

# HUNGER

A MULTIMEDIA OPERA IN FOUR PARTS

for two female singers, baritone, alto flute, bass clarinet, baritone saxophone, electric guitar, percussion, piano, violin, cello, electronics, & video

Part III, Scenes 1 & 2

Internationales Musikinstitut Darmstadt Contemporary Opera Workshop, August 2014

The Industry FIRST TAKE Opera Workshop, February 2015

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*by*

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*Libretto by*

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after the novel by Knut Hamsun

FULL SCORE (TRANSPOSED)

*Part III, Scene 1 - May 15, 2014; Rev. 1, Nov. 2014*

*Part III, Scene 2 - Jan. 2015*

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#### GENERAL PERFORMANCE DIRECTIONS:

Many of the techniques in this work are employed explicitly to destabilize or distort the timbral qualities of each instrument, and thus require relatively detailed notation. Once the performers understand the character and intent of these techniques and their context within the work, it may be possible (and preferable) to play more freely within this syntax with a more organic, or even improvisatory character. The performance should not be constrained or adhere too rigidly to what is written on the page, but rather flow fluidly and naturally.

**CONDUCTOR:** Barlines serve only as a means for synchronization; in performance, bars, bar division, or event numbers should not be noticeable. Beginnings of bars do not necessarily indicate stress, this occurs only where accents or sforzati are prescribed. In the sections marked “Senza Tempo” events are organized using numerical indications with arrows. These should be managed by the conductor by using a standard, unobtrusive beat pattern, e.g. four events will be treated like a measure in 4/4, 5 events in 5/4, and so on, effectively with a fermata on each beat. The conductor then controls the length of each event, reacting to how much time is taken by the singers and instrumentalists to perform the material and prescribed durations where applicable. This allows for a great deal of freedom and for measures to be easily stretched or made more compact based on the conductor and ensemble’s preferences and manner of playing.

**OTHER MARKINGS:** All passages inside event boxes are to be repeated ad libitum with a consistent pulse that is independent of the ensemble’s pulse. These are accompanied by additional instructions, such as accel. or decel., change of pitch, bow pressure, regularity, etc.

**DYNAMIC & TEMPORAL INDICATIONS:** All dynamic markings should be considered relative, indicating the extremes of each instrument while utilizing a given technique. For example, the maximum amplitude (dynamic level) possible with an artificial harmonic is lower than that of a normally fingered pitch, or a whisper is naturally softer than a spoken text. Similarly, lateral bow motion is much softer than vertical (up/down) bow motion; some multiphonics are softer than others, air tones and other extended techniques might be softer or louder, etc., so it should be understood that the dynamics indicated apply to the upper and lower dynamic range of whichever particular technique or context within which it exists. In the same way, all temporal indications, such as accel. or decel. markings (below), are completely relative to the rate of rearticulation directly preceding or succeeding the indication. If there is no rate specified, it is left up to the discretion of the performer to determine a musically appropriate interpretation. Additionally, very soft techniques may be compensated through electronic means by selectively raising the amplitude of one instrument on a measure-by-measure or event-by-event basis.

The alto flute is written in G and sounds a Perfect Fourth lower than written.

The bass clarinet is written in B<sub>b</sub>, and sounds a Major Ninth lower than written.

The baritone saxophone is written in E<sub>b</sub>, and sounds a Major Thirteenth lower than written (1 octave + a Major Sixth)

The electric guitar is written in C and sounds one octave lower than written.

#### PITCH NOTATION:

Series of quarter-tones (one semitone = 100 cents (ct), one octave = 1200 cents):

|                                 |                   |                          |                   |                           |                    |                                  |
|---------------------------------|-------------------|--------------------------|-------------------|---------------------------|--------------------|----------------------------------|
|                                 |                   |                          |                   |                           |                    |                                  |
| Three-quarter-flat<br>(-150 ct) | Flat<br>(-100 ct) | Quarter-flat<br>(-50 ct) | Natural<br>(0 ct) | Quarter-sharp<br>(+50 ct) | Sharp<br>(+100 ct) | Three-quarter-sharp<br>(+150 ct) |

Series of sixth-tones: (arrows may also be used in conjunction with quarter tones to approximate smaller inflections):

|                             |                                |                               |                                |                               |                                 |
|-----------------------------|--------------------------------|-------------------------------|--------------------------------|-------------------------------|---------------------------------|
|                             |                                |                               |                                |                               |                                 |
| 6th-tone lower<br>(-133 ct) | 6th-tone higher<br>(-66 cents) | 6th-tone lower<br>(-33 cents) | 6th-tone higher<br>(+33 cents) | 6th-tone lower<br>(+66 cents) | 6th-tone higher<br>(+133 cents) |

**TEMPORAL NOTATION:** Indicates a sustained tone for the duration specified.

A relatively short fermata.

**OTHER MARKINGS:** All passages inside event boxes are to be repeated ad libitum with a consistent pulse that is independent of the ensemble’s pulse. These are accompanied by additional instructions, such as accel. or decel., change of pitch, bow pressure, regularity, etc.

There is certainly some information that has been omitted from this initial draft of the score, so please do not hesitate to contact me with any questions at: jasontbuchanan@gmail.com

## NOTATION FOR VOICE:

Individual vocal parts need not always be synchronized precisely between one another, the rhythms indicated exist rather as approximate simultaneities or suggestions for temporal placement, but are governed by the character and flow of each individual phrase and text. Because of this, there is great freedom built into the possible interpretation of the work. The score therefore is a guide or point of departure and is not meant to be executed verbatim; it is one possible realization of the event streams that make up the skeletal structure of the work. There should always be a sense of fluidity or elasticity in the interpretation of the notated rhythms. This applies to vocalizations in the instrumental parts as well.

Parenthetical dynamic markings refer to the intensity of the breath in unvoiced sounds (whispering, etc.); an *(ff)* can therefore be balanced by a voiced *p* or even *pp*. Whispering should in general be executed very intensively (“stage whisper”); where *(fff)*, *(ff)* or *(f)* is prescribed, a strong stream of breath is to be used; at *(p)* and *(pp)* the intensity of the breath depends on two factors:

1) If voiced sounds occur simultaneously in another voice, the unvoiced sounds must be sufficiently intensive so as not to be completely covered.

2) The acoustics of the room and the noise level of the audience are decisive; *(p)* and even *(pp)* must still be clearly audible. Only at the designation “niente” should the whispering become inaudible.

The entire piece should be performed very expressively, at places with exaggerated expressiveness and correspondingly heightened mime and gesture (this applies above all to the singers). The barred and “senza tempo” sections are to be performed in an equally free manner; since the bar lines serve only as orientation for synchronization, no essential differentiation should be made between the character of the “senza tempo” and that of the “a tempo”.

To fully realize the expressive and dramatic nature of the piece, it is recommended that the singers perform their parts from memory. It is possible that passages with complex rhythms or difficult text may be sung with the aid of strategically placed printed scores, digital tablets, or projections only visible to the singer.

|  |  |  |   |  |   |  |                              |
|--|--|--|---|--|---|--|------------------------------|
|  | Singing voice  |  | Speech-song (“Sprechgesang”) with fixed pitches               |  | Speech-song with changing, but not fixed pitches. (Horizontal line corresponds to middle register of the singer.) |  |                              |
|  | Speaking voice with changing pitch                           |  | Speaking voice (narrow range or monotone)                     |  | speaking voice, as high as possible (falsetto for baritone)   |  |                              |
|  | Murmuring (“mezza voce”), as high as possible                |  | murmuring, as low as possible                                 |  | murmuring, various pitches  |  | unvoiced sounds (whispering) |
|  | Breathing (unvoiced but very intensive)                      |  | inhaling  |  | exhaling  |  |                              |
|  | Gradual transition from singing, to speech-song, to speaking |  | gradual transition from speaking, to murmuring, to whispering |  |   |  |                              |
|  | Glottal stops, always accompanied by a specific phoneme      |  |   |  |   |  |                              |

o = small circle above or below an otherwise voiced sound indicates that the sound is unvoiced | desonorisation: a voiced sound becomes unvoiced, vice versa

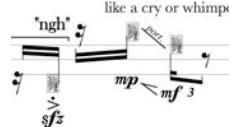
## **WINDS:**

### **Alto Flute:**

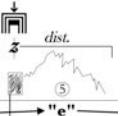
Black diamond shaped noteheads indicate a sealed embouchure. Notes that extend above the typical range of the instrument are intended to be extremely aspirated and “airy” or percussive, in other words the flutist should “shoot for” the prescribed pitch. Figuration such as in bar 26-27 is prescriptive rather than descriptive, and should result in a gradual microtonal slide. The tremolo in bar 57 should be extremely, extremely soft and as airy/unstable as possible. The tremolo should destabilize the pitch center so that it is nearly indefinite pitch.

