blown. by thewind,

7 lines and see them as they die: I

spoken glissando (highest to lowest note, including falsetto)

spoken, staccato

8 die: _____ A life, A life,

weak, breathy timbre

83

fl *pppp*

1 *whispered (in one measure):*
What can I say
 that will not be a lie?

2 *whispered (in one measure):*
 It seems I should
 remember what to say,

3 *whispered (in one measure):*
 Another woman
 of another kind.

4 *spoken, calmly and quietly (during fermata):*
 I let the audience act ...
 and tell the rest.

5 *8*
 A life of pup-pets, by the wind is blown.

6

7 *8*
 m - ou - th the lines and see them as they die:

spoken glissando (lowest to highest note, including falsetto)

8
 li - - - - - fe!

11 light, fast, energetic [♩ = 120]

87 *p* alert, vibrant

1 My could I re - word and not re - pent?

2 words could I re - word and not re - pent?

3 My could I re - word

4 words could I re -

94 *ff* surging & brilliant

fl *ff*

12 *mf*

1 words words

2 *p* my words

3 *mf* could I re - word and not re - pent? could I re - word and not re - pent?

4 *mf* word? could I re - word and not re - pent?

97

fl *ff* *ff*

1 *mf* *f*
my _____ words, _____

2 *mf*

3 *f*
could I re - word and not re - pent?

4 *f*
could I re - word and not re - pent? could I re - word and not re - pent?

100

fl

1
could I re - word? could I re - word and not re - pent?

2 *f*
could I re - word? could I re - word? could I re - word?

3
could I re - word and not re - pent? words could I re - word?

4 *f*
could I re - word and not re - pent?

5 *f joyful*
could I re -

103

fl *joyful*
fff

1 *joyful*
ff
This bad be - gins and worse re - mains be - hind:

2 *joyful*
ff
could I re - word? re - mains _____

3 *joyful*
ff
This _____ bad be - gins and _____

4 *ff joyful*
could I re - word and not re - pent?

5 *ff*
word? could I re - word and not re - pent? This

6 *ff joyful*
could I re - word and not re - pent?

7

8

106

fl *fff* *fff* *fff* 14

1 This bad be - gins and worse re - mains be - hind:

2 be - hind: re - mains

3 worse re - mains be - hind: This bad be - gins and

4 re - mains be - hind:

5 bad be - gins and worse re - mains be - hind: This

6 could I re - word and not re - pent?

7 *ff joyful* could I re - word and not re - pent? *ff* This bad be -

8 *ff joyful* This bad be -

109 *fff* *tutta forza!*

fl

1 This bad be - gins and worse re - mains be-hind:

2 be - hind: re - mains

3 worse re - mains be-hind: This bad be - gins and

4 re - mains be - hind:

5 bad be - gins and worse re - mains be-hind: This

6 could I re-word and not re-pent? could I re-word and not re-pent?

7 gins and worse re-mains be - hind: This bad be -

8 gins and worse re-mains be - hind: This bad be -

15

112

fl

15

1

2

be - hind: _____ re - mains _____

3

worse re - mains be - hind: _____ This bad be - gins and _____

4

re - mains _____ be - hind: _____

5

bad be - gins and _____ worse re - mains be - hind: _____ This

6

could I re - word _____ and not re - pent?

7

gins and _____ worse re - mains be - hind: _____

8

gins and _____ worse re - mains be - hind: _____ This bad be -

115

fl *ffff* *ff* **16**

1 *f* **16**

2 be - hind:

3 *mf*
worse re - mains be - hind: This bad be - gins and _

4 re - mains be - hind:

5 bad be - gins and _ worse re - mains be - hind:

6 *mf*
could I re - word could I re - word _ could I re - word could I re - word

7 re - mains

8 gins and _

fl *p* *f* *p*

1

2

3 *p*
worse re - mains be - hind: re - mains _____ be - hind: _____

4 *mf*
re - mains _____ be - hind: _____

5

6 *p*
could I re - word

7

8

17

122

fl *f* *p* *f* *p* *f*

17

1 *p*

worse re-mains be-hind: _____

2 *p*

This bad be - gins

3

4 *p*

worse re-mains be-hind:

5

6

7

8

127

18

fierce

mf

1

18

mf fierce

show you how I

2

3

fierce

mf

No means I have

4

fierce

mf

No means I have to show you how I meant

5

fierce

mf

No

6

7

8

fl
meant to show you how I meant
ff *f*

1
meant to show you how I meant
fierce
mf

2
how I meant how I meant how I meant

3
to show you how I meant
mf *mf*
No No

4
mf
No means I have to show you how I meant, No means have I

5
means I have to show you how I meant No No No

6
fierce
mf
No means I have means I have means I have

7

8

137

fl *air (violent) flz.* **19** *8va- explosive* *fff*

1 *mf* **19** *fff explosive*
 show you how I meant A - no - ther wo - man

2 *fff explosive*
 how I meant how I meant how I meant A - no - ther wo - man

3 *fff explosive*
 No No No A - no - ther wo - man

4 *fff explosive*
 to show you how I meant A - no - ther wo - man

5 *fff explosive*
 No No No A - no - ther wo - man

6 *fff explosive*
 means I have means I have means I have A - no - ther wo - man

7 *fff explosive*
 A - no - ther wo - man

8 *fff explosive*
 A - no - ther wo - man

(8^{va})

143

1

2

3

4

5

6

7

8

20

(8^{va})

148

(*fff*)

20

p subito

1

A no - ther wo - man of a - no - ther kind.

2

A no - ther wo - man of a - no - ther

3

A - no - ther wo - man, of a - no - ther kind.

4

A - no - ther wo - man, of a - no - ther

5

A - no - ther wo - man of a - no - ther kind.

6

A - no - ther wo - man of a - no - ther

7

A - no - ther wo - man

8

A - no - ther wo - man

brilliant & agile

154

fl *f*

1 *floating, legato*
p
In shapes and sorts

2 *floating, legato*
p
In shapes and sorts — and swords

3 *floating, legato*
p
In shapes and sorts — and swords

4 *floating, legato*
p
In shapes and sorts — and swords

5

6

7

8

play 3x total *lenza rit.*)

160

fl

fff

play 3x total

1

play 3x total

2

*loud, powerful exhale through
whistle-shaped mouth
then dim. to niente
(no pitch)*

play 3x total

3

*loud, powerful exhale through
whistle-shaped mouth
then dim. to niente
(no pitch)*

play 3x total

4

*loud, powerful exhale through
whistle-shaped mouth
then dim. to niente
(no pitch)*

play 3x total

5

*loud, powerful exhale through
whistle-shaped mouth
then dim. to niente
(no pitch)*

play 3x total

6

*loud, powerful exhale through
whistle-shaped mouth
then dim. to niente
(no pitch)*

play 3x total

7

*loud, powerful exhale through
whistle-shaped mouth
then dim. to niente
(no pitch)*

play 3x total

8

21 faster, very precise [$\text{♩} = 144$]

165 *spoken, crisp*
p
 1 au-di-ence, the au-di-ence, the au-di-ence, the au-di-ence,
spoken, crisp
p
 2 the au-di-ence, the au-di-ence, the au-di-ence, the



