

Jacquelyn Deshchidn

Songs of Medusa

Performance Notes

Notes on the soprano part

While there are dynamic markings included, these function primarily as a guideline and are not meant to be strictly adhered to; rather the natural dynamic changes of the voice in the vocal line are what should be brought out in relation to the suggested dynamics (however, the dynamics are evoking the general shape of the line and shouldn't be flipped, i.e. forte where it is marked as piano, etc.). The lower range of the voice should be closer to your natural speaking voice, or a chest-dominant mix.

The poem comes from the point of view of Medusa, reflecting upon the series of events that occur in Ovid's *Metamorphoses* and how they have impacted herself, and those around her.

Notes on the 1st piano part *interior piano part*

This part, while sparse, is easily the most important to the textures of the piece. The piano should be opened all the way, allowing access to the strings inside.

For this part, the piano is split up into "quadrants" numbered 1-4, from left to right when standing in the crook of the piano and facing inwards, based upon the metal belly rails of the piano. Q. 1 is the highest and furthest left, and Q.4 is the largest and furthest right.

There are three types of glissandi that are called for in this score, and each have been notated differently:

the first is a sharp gliss. in a straight line across the specified quadrant, and is notated by a cross notehead with a straight gliss. marking.

The second is done with a floating notehead and a wavy glissando, indicating strumming across the strings in the shape of an arc, like waves or a snake. This will produce a metallic sound similar to that of a harp.

The third is an unpitched gliss., marked by large crosses well below the staff and a straight gliss. This calls for the pianist to take the back of their thumbnail and drag it slowly across the dead-zone at the end of the strings in either an upward (right to left) or downward (left to right) motion. This will sound like a semi-pitched scraping. The dead zone is the area closest to where the pianist is standing, beyond the resonating portion of the strings.

The other effect called for in this piece is an open-palm strike on the lowest strings in quadrant 4. This should be done with an open palm, using the meaty part of the hand (thumb muscles), and should create a low, unpitched rumble effect.

Notes on the 2nd piano part

The low clusters initially called for should be executed in a similar fashion to those of the interior piano part, using an open palm on both the black and white keys and pressing down as large of a cluster as possible.

The compound triplets should be felt in a larger sense of the shape against the vocal line/meter, rather than focusing on every subdivision.

General Notes

Accidentals apply throughout each measure, trills are a semi-tone below the written note, and staves/measures are hidden in score when unnecessary.

Songs of Medusa

3

No. 3

Jacquelyn Deshchidn

Molto rubato
♩ = 40-50

Soprano

p

Did you hear what they did to me?

Molto rubato
♩ = 40-50

Piano 2

p

ped. low open-palm clusters at the bottom of piano

3

S.

mp

Do you know what they did?

p

Sure-ly, you've heard

Pno 2

5

S.

mp

sure - ly, you've heard

Pno 1

f abruptly

gliss.

gliss with fingernail across Q. 2

Pno 2

Freely, without time

freely alternating
between pitches on
text (not a trill)

6 *mf* *p* *pp*

S. they ri - pped my sexuality from me, stole me from my sis - ters and isolated me

freely, without time but growing in speed

8 *pp*

Pno 2

10 **Grave**

S. *Do you care?*

Pno 1

Pno 2 **Grave** *abruptly fast*

12 $\text{♩} = 60$

S. *the mi - ghty he - ro, the om - ni - po - tent god*

Pno 1 *ff* *gliss across Q.2* *slap hand against low Q.4 strings with open palm* *ff*

Pno 2 $\text{♩} = 60$

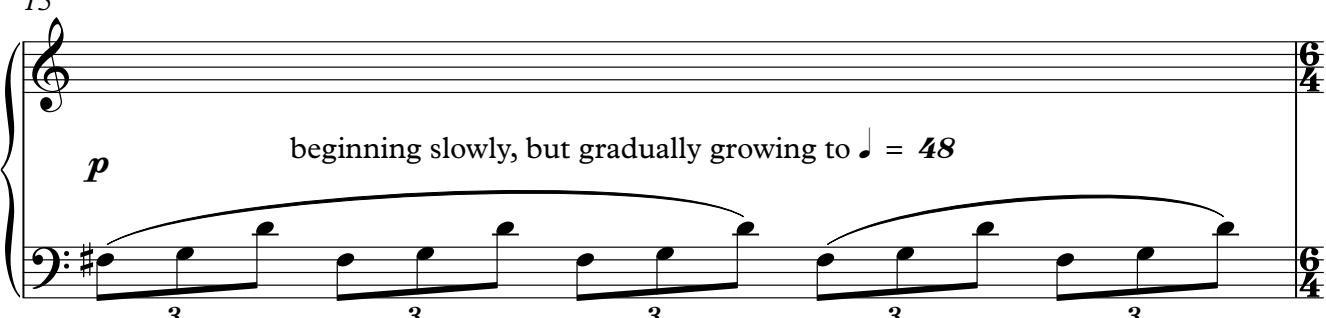
14 **Freely, without time**

S. 

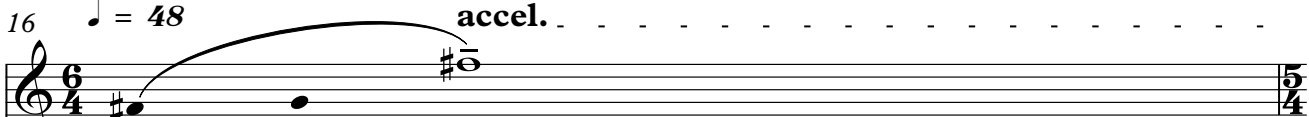
are they worthy of li-ving, and I am not?

15

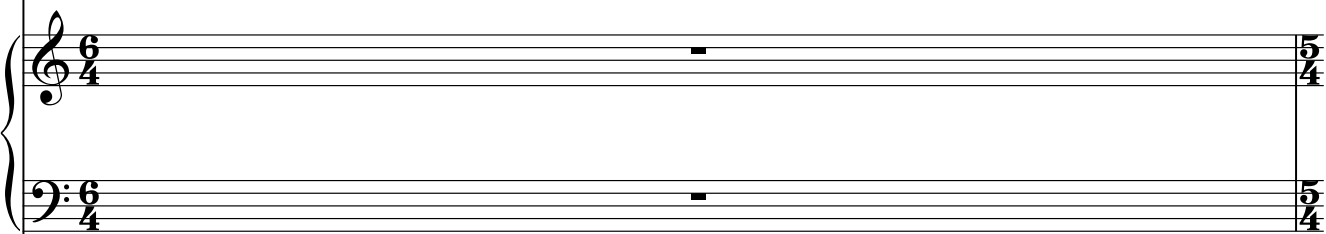
Pno 2 *p* beginning slowly, but gradually growing to ♩ = 48

R.H. 

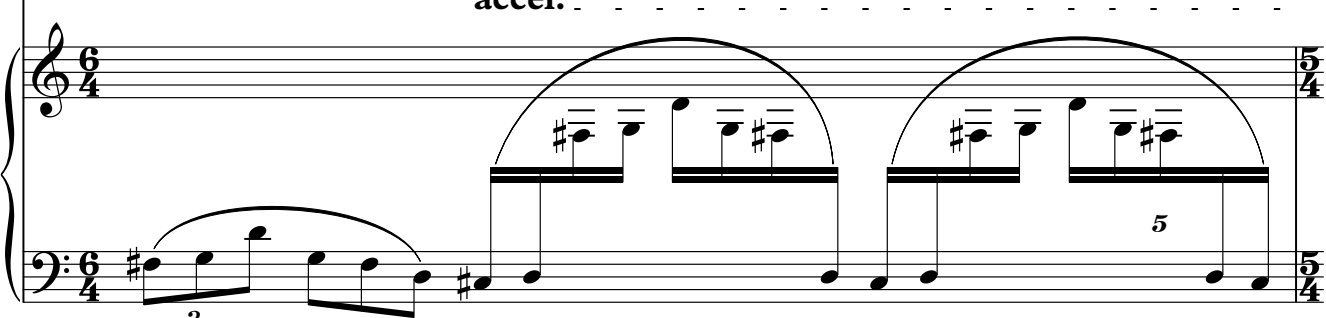
16 ♩ = 48 **accel.**

S. 

You're all the same.

Pno 1 

♩ = 48 **accel.**

Pno 2 

17 *accel.* *rit.* 7

S. *mf*

You dare not look__ in my eyes, __

slap hand against
low Q.4 strings
with open palm

Pno 1

Pno 2

18 ♩ = 52

S. *mf*

for fear you'll turn to

♩ = 52

Pno 2

19

S.

stone

begin a prepared trill on b. 3, starting out slowly alternating between F# and G until reaching a full trill

poco rit.

Pno 2

5

6:5

tr~~~~~

20

Pno 2

6

7

21

Pno 2

7

22 *mp*

S. *Look*

Running fingernails across strings of Q. 3
to create a harp-esque glissando,
curving the movement in an arc
(like waves or a snake)

Pno 1 *p*

Pno 2 *p*

Measure 22: Vocal (S.) starts on G#4, moving up to A#4 and then to Bb4. Piano 1 (Pno 1) has a harp-like glissando on the strings, marked with 'x' and a wavy line. Piano 2 (Pno 2) has a complex arpeggiated figure with a slur over the right hand and a '7' indicating a seventh chord in the left hand.

23 *p*

S. *Look*

Pno 1

Pno 2 *pp*

Measure 23: Vocal (S.) starts on Bb4, moving up to C5 and then to D5. Piano 1 (Pno 1) has a harp-like glissando on the strings, marked with 'x' and a wavy line. Piano 2 (Pno 2) has a complex arpeggiated figure with a slur over the right hand and a '7' indicating a seventh chord in the left hand.

24 *mf*

S. *Look*

Pno 1 *mp*

Pno 2 *mp*

25 *mp* *accel.*

S. *Look*

Pno 1

Pno 2 *pp* *accel.*

accel. should approx. double in tempo upon arrival of measure 27

26 *f*

S. *Look!*

Pno 1 *f* 6

Pno 2 *mf* 7

The musical score for measures 26-27 features three staves. The vocal staff (S.) begins at measure 26 with a forte (*f*) dynamic, a whole note, and a fermata, with the lyrics "Look!". The piano 1 staff (Pno 1) has a tremolo pattern with a crescendo line and a "6" marking. The piano 2 staff (Pno 2) has a melody with a fermata and a "7" marking.

27

S.

Pno 1 6

Pno 2 7

The musical score for measures 27-28 continues the previous section. The vocal staff (S.) has a long note with a fermata. The piano 1 staff (Pno 1) has a tremolo pattern with a crescendo line and a "6" marking. The piano 2 staff (Pno 2) has a melody with a fermata and a "7" marking.

28 *ff*

S.

Pno 1 *ff* Repeat under soprano until she cuts off, then continue on to next measure

Pno 2 *ff* Repeat under soprano until she cuts off, then continue on to next measure

29

S.

Pno 1

Pno 2 *pp* 5" 4" painfully slow, but gradually growing to measure 31

$\text{♩} = 60-66$

Slowly, as if suspended in time

31 *p*

S. You, who a-void my_ gaze for fear of_ your life,

Pno 1 gliss. across dead zone of Q. 4

$\text{♩} = 60-66$
Slowly, as if suspended in time

Pno 2 *p* 6:5 3 3

32

S.

Pno 1 gliss.

Pno 2 *pp* 5 5 5 5

14

33 *p*

S. *Do you be - lieve ev' - ry thing that they*

Pno 1

Pno 2 *p* 5:6 5:6 5:6

34 *slightly slower* *poco rit.*

S. *say a - bout me?*

Pno 1

Pno 2 *pp* 5 5 5 5 *gliss.*

35 ♩ = 50

S. *Do you be- lieve?___ Are you a- fraid?*

Pno 1

mf *gliss.* *mp*

♩ = 50

Pno 2

ppp

37 ♩ = ♩

S. *Are you a- fraid of what you'll see in my___ eyes?_*

Pno 1

gliss.

4:5

Pno 2

5

38 *mf*

S. Or what you'll see _____ re-lect-ed back at you? _____

Pno 1 *p*

Pno 2

39

S. Do you fear me? Or, do you fear your - self?