### **Clarinet/Bass Clarinet:**

**VOCALIZATIONS:** Vocalizations in the bass clarinet part are given on a three line staff indicating the approximate vocal range of the performer, or marked ad libitum. The prescribed contours and registers should be observed as accurately as possible, though much detail is left up to the discretion of the performer, keeping in mind the character of the work and musically appropriate gestures. The scratch tone symbol when it appears in the clarinet part indicates distortion of the clarinet tone by the voice and/or throat and embouchure, often accompanied by a pitch contour for the voice as well. It is important that the voice is never completely exposed, but only coloring or modulating the tone of the clarinet. When modulation with the voice occurs, do not be concerned with adhering to the notated pitch with accuracy; the distortion and sum/difference tones drastically alter the sounding pitch.

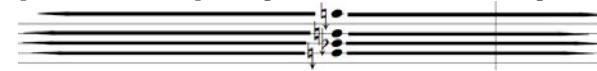


“ngh” indicates a low, guttural vocalization, like clearing your throat.

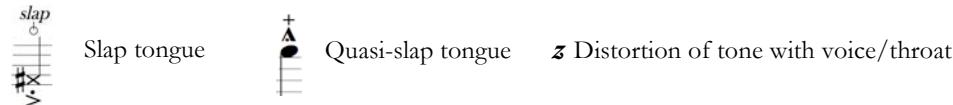


A high register vocalization, distorting the clarinet with a rising then falling contour.

**MULTIPHONICS:** Nearly all of the multiphonics utilized in this work (with the exception of 84b), are taken from Harry Sparnay’s book “The Bass Clarinet” (Periferia Music, ISBN: 978-84-938845-2-9) and are numbered accordingly. The fingerings shown are the same as are given there, though the pitch material notated is a product of my own sampling and spectral analysis of each of these multiphonics. “Multiphonic Fades” begin from the fundamental and gradually add the additional pitch content before fading back, as fluidly as possible.



### **CLARINET ARTICULATIONS:**

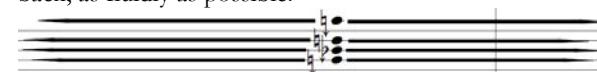


### **TRILLS/TREMOLOS/BISBIGLIANDOS:**

**CLARINET:** Bisbigliando or timbral trill, typically on a multiphonic (fingering provided). This results in a subtle timbral change using alternative/auxiliary fingerings less than a sixth-tone difference in pitch.

### **Baritone Saxophone:**

**MULTIPHONICS:** Nearly all of the multiphonics utilized in this work are taken from Marcus Weiss’ online resources for saxophone and are numbered accordingly. “Multiphonic Fades” begin from the fundamental and gradually add the additional pitch content before fading back, as fluidly as possible.



## **PERCUSSION/PIANO:**

### **Percussion:**

Bass Drum, Snare Drum (upside down), Thunder Sheet+Chain w/kick pedal, Bongos, Low Tom, Tam-Tam, 4 Woodblocks, 1 Sus. Cym., 1 China Cym., 2 Opera Gongs (alt. Thai), Spring Drum, Hard Wooden Surface, Flower Pot, Brake Drum, Metal Plate (alt. Pipe), newspaper  
metal canister, bow, hard yarn mallets, sticks

### **Piano:**

The piano part extensively utilizes a “ceramic cup or metal plate” such as a ramekin, metal canister, or scrap metal. Please observe that when used inside the piano it is intended to be scraped laterally up and down a set group of strings, in other words it is not brushed across the strings. The lowest three strings should be prepared with magnetic tape, which can be found in any standard cassette tape, or VHS if necessary. The strings are activated by rubbing the tape with one hand while held taught by the other hand. Stockings filled with dry rice or beans are suggested for damping/weights where indicated. Amplification will be increased on a case-by-case basis in the Max/MSP patch for very soft techniques, such as the opening magnetic tape friction.

## STRINGS:

### Electric Guitar:

Solid or semi-hollow body electric, (humbuckers preferable to single-coil). Electro-harmonix “Big Muff” or comparable distortion/drive/fuzz pedal, DigiTech Whammy pedal, EQ pedal, Chromatic Tuner (visible), Noise Suppressor, Volume Pedal, Amp Head. Bass bow, rosin, sponge, wooden honey spoon (dipper), glass slide.

Guitar should lay flat on a table of suitable height to play with fingers, bow, and various objects. The above pedals should be accessible and visible. The output from amp should be sent primarily to the master audio interface, which will be processed further in Max/MSP and sent out for amplification. Very little sound should come directly from guitarist’s amplifier, so as to properly balance the ensemble from the mixing console using input output from Max/MSP.

Transposition & Scordatura Tuning: The electric guitar sounds one octave lower than written. Strings should be tuned to the following: 64.5Hz (C $\sharp$ ), 65.5Hz (C $\sharp$ ), 103.83Hz (G $\sharp$ ), 120Hz (B $\flat$ ), 196Hz (G $\sharp$ ), 329.63Hz (E $\sharp$ , standard pitch).

### CHOREOGRAPHIC CLEF:



Indicates position of object (bow, sponge, hand, honey spoon, etc.) in relation to length of string/body. Top line of staff is bridge, bottom line is top nut at headstock, center line is highest fret. Notation in treble clef is always sounding pitch transposed by one octave. Passages where precise pitch is crucial will include tablature given the scordatura tuning of the guitar.

## Violin & Cello:

### NOTEHEAD TYPES:

Diamond noteheads indicate harmonics (natural or artificial).

Triangular noteheads: indicate the highest possible (or practical) pitch/location that can be achieved.

Square noteheads with single or double slash marks indicate slow bow speed with lateral motion for the strings, or a soft, breathy/air tone that has very little definite pitch for the clarinet. Triangle noteheads that are open rather than closed (black), indicate a harmonic as high up the string as possible (often followed by a gliss/port.) Any type of half-filled notehead (triangular or diamond) indicates a “half-press,” the finger pressure being somewhere between that of a harmonic and a normal tone.

“X” noteheads or regular noteheads with X slashes: always indicate a noise or indefinite pitch element; a scratch or semi-scratch tone, col legno, slap tongue, etc., dependent upon the precise indication. These often occur at the end of a phrase, indicating a “dead stroke”; meaning that the bow should suddenly stop the string, or the embouchure should suddenly seal.

### BOW PRESSURE/LOCATION:

Semi-scratch tones, medium bow pressure, very little definite pitch. Full-scratch tones, high bow pressure, no definite pitch whatsoever. Gradual increase of bow pressure to scratch, followed by gradual decrease of bow pressure.

An additional staff above each part indicates the lateral position of the bow on the instrument. The center line represents a normal (**ORD**) position, with the upper line representing the bridge (**ASP**) and the lower line the fingerboard (**AST**).

**ASP:** Alto Sul Ponticello, very close to the bridge. **SP:** Sul Ponticello **ORD:** Ordinario **ST:** Sul Tasto **AST:** Alto Sul Tasto, well above the fingerboard.

**h. sul pont --** Bow near the bridge, constantly adjusting the bow position, speed, and pressure ad libitum to emphasize different harmonics and drastically alter the timbre.

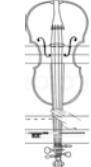
**DIAGONAL BOW POSITION:** Nearly parallel to strings, with sufficient bow pressure to achieve a very rich and unpredictable harmonic spectrum. This is often accompanied by rotational bow motion and arpeggiation of multiple strings, notated using tablature for the location of the bow over each string.

**ON BRIDGE:** Bowing directly on the bridge, or bowing diagonally with the bow nearly parallel to the strings, it may be possible to bow both the bridge and strings simultaneously.

### CHOREOGRAPHIC CLEFS:



Lateral motion up and down the fingerboard with only bow.



Reverse position of hand & bow, lateral motion with both bow and hand.



String tablature, I, II, III, IV.



Bow Position (ASP, SP, ORD, ST, AST, etc.)

**HARMONICS:** A circled number indicates a specific partial in the harmonic series and corresponds to the location of the written diamond notehead. For strings, this typically indicates a natural harmonic located at a particular node on an open string. For the bass clarinet, this number may be an approximate upper target when overblowing. Many of the passages employ arpeggiation of all four strings on natural harmonics, with these numbers indicating the position on all four strings that can be barred.

# HUNGER

A MULTIMEDIA OPERA IN FOUR PARTS

LIBRETTO BY DARCIE DENNIGAN

PART III

**Note:** The man in Sult is split in two. Oumenos, the baritone, is his outer, public self. The nameless soprano is his inner self. The outer man seems to be a slave to the inner one's pride. The cry of the man in Baudelaire's "Heautontimoroumenos" might well be Oumenos' own cry: "She's in my voice, the termagant! All my blood is her black poison!" Yet the inner self is a slave to the body. Most of the stage direction here is for the outer self, the baritone. The soprano has been given very little movement direction because her interaction is solely with Oumenos. However, her movements/staging could be quite dynamic.

## OUTLINE OF SCENE SKETCH FOR DARMSTADT CONTEMPORARY OPERA WORKSHOP AND THE INDUSTRY'S FIRST TAKE – (PART III, SCENES 1 & 2):

Oumenos is scribbling. He has no paper and may be scribbling on a wall, telephone pole, a piece of newspaper, or his own skin. When he writes, he has moments of stillness and of wildness.

He turns suddenly sober and then stops writing when he sees from the corner of his eye children sitting in a doorway, eating bread. He begins walking swiftly across the stage, in a slightly odd fashion, eyeing the children all the while.

He wants the bread badly and considers stealing it from them. He is then disgusted with himself for considering such a thing. He feels the desire for the bread and the self-disgust both very strongly. He begins to bark at the children. Perhaps by barking he can get them to run away and leave the bread. Or perhaps he barks because his higher mind has recalled the line from Matthew: *It is not meet to take the children's bread and cast it to the dogs.* Because of such base thought and behavior, he is the dog.

He goes to grab the bread from the children with his right hand (his writing hand). As he does so, the soprano, his inner self, violently bites his hand (or alternatively, he bites or strikes himself). He is both dog and master.

As he crouches, hurt, Ylajali steps out from the butcher shop and throws a pile of bones for stray dogs onto the sidewalk. She doesn't see him, or maybe if she does, he seems a dog to her at that moment. She disappears into the shop's backroom.

He has recognized her. Earlier in the piece, each time Oumenos has tried to sell something from his body for money, he has encountered Ylajali. At the bloodbank, Ylajali drew his blood. At the spermbank, she coaxed his orgasm. Etc. Oumenos stands, rapidly jerks his head around to see who is watching him and, holding his injured arm, enters the shop.

He decides that he will place an order, as any normal customer would. He calls into the backroom.

Throughout this scene, Oumenos' inner self fights his urges. He wants to eat the meat arrayed before him. And he wants Ylajali, as if she were meat, but also as if she were exalted-- a muse? He wants to fight his coarseness, his hungers, and appear presentable, normal. He also wants to satisfy his hungers.

Ylajali recognizes Oumenos. She mostly sticks to her countergirl conversation, and a countergirl way of flirting, though she also feels much of what he isn't saying aloud (i.e., what the soprano *is* saying). There is some intimation of her inner life through a few lines that are asides, like "mica of crushed glass."

Oumenos and Ylajali do have a moment that is exalted: when they share their inner names.

As the scene goes on, his base part wins out and he finds himself examining her on the counter as if she were meat. Does he really do this, or does this happen only in his mind? I think it could go either way. Certainly, he feels humiliated by his inner self, and by Ylajali and so in turn humiliates the girl. He has again become, in his mind, a dog.

Ylajali in the end is all tenderness, as if she were a willing participant in the degradation, or as if she were unaware that he wanted her in that way. She completes the butcher shop transaction. Does she really give him her own toes? Or is that only in his head? I leave this to the singers and director.

# HUNGER

A MULTIMEDIA OPERA IN FOUR PARTS

LIBRETTO BY DARCIE DENNIGAN

PART III

## Description

### INNER SELF, Soprano

### YLAJALI, mezzo-soprano

### OUMENOS, baritone (outer self)

#### **PART III SCENE 1:**

OUMENOS is scribbling underneath a streetlight. He has no paper and may be scribbling on a wall, telephone pole, a piece of newspaper, or his own skin. His forehead leans against the wall as he writes.

OUMENOS barks at the children watching him.

It is not meet to take the children's bread and throw it to the dogs.

(barking, growling)

OUMENOS scrambles to fetch the bread crumb.

It is not meet to take the children's bread. It is not meet...

As he reaches for the bread, his INNER SELF bites his hand.

OUMENOS crouches, hurt, YLAJALI steps out from the butcher shop and throws a pile of bones for stray dogs onto the sidewalk. She doesn't see OUMENOS, or maybe if she does, he seems a dog to her at that moment. She disappears into the shop's backroom.

#### **Measure 14**

calling into the backroom

I paused. (then through the doorway, into the butcher's shop...)

to INNER SELF

I held my right arm in my hand as if it were

Meat.

YLAJALI enters behind a counter or table, looking directly at him.

the chops in the case. the sausage hanging on pegs.  
Which to--

that is a minor question!

concerned

Had I invented that word? Flank.  
It quivered, it was full of import

PORK... (*timidly, nervously, uncertain of what he's really seeing*)

(more real than the chops in the countercase)

Sir?

and there was the counter girl offering me her mouth

She recognizes him. He does not recognize her. Or rather, he recognizes a figure from his fantasies and is confused to find her... real. (unintelligible small talk) [Hello, yes, can I, what, sir, OK, etc.]

**Measure 38**

(Ylajali: restrained – behaving naively, perhaps putting on her apron, dusting off the counter, straightening things that don't need to be straightened, etc. – flustered, deliberately not looking at him. The sexuality of the lines should not be overplayed, as doing so diminishes the possibility of real sexual tension in the scene.)  
(in response to baritone, turning back, composing herself)

**Measure 48**

As an aside

**Measure 52**

(INNER SELF leans in very close to YLAJALI-- whispers in her ear as if to suggest what to say next?)

**PART III, SCENE 2**

(YLAJALI begins to take off her apron, climb atop the counter to sponge herself, very chastely, shyly)  
(only the INNER SELF hears her, not OUMENOS)

talking, only talking...

and there she was, as if she recognized me, turning to blush...  
she turned and there was only her ear and her delicious

her lips the color of

(it was the girl from the spermbank)

(hadn't I thought (yesterday?) that her lips were the color of...)

Had we met? Had we...she... that was not her..  
that was not... meet  
(How much I'd rather sit still looking at her...)

was she offering me her mouth?...

Yes?

The whisperings of the blood, the prayers of the bone...?

You

(Ylajali is somewhat startled by this outburst)

Cow or pig? (\*an earnest question; as she is saying it, she is becoming noticeably self-conscious and aware that it could be meaningful in other ways)

Beef then

With a mica of crushed glass

Yes?

Yesterday you said my cheeks were the color of

Yes

Shhh

Shh... (This flickering at night...)

Sometimes I hear...

(silence)

Yes. First I must wash...  
(In the casing of my thoughts...)

No...

FLANK

BEEFSTEAK

Unless

Unless you've something better to offer?

cum

But we've never met

Yes?

Yes?

Yes?

Yes! The skin is an admirably calculated machinery for restraining the consciousness it encases.

(interrupting, turning from INNER SELF toward YLAJALI)

(calling on himself, OUMENOS, to return to scene in outer world)

[But... Sir... my puntarella... my marmalata... my chubby little offal... Sir...]

(frustrated) *They buried the hunger artist along with his straw and in what had been his cage they put a young panther...*

(Speaking to OUMENOS now, getting in between him and YLAJALI, who is now lying, somewhat clothed, on the counter)

Baritone takes out a notepad, scribbles down something said by soprano

[a goat falls off a mountain, a donkey is consumed by bees...buzz...] [do you have goat heart... stung donkey flank...? a bone to gnaw...]

(to INNER SELF)

[her apron now hung upon its peg]  
[revolting]

(YLAJALI hears this and stands on the counter)

No:  
after long negotiations we will tell each other our names...

Hers, (I said, was) Ylajali  
it had a gliding sound...  
divorced from any body

Mine, she said, was

She did not explain...  
Her mouth opened and moaned...her uvula flicking with o's...

If I were to take the knife and  
(cut out her ululating parts)

Shhh

Oulomenos

Arrest, arrest!

Ylajali

Cut out your ululating parts

Ylajali...!

(YLAJALI lies down on counter again)

She lay down

as softly as Dryope turning into a lotus

Flesh crept up to cover her clothes, enfolded her  
groin... she was.. And I... a rich man before his  
rich sauce...

I distill the eternal from the transitory

Afterward...would she wrap herself in butcher  
paper...?

In her mouth my tongue became grotesque

Dryope

Ylajali!

Ylajali...

Oumenos

Goat heart! Merchant!

(A separation again— A cash register or external sound---  
OUMENOS is living one scene—a transaction in a butcher  
shop (?) and the INNER SELF is living a more intimate  
transaction.)

Her breasts  
(can I see your breasts)

Perhaps INNER SELF has a meat cleaver in hand now? Or a  
fork?

Director may decide whether YLAJALI is really there lying on  
the counter or whether she is conducting a more normal  
transaction with OUMENOS

She lay before me...  
(on the counter... for inspection...)

(the intelligent poor individual was a much finer  
observer than the intelligent rich one...)

to herself

INNER SELF steps between YLAJALI and OUMENOS  
(they both say this to S? perhaps Y sees S in some way,  
perhaps they say this at the same time, or perhaps staggered?)

I did... (pause?)

to OUMENOS

Dead hair on your shoulders!

Dead skin crusted on your sleeves

And the lamp is very good  
(this is no light fed by cleric)

(a rich man in pause before his rich sauce)

Look at yourself!

Humiliated, to Ylajali

INNER SELF is taunting OUMENOS, while YLAJALI is  
trying to coax him back to a lighter scene

(B retreats to corner of shop like shamed dog?)

(moved by Y's tenderness?)

(B could easily be accepting a small packet of scrapmeat from  
her)

(offering him things)

IIII! the filthiest of the pronouns  
The lice of thought

Mange...! Mange...!

After long negotiations, I am become a dog eating  
its own skin...

I am the mites on the skinbiting mongrel

Mongrel!

She was offering me a packet of meat wrapped  
tidily by her tiny fingers

The meat was her toes... her own toes...

She'd have to take goat hooves from the waste pile  
to stand on

Took them...  
I took them... to suck on as I worked...

Ylajali does not have toes  
Ylajali is too pure... for a body

And with what tenderness was she now chopping  
off her own thumb

For me

Her own thumb  
How beautiful you are now

The lightest of thoughts

Shhh...  
(I meant light as a bird, not as a feather...)

Shhh... A collar then, a collar and  
...morsels

It's no inheritance, no goodluck charm

If you smear yourself with ox marrow--

Or shower in this phial of dew--  
The moon will suck you up...

I... I... (Had I been wiping my eyes?)

My desk... (CHOP...)  
(biting his finger)

My thumb instead of an onion!

Woof (CHOP...)

Woof

Ylajali!

But how will you  
(But I...)

I will take them  
To suck on as I work

Ylajali!

But... She was too pure

Ox marrow!

For me?

How beautiful

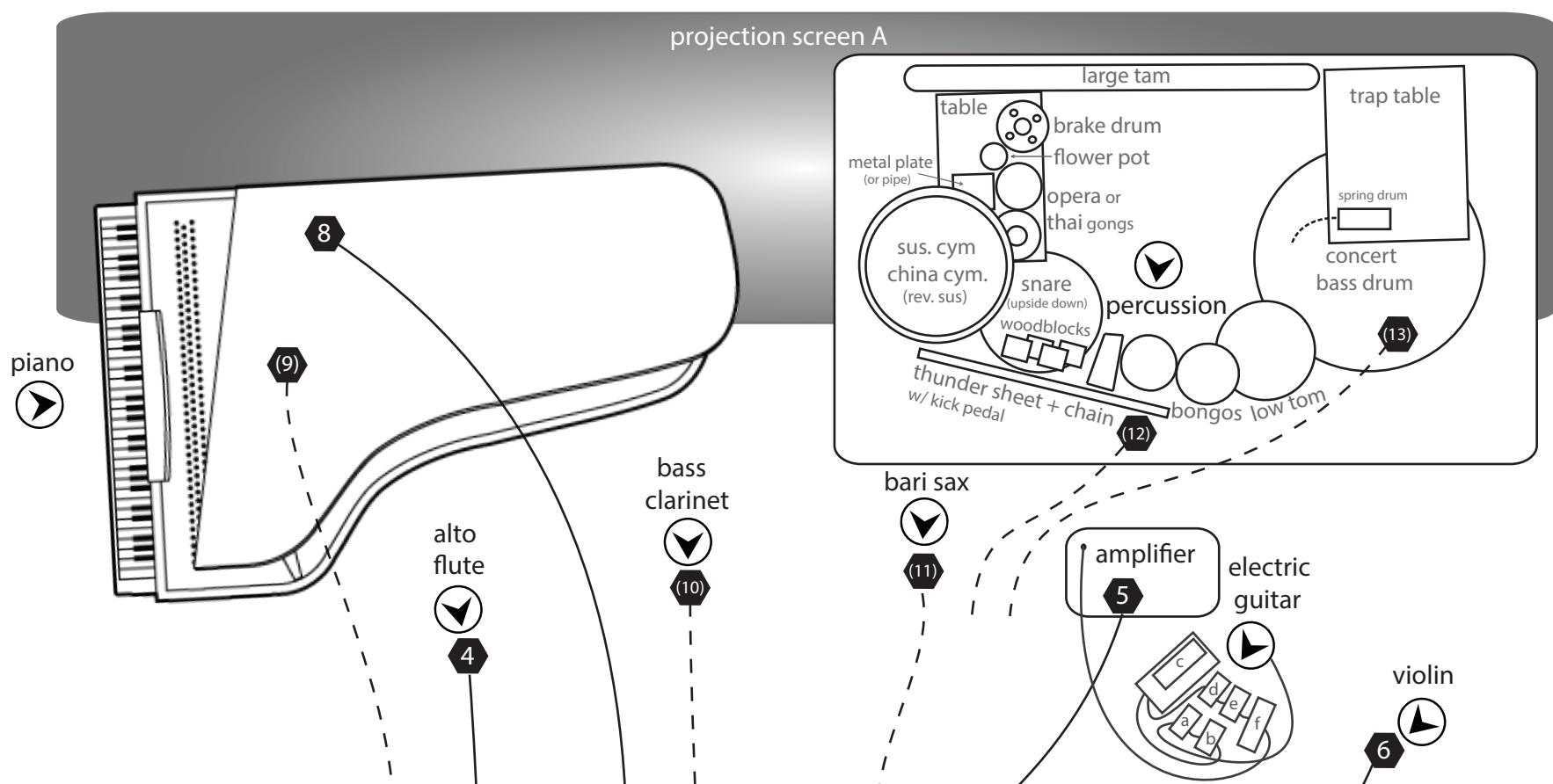
# HUNGER: Concert Version Setup

## AUDIO INTERFACE A (INPUTS)

1. soprano, lapel mic (wireless for staged production)
2. ylajali, lapel mic (wireless for staged production)
3. baritone, lapel mic (wireless for staged production)
4. alto flute, taped micro condenser (e.g. DPA 4060)
5. electric guitar, direct output from amplifier
  - (a. chromatic tuner, b. noise suppressor, c. whammy, d. big muff, e. EQ, f. volume pedal)
6. violin, micro condenser (e.g. DPA 4060)
7. cello, micro condenser (e.g. DPA 4060-C)
8. piano (low), condenser (e.g. AKG 414)

## OUTPUTS: STEREO TO MIXER 1-2

- ### AUDIO INTERFACE B (optional, daisy chain)
9. piano (high), condenser (e.g. AKG 414)
  10. bass clarinet, large diaphragm condenser
  11. bari sax, large diaphragm condenser
  12. percussion, cardioid condenser (e.g. AT 4041)
  13. percussion, low freq mic (e.g. AKG D112)



## VIDEO

- A. soprano, webcam 1
- B. ylajali, webcam 2
- C. baritone, webcam 3
- D. behind mesh screen, webcam 4
- E. computer musician, built-in iSight

(for staged version, the number of camera angles and projection surfaces must be expanded)

## PROJECTION:

- Projector A (elevated): Large white backdrop
- Projector B: transparent mesh screen that singers can move behind

# HUNGER

Jason Thorpe Buchanan  
April 2014 - January 2015

Libretto by Darcie Dennigan

↓ = c.54

**[6]**

2  
4

A.Fl. (in G) **AD LIBITUM** *whistle tone* **sfs<sub>z</sub> sub ppp** continue in the manner of the preceding five measures, preserving the character and behavior of gestures and pitch collections while intermittently oscillating between low and high registers (pitch ad libitum, but similar). The ensemble should gradually drift apart from one another and eventually deteriorate/fade to nothing.

B.Cl. (in B $\flat$ ) **AD LIBITUM** **sfs<sub>z</sub> sub ppp**

B. Sx. **AD LIBITUM** continue in the manner of the preceding five measures, preserving the character and behavior of gestures and pitch collections while intermittently oscillating between low and high registers (pitch ad libitum, but similar). The ensemble should gradually drift apart from one another and eventually deteriorate/fade to nothing.

E.Gtr. **AD LIBITUM** **bow speed AS SLOW AS POSSIBLE to tip, damp w/sponge until no pitch** **pp**

Perc. **AD LIBITUM** continue in the manner of the preceding five measures, preserving the character and behavior of gestures and pitch collections while intermittently oscillating between low and high registers (pitch ad libitum, but similar). The ensemble should gradually drift apart from one another and eventually deteriorate/fade to nothing.

Pno. **(ff)** **dynamics ad libitum** **senza dim.**

Elec. **3004** **xSP**

Vln. **AD LIBITUM** **sfs<sub>z</sub> sub pp** continue in the manner of the preceding five measures, preserving the character and behavior of gestures and pitch collections while intermittently oscillating between low and high registers (pitch ad libitum, but similar). The ensemble should gradually drift apart from one another and eventually deteriorate/fade to nothing.

Vc. **AD LIBITUM** **port.** **fff**

scratches, indefinite pitch / half-press harmonics & multiphonics ad libitum

**3005**

scratches, indefinite pitch / half-press harmonics & multiphonics ad libitum

pp



HUNGER

**S.** (1) **13** *s/z* **2** *mf* **3** *(mp)* **4** **CONTINUE PROCESS** **14** *a tempo* **15** *spoken:* **c.3"** *mf* **c.4"** *muttering, whispered* **5** *ppp* **6** *prestissimo* **7** *cover mouth with hand*

**B.** (barking at the children watching him) **1** *mp* **2** *fff* **3** *ppp* **4** *fff* **5** *RA* **6** *grr* **7** *[wua]* **8** *continue ad libitum* **9** *(chewing on paper)* **10** *animalistically* **11** *mp* **12** *s/z p* **13** *mf* **14** *(crouches, hurr)* **15** *then through the doorway* **16** *into the butcher's shop ...*

**A.Fl. (in G)** **1** *irregular tongue ram* **2** *ad libitum* **3** *continue ad libitum* **4** **3** **4** **4** *pulsating* **5** **4**

**B.Cl. (in B $\flat$ )** **1** *slap tongue* **2** *irregular* **3** *5 dist.* **4** *continue ad libitum* **5** *increasing intensity* **6** *ffff* **7** *vocalizations ad libitum* **8** *c.3"* **9** *c.4"*

**B. Sx.** **1** *tongue ram* **2** *slap tongue* **3** *irregular, ad libitum* **4** *imitation of baritone growling, barking* **5** *continue ad libitum (mp. 12, 55, 95)* **6** *increasing intensity* **7** *ffff* **8** *ALL STRINGS ST* **9** *o.b. c.3" c.4"* **10** *bow on bridge, flautando, high harmonics/glassy* **11** *noise suppressor should cause a sort of 'reverse' effect* **12** *DAMP w/L.H.* **13** *EQ ON* **14** *200 & 400Hz cut, all others MAX stage whisper*

**E.Gtr.** **1** *(Dist. on)* **2** *col legno battuto* **3** *continue ad libitum, irregular space between iterations* **4** *crackling noise, no pitch* **5** *damped w/sponge* **6** *extremely slow lateral motion* **7** *ffff* **8** *ALL STRINGS ST* **9** *o.b. c.3" c.4"* **10** *bow on bridge, flautando, high harmonics/glassy* **11** *noise suppressor should cause a sort of 'reverse' effect* **12** *DAMP w/L.H.* **13** *EQ ON* **14** *200 & 400Hz cut, all others MAX stage whisper*

**Perc.** **1** **SPRING DRUM** **2** *slow granulation, dragging over flange of tam-tam or fingernail* **3** **4** *BASS DRUM w/superball* **5** *ffff* **6** *mp* **7** *pedal only* **8** *(f) possible* **9** *TAM-TAM bowed* **10** *ffff* **11** *mp* **12** *ffff* **13** *ffff* **14** *ffff* **15** *ffff* **16** *ffff* **17** *ffff* **18** *ffff* **19** *ffff* **20** *ffff* **21** *ffff* **22** *ffff* **23** *ffff* **24** *ffff* **25** *ffff* **26** *ffff* **27** *ffff* **28** *ffff* **29** *ffff* **30** *ffff* **31** *ffff* **32** *ffff* **33** *ffff* **34** *ffff* **35** *ffff* **36** *ffff* **37** *ffff* **38** *ffff* **39** *ffff* **40** *ffff* **41** *ffff* **42** *ffff* **43** *ffff* **44** *ffff* **45** *ffff* **46** *ffff* **47** *ffff* **48** *ffff* **49** *ffff* **50** *ffff* **51** *ffff* **52** *ffff* **53** *ffff* **54** *ffff* **55** *ffff* **56** *ffff* **57** *ffff* **58** *ffff* **59** *ffff* **60** *ffff* **61** *ffff* **62** *ffff* **63** *ffff* **64** *ffff* **65** 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*ffff* **401** <i

**Frozen time\***

**HUNGER**

**S.** *poco accel.*

**B.** (walks up to counter) Meat (standing impatiently)

**A.Fl. (in G)** 5 4 tongue ram sealed embouchure flatt. 4 4 breathy, pulsating, molto vibrato 3 4 pulsating, dark, woofy

**B.Cl. (in B $\flat$ )** 5 4 3 4 5 6 5 6

**B. Sx.**

**E.Gtr.** bow on bridge, flautando, high harmonics/glassy \*noise suppressor should cause a sort of 'reverse' effect (f) poss. damp w/L.H. EQ OFF DIST. ON use fingernail of index finger to pull high E string upwards at specified pitch damp other strings with palm of L.H.

**Perc.** CHINA GONG (damped) or Thai Gong/Metal Plate WOOD BLOCK THUNDER SHEET (w/Kick+Metal Chain) brush strings laterally with fingertips l.v. TAM-TAM bowed or scraped w/tip of stick l.v. l.v. l.v. l.v. l.v.

**Pno.** pp

**Elec.** 5 4 3016 amplify: flute, percussion 3017 4 amplify: bass clarinet delays: guitar, violin, cello 3018 3 4 3019 amplify: piano

**Vln.** lateral brushing harm. gliss. III. IV. pp

**Vc.** lateral brushing harm. gliss. III. IV. pp

**HUNGER**

**34**

**S.** *senza tempo*  
spoken: (sensually, relatively low in the voice)  
the chops in the case the sau-sage hanging on pegs

**B.** muttering, ad libitum  
ch- sau- [ə] inhalation

**A.Fl. (in G)**

**B.Cl. (in B $\flat$ )**

**B. Sx.** air tone, low/dark, without pitch  
tongue ram

**E.Gtr.** w/bow, elliptical motion  
IV V VI / xSP xST p mf sim. ad libitum

**Perc.** drag rattan (light drumstick/wooden dowel) across table or wooden surface in a straight line  
(mp)

**Pno.** begin preparing inside of piano with cloth or paper to dampen a book or similar object may be placed to increase weight and inharmonicity no definite pitch, only attack and some resonance, precise sound quality up to performer

**Elec.** amplify: cello, percussion

**Vln.** w/bow, elliptical motion  
IV xSP xST p mf sim. ad libitum

**Vc.** IV drag fingernail laterally down length of string (very slowly)  
(f) possible

**19** ① spoken: (sensually, relatively low in the voice)  
the chops in the case the sau-sage hanging on pegs  
20 ① & (gasp, shadowing baritone) ff click c.5-6" sub ppp possible  
which to- tion que sa tha [ma] [l] a [l]  
to self' (or soprano): (aggressively, sardonically) stage whisper, coarse  
(looking back) ff that is a mi-nor que-stion!  
21 ① & spoken: and flanks  
2 ② ppp f a f a → [e] port.  
3 ③ which flank...  
4 ④

**20** ① & (gasp, shadowing baritone) ff click c.5-6" sub ppp possible  
which to- tion que sa tha [ma] [l] a [l]  
to self' (or soprano): (aggressively, sardonically) stage whisper, coarse  
(looking back) ff that is a mi-nor que-stion!  
21 ① & spoken: and flanks  
2 ② ppp f a f a → [e] port.  
3 ③ which flank...  
4 ④

**A.Fl. (in G)** ① & ② sealed embouchure 5 c.5-6"  
m. 97 ① & ② breath (closed) (gasp) [d] (mp) [h] [f] [h] [a] [ch] [h<sup>a</sup>]  
breath (gasp)

**B.Cl. (in B $\flat$ )** air tone/breath, low/dark, without pitch tongue ram  
pp <(mf) pp <(mf) pp <(mf) pp <(mf)

**B. Sx.** 72 B/B $\flat$  -6 + C2 c.5-6"  
w/soprano "honey spoon multiphonic" c.5-6"  
normal bow speed damp  
VI "honey spoon subharmonic" extremely slow bow speed  
EQ.ON WHAMMY: 19, ↓2 OCTAVES must be executed in one bow, begin at frog

**E.Gtr.** ① & ② as evenly as possible mp gasping/breathy  
[ha] [uh] [ha] [uh] → [e] → [o] → [u]

**Perc.** SPRING DRUM inh. (gasp) pp poss. cover mouth with spring drum  
forceful exhalation c.5-6"

**Pno.** BRAKE DRUM & FLOWER POT mf pp  
smack sides of piano  
(mf) pedal as evenly as possible  
depress pedal violently l.v.

**Elec.** 3020 ① & ② xST slow bow speed, lateral motion with increased bow pressure xSP xST c.5-6"  
amplify: soprano, percussion  
3021 ① & ② xST slow bow speed, lateral motion with increased bow pressure xSP xST c.5-6"  
amplify: piano  
3022 ① & ② xST slow bow speed, lateral motion with increased bow pressure xSP xST c.5-6"  
amplify: flute, cello  
3023 ① & ② xST slow bow speed, lateral motion with increased bow pressure xSP xST c.5-6"  
amplify: piano  
3024 ① & ② xST slow bow speed, lateral motion with increased bow pressure xSP xST c.5-6"  
amplify: piano  
3025 ① & ② xST slow bow speed, lateral motion with increased bow pressure xSP xST c.5-6"  
amplify: piano

**Vln.** ① & ② xST slow bow speed, lateral motion with increased bow pressure xSP xST c.5-6"  
amplify: cello, percussion

**Vc.** ① & ② xST slow bow speed, lateral motion with increased bow pressure xSP xST c.5-6"  
amplify: cello, percussion

**34**

\*Performance note: Make no attempt to synchronize ensemble rhythms, each individual member should maintain their own separate pulse









**S** 35 *c.38 "Frozen Time"* **36** *sudden cut off* **37** **c.38** **1** **38** *senza tempo (c. 7")* **2** **3** **HUNGER** **4** **11**

**Y** *subpp ff subpp ff sfz subpp ff// suddenly cut off* **5** *whispered/unvoiced to baritone:* **6** *and there she was* **7** *as if she rec - og - nized me* **8** *[blt!]* **9** *[u!]* **10** *[re!]* **11** *[if!]* **12** *[if!]* **13** *[if!]* **14** *[she!]* **15** *[met!]* **16** *[ast!]* **17** *tur - ning* **18** *to blush ...* **19** *(w/ b.clar)* **20** *sfz* **21** *sfz* **22** *sfz* **23** *sfz* **24** *sfz* **25** *sfz* **26** *sfz* **27** *sfz* **28** *sfz* **29** *sfz* **30** *sfz* **31** *sfz* **32** *sfz* **33** *sfz* **34** *sfz* **35** *sfz* **36** *sfz* **37** *sfz* **38** *sfz* **39** *sfz* **40** *sfz* **41** *sfz* **42** *sfz* **43** *sfz* **44** *sfz* **45** *sfz* **46** *sfz* **47** *sfz* **48** *sfz* **49** *sfz* **50** *sfz* **51** *sfz* **52** *sfz* **53** *sfz* **54** *sfz* **55** *sfz* **56** *sfz* **57** *sfz* **58** *sfz* **59** *sfz* **60** *sfz* **61** *sfz* **62** *sfz* **63** *sfz* **64** *sfz* **65** *sfz* **66** *sfz* **67** *sfz* **68** *sfz* **69** *sfz* **70** *sfz* **71** *sfz* **72** *sfz* **73** *sfz* **74** *sfz* **75** *sfz* **76** *sfz* **77** *sfz* **78** *sfz* **79** *sfz* **80** *sfz* **81** *sfz* **82** *sfz* **83** *sfz* **84** *sfz* **85** *sfz* **86** *sfz* **87** *sfz* **88** *sfz* **89** *sfz* **90** *sfz* **91** *sfz* **92** *sfz* **93** *sfz* **94** *sfz* **95** *sfz* **96** *sfz* **97** *sfz* **98** *sfz* **99** *sfz* **100** *sfz* **101** *sfz* **102** *sfz* **103** *sfz* **104** *sfz* **105** *sfz* **106** *sfz* **107** *sfz* **108** *sfz* **109** *sfz* **110** *sfz* **111** *sfz* **112** *sfz* **113** *sfz* **114** *sfz* **115** *sfz* **116** *sfz* **117** *sfz* **118** *sfz* **119** *sfz* **120** *sfz* **121** *sfz* **122** *sfz* **123** *sfz* **124** *sfz* **125** *sfz* **126** *sfz* **127** *sfz* **128** *sfz* **129** *sfz* **130** *sfz* **131** *sfz* **132** *sfz* **133** *sfz* **134** *sfz* **135** *sfz* **136** *sfz* **137** *sfz* **138** *sfz* **139** *sfz* **140** *sfz* **141** *sfz* **142** 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**214** *sfz* **215** *sfz* **216** *sfz* **217** *sfz* **218** *sfz* **219** *sfz* **220** *sfz* **221** *sfz* **222** *sfz* **223** *sfz* **224** *sfz* **225** *sfz* **226** *sfz* **227** *sfz* **228** *sfz* **229** *sfz* **230** *sfz* **231** *sfz* **232** *sfz* **233** *sfz* **234** *sfz* **235** *sfz* **236** *sfz* **237** *sfz* **238** *sfz* **239** *sfz* **240** *sfz* **241** *sfz* **242** *sfz* **243** *sfz* **244** *sfz* **245** *sfz* **246** *sfz* **247** *sfz* **248** *sfz* **249** *sfz* **250** *sfz* **251** *sfz* **252** *sfz* **253** *sfz* **254** *sfz* **255** *sfz* **256** *sfz* **257** *sfz* **258** *sfz* **259** *sfz* **260** *sfz* **261** *sfz* **262** *sfz* **263** *sfz* **264** *sfz* **265** *sfz* **266** *sfz* **267** *sfz* **268** *sfz* **269** *sfz* **270** *sfz* **271** *sfz* **272** *sfz* **273** *sfz* **274** *sfz* **275** *sfz* **276** *sfz* **277** *sfz* **278** *sfz* **279** *sfz* **280** *sfz* **281** *sfz* **282** *sfz* **283** *sfz* **284** *sfz* **285** *sfz* **286** *sfz* **287** *sfz* **288** *sfz* **289** *sfz* **290** *sfz* **291** *sfz* **292** *sfz* **293** *sfz* **294** *sfz* **295** *sfz* **296** *sfz* **297** *sfz* **298** *sfz* **299** *sfz* **300** *sfz* **301** *sfz* **302** *sfz* **303** *sfz* **304** *sfz* **305** *sfz* **306** *sfz* **307** *sfz* **308** *sfz* **309** *sfz* **310** *sfz* **311** *sfz* **312** *sfz* **313** *sfz* **314** *sfz* **315** *sfz* **316** *sfz* **317** *sfz* **318** *sfz* **319** *sfz* **320** *sfz* **321** *sfz* **322** *sfz* **323** *sfz* **324** *sfz* **325** *sfz* **326** *sfz* **327** *sfz* **328** *sfz* **329** *sfz* **330** *sfz* **331** *sfz* **332** *sfz* **333** *sfz* **334** *sfz* **335** *sfz* **336** *sfz* **337** *sfz* **338** *sfz* **339** *sfz* **340** *sfz* **341** *sfz* **342** *sfz* **343** *sfz* **344** *sfz* **345** *sfz* **346** *sfz* **347** *sfz* **348** *sfz* **349** *sfz* **350** *sfz* **351** *sfz* **352** *sfz* **353** *sfz* **354** *sfz* **355** *sfz* **356** *sfz* **357** *sfz* **358** *sfz* **359** *sfz* **360** *sfz* **361** *sfz* **362** *sfz* **363** *sfz* **364** *sfz* **365** *sfz* **366** *sfz* **367** *sfz* **368** *sfz* **369** *sfz* **370** *sfz* **371** *sfz* **372** *sfz* **373** *sfz* **374** *sfz* **375** *sfz* **376** *sfz* **377** *sfz* **378** *sfz* **379** *sfz* **380** *sfz* **381** *sfz* **382** *sfz* **383** *sfz* **384** *sfz* **385** *sfz* **386** *sfz* **387** *sfz* **388** *sfz* **389** *sfz* **390** *sfz* **391** *sfz* **392** *sfz* **393** *sfz* **394** *sfz* **395** *sfz* **396** *sfz* **397** *sfz* **398** *sfz* **399** *sfz* **400** *sfz* **401** *sfz* **402** *sfz* **403** *sfz* **404** *sfz* **405** *sfz* **406** *sfz* **407** *sfz* **408** *sfz* **409** *sfz* **410** *sfz* **411** *sfz* **412** *sfz* **413** *sfz* **414** *sfz* **415** *sfz* **416** *sfz* **417** *sfz* **418** *sfz* **419** *sfz* **420** *sfz* **421** *sfz* **422** *sfz* **423** *sfz* **424** *sfz* **425** *sfz* **426** *sfz* 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**498** *sfz* **499** *sfz* **500** *sfz* **501** *sfz* **502** *sfz* **503** *sfz* **504** *sfz* **505** *sfz* **506** *sfz* **507** *sfz* **508** *sfz* **509** *sfz* **510** *sfz* **511** *sfz* **512** *sfz* **513** *sfz* **514** *sfz* **515** *sfz* **516** *sfz* **517** *sfz* **518** *sfz* **519** *sfz* **520** *sfz* **521** *sfz* **522** *sfz* **523** *sfz* **524** *sfz* **525** *sfz* **526** *sfz* **527** *sfz* **528** *sfz* **529** *sfz* **530** *sfz* **531** *sfz* **532** *sfz* **533** *sfz* **534** *sfz* **535** *sfz* **536** *sfz* **537** *sfz* **538** *sfz* **539** *sfz* **540** *sfz* **541** *sfz* **542** *sfz* **543** *sfz* **544** *sfz* **545** *sfz* **546** *sfz* **547** *sfz* **548** *sfz* **549** *sfz* **550** *sfz* **551** *sfz* **552** *sfz* **553** *sfz* **554** *sfz* **555** *sfz* **556** *sfz* **557** *sfz* **558** *sfz* **559** *sfz* **560** *sfz* **561** *sfz* **5**

**Frozen time**

= c.40  
sung: senza vib.

**S.** (39) *pp* *mf* *mp sub pp* (40) *(mf)* tongue click *sfs sub ppp* *mf* *breathy sigh port.* (41) *ah* *ah* *hu hu ha* *breathy exhalation port.* *Ooooh...*

**Y.** *pp* *mf* *ah!* *breathy exhalation port.*

**B.** *pp* *exhale* *mf* *[h-]*

**A.Fl. (in G)** *ppp* *whistle tone* *5* *8* *mf* *5* *in imitation of mezzo-soprano* *ad libitum* *m.17 m.20* *freely alternate between m.17 & m.20 ad libitum* *(mp) sub ppp* *p sim.*

**B.Cl. (in B)** *ppp* *mf*

**B. Sx.** *ppp* *mf* *with pick* *lv.* *49 B/B - 23* *gently pulsating, dark* *54 B/C# - 1* *ppp* *mf*

**E.Gtr.** *DIST. ON* *mf* *DIST. OFF*

**Perc.** *w/soprano* *WOOD BLOCK* *mp* *1* *&* *2* *B.D. w/ superball* *3* *4* *METAL PLATE / PIPE* *mf*

**Pno.**

**Elec.** *4* *3056* *amplify: violin, cello* *5* *8* *3057* *3058* *3059* *3060* *3061* *3062* *3063* *7* *4*

**Vln.** *p* *III/half-press IV/half-press* *sfz sub pp* *ff* *col legno battuto* *1* *&* *2* *extremely slow vibrato/portamenti, slow bow speed, creaking* *II* *III* *ppp* *mp* *irregular, sim. ad libitum* *3* *4* *increase pressure to scratch tone* *fff*

**Vc.** *p* *III/3. IV/half-press* *sfz sub pp* *ff* *col legno battuto* *extremely slow vibrato/portamenti, slow bow speed, creaking* *II* *III* *ppp* *mp* *irregular, sim. ad libitum* *increase pressure to scratch tone* *fff*

**HUNGER**

**1** *senza tempo &* *41* *tense muttering, in a quasi-monotone ad libitum, rhythm suggests only type of behavior* *3* *c.3"* *staccatissimo, (with spaces/rests)* *4* *c.2"*

*she her ear turned and there her she /de/ was on-ly turned herear and her /de/ and there de-licious* *only her ear and her*

*sighing, gasping, sexual yet somewhat cold in character*

*uh oh! [ə] ah! [ə] uh [ə] och!*

*sim ad libitum*

*(\* sexuality of the lines should not be overplayed, as doing so diminishes the possibility of real sexual tension in the scene.)*

**whispered *ppp* she turned** *[h] [h] [h] [h] [h] [h]* ***(mp) irregular breathing*** *there ha her* ***muttering, breathy***

**turn-there-she-her-car-de**

**Frozen time** molto rubato

**S.**  $c=38$  *sung: senza vib.* *poco vib.* *mp* *mp* *subpp* *port.* *subpp* *port.*

**Y.** (Yajali is somewhat startled by this outburst) *sffz* *matter-of-factly* *port.*

**B.** *3 FLANK* *7* *4* *inhalation* *exhalation* *inhalation* *ff*

**A.Fl. (in G)** *fff* *6* *key clicks, tongue rams, percussive sounds ad libitum* *subpp* *mp* *pp* *increasingly breathy* *closed embouchure* *flatt.* *breath only, dark*

**B.Cl. (in B $\flat$ )** *m. 17* *metallic sounding* *irregular slap tongue ad libitum* *subpp* *mp* *increasingly breathy* *closed embouchure* *flatt.* *breath only, dark*

**B. Sx.** *vox + abrasive multiphonic ad libitum* *3 sffz subpp* *ppp* *p* *mf* *key percussion & tongue rams* *mf* *mf* *mf* *mf* *ORD* *lateral, to bridge at frog* *xSP* *breath only, dark, exhalation* *ORD*

**E.Gtr.** *tapping / slapping with both hands ad libitum as if on a keyboard instrument, frantically* *EQ ON (ff)* *arco* *ALL STRINGS* *continue tapping w/L.H.* *ff* *staccatissimo* *sffz* *(gasp)* *[heal!]* *EQ OFF*

**Perc.** *SNARE DRUM rim shot* *METAL PLATE / PIPE* *THUNDER SHEET (w/Kick+Metal Chain)* *CHINA GONGS (damped)* *CHINA GONGS (damped)* *lv.* *lv.* *lv.* *lv.*

**Pno.** *sfz* *+ mute at coil* *lv.* *sfz* *7* *4* *3064* *3065* *amplify: baritone, piano* *sfz* *7* *4* *3066* *amplify: violin, cello* *3067*

**Elec.** *frantic, irregular pizzicati, all four strings, random pitches* *AD LIBITUM* *3064* *3065* *3066* *3067*

**Vln.** *frantic, irregular pizzicati, all four strings, random pitches* *AD LIBITUM* *3064* *3065* *3066* *3067*

**Vc.** *frantic, irregular pizzicati, all four strings, random pitches* *AD LIBITUM* *3064* *3065* *3066* *3067*

**HUNGER**

**42** *sung: senza vib.* *poco vib.* *mp* *subpp* *port.* *subpp* *port.* *5* */a/* *[nk] [ə!]* *c.4"*

**43** \*must be no more than 4 seconds *sffz* *(gasp)* *5* *cow* *or* *pig?*

(in response to baritone, spoken plainly, casually) (turning back, composing herself) (\*an earnest question; as she is saying it, she is becoming noticeably self-conscious and aware that it could be meaningful in other ways)

**34**

**44**  $\text{♩} = \text{c.54}$

**45**

**c.4" senza tempo**

**HUNGER**

**(1) tense muttering**  
ad libitum, rhythm suggests only type of behavior  
her lips lips lips her lips the lips ka the lips [ka]-lor her lips the co - lor lips her lips of her lips color lips the color lips of her color

**(2) c.3"**  
gradually increase intensity

**(3) c.2"**

**S** (tacet)

**Y**

**B** tense muttering ad libitum fff- ffa voiceless k fa

**A.Fl. (in G)** air only  
airtone, do not seal embouchure until X, slight hint of pitch and as short and percussive as possible

**B.Cl. (in B $\flat$ )**

**B. Sx.** teeth on reed, as soft, high, and fragile/unstable/whispy as possible  
air tone, low tongue rami, secco ppp possible  
slow lateral motion w/both hands, center of bow, contact with low strings

**E.Gr.** Top Nut **AS SLOWLY AS POSSIBLE** Bridge

**Perc.** DIST.ON EQ.ON p mf CHINA GONG (damped) or Thai Gong/Metal Plate slowly drag with high pressure w/ceramic cup or metal plate drag laterally along high strings Lv.

**Pno.** Lv.

**Elec.** **3068** amplify: flute, clarinet, violin, cello **3069** amplify: soprano, percussion delays: violin, cello **3070** **3071**

**Vln.** xSP port. pp mp mf xSP / semi scratch tone ad libitum **3072** III/7. IV/10. irregular rearticulations/bow changes imitate voices **AD LIBITUM**

**Vc.** xST **AD LIBITUM** p mp





**HUNGER**

**S.** **54** **AD LIBITUM** **pp** **55** **tense muttering, softly ad libitum (increase activity/fragmentation/repetition)** **c.9-18"**

**Y.** **(delicately)** **p** **mp** **Shhh...** **Shhh...** **(m)** **(m)** **Shhh...**

**B.** **softly, stage whisper** **pp** **5** **to himself, in disbelief** **pp** **5** **But we have-n't- we've never-** **met yes? yes**

**A.Fl. (in G)** **1** **sealed embouchure flat.** **whistle tone** **2** **1** **2**

**B.Cl. (in B $\flat$ )**

**B. Sx.** **(f)**

**E.Gtr.** **(Dist. on)** **set on table** **pp** **crackling** **sponge only, extremely slow lateral motion along neck** **noise, no pitch** **DIST. OFF**

**Perc.** **1** **exh (mf)** **2** **[ha]** **w/palm** **B.D.** **1** **2**

**Pno.** **V** **magnetic tape must be threaded under-over-under these three strings** **(V V V)**

**Elec.** **3087** **3088** **3089** **3090**

**Vln.** **1** **2** **III/10** **xSP / o.b. ad libitum** **1** **2**

**Vc.** **ORD** **harmonic glissandi ad libitum** **pp** **ff** **ff**

18

**HUNGER**

**S.** c.6-8" (1) ↓ stage whisper, melancholic How much I'd rather sit still

**Y.** c.5-7" (2) ↓ looking at