172 *flz.*
p *mf* *f* *aggressive (through the end)*
 fl
 1 the au-di-ence, the au-di-ence, the au-di-ence, the
 2 au-di-ence, the au-di-ence, the au-di-ence, the au-di-ence,
 3 *crisp mf*
 I
 4 *crisp mf*
 I
 5 *crisp p* *mf*
 I did my best,

fl *ff* *pp* *ff*

1 *mf* *f*
 au-di-ence, the au-di-ence, the au-di-ence, the

2 *mf* *f*
 the au-di-ence, the au-di-ence, the au-di-ence, the

3 *f*
 let the au - di-ence act, I let the au - di-ence act, I

4 *f*
 let the au - di-ence act, I let the au - di-ence act, I

5 *mf* *crisp* *f*
 I let the au-di-ence act I let I let

6 *mf* *crisp* *f*
 I let the au-di-ence act I let the au-di-ence

7

8

22

play 2x total

185 *jet ram*

22

play 2x total

1
au-di-ence, the au-di-ence, the au-di-ence, the au-di-ence, the au-di-ence,

play 2x total

2
au-di-ence, the au-di-ence, the au-di-ence, the au-di-ence, the au-di-ence,

play 2x total

3
let the au - di - ence act, I let the au-di-ence

play 2x total

4
let the au - di - ence act, I let the au-di-ence

play 2x total

5
the au-di-ence act, I let the au - di - ence act,

play 2x total

6
act, I let the au-di-ence act

crisp
f

play 2x total

7

crisp
f

play 2x total

8
I let the au-di-ence act,

I let the au-di-ence act,

23

190 *ram*
fff

23

1 *ff*
 and tell the _____

2 *ff*
 and tell the _____

3 *ff*
 I let the au - di - ence act, I let

4 *ff*
 I let the au - di - ence act, I let the au - di - ence

5 *ff*
 I let the au - di - ence act, I let the au - di - ence

6 *ff*
 and tell the rest, and tell _____

7 *ff*
 the au - di - ence act I let the au - di - ence act,

8 *ff*
 I let the au - di - ence act, I let the au - di - ence act, I

195

fl

1

2

3

4

5

6

7

8

play 3x total

rest, tell the rest,

rest, and tell the rest, and tell the rest

the au - di - ence act

act, I let the au - di - ence act,

act, I let the au - di - ence act the

the rest, and tell the rest,

I let the au - di - ence act, and tell

let the au - di - ence act, I let the au - di - ence act, I let the au - di - ence act

Detailed description: This is a musical score for an 8-part ensemble. The parts are labeled 'fl', '1', '2', '3', '4', '5', '7', and '8'. The music is in 2/4 time and features a key signature of one flat (B-flat). The score includes lyrics for each part and a 'play 3x total' instruction with a repeat sign and a left-pointing arrow above the first staff. Part 1 has lyrics: 'rest, tell the rest,'. Part 2: 'rest, and tell the rest, and tell the rest'. Part 3: 'the au - di - ence act'. Part 4: 'act, I let the au - di - ence act,'. Part 5: 'act, I let the au - di - ence act the'. Part 6: 'the rest, and tell the rest,'. Part 7: 'I let the au - di - ence act, and tell'. Part 8: 'let the au - di - ence act, I let the au - di - ence act, I let the au - di - ence act'. The score includes various musical notations such as rests, eighth notes, quarter notes, and triplets.

24

200

(fff)

1 *p*

— and tell the rest, and tell the rest, and tell the rest,

2 *p*

— and tell the rest, and tell the rest, and tell the rest, and tell the rest, and tell the rest,

3 *p*

— and tell the rest, and tell the rest, and tell the rest, and tell the rest, and tell the rest,

4 *p*

and tell the rest, and tell the rest, and tell the rest, and tell the rest, and tell the rest,

5 *(ff)*

rest.

6 *p*

and tell the rest, and tell the rest, and tell the rest, and tell the rest, and tell the rest,

7 *(ff)*

the rest.

8 *p*

and tell the rest, and tell the rest, and tell the rest,

jet ram
p < *ff*

fl

1

2 *p*
and tell the rest,

3 *p* *p*
and tell the rest, and tell the rest, and tell the rest, and tell _____ the rest.

4 *p* *p*
and tell the rest, and tell the rest, and tell the rest, and tell _____ the rest.

5

6 *p*
and tell therest,

7

8

Cambridge / Amherst, Massachusetts & Manorbier, Wales
March - July 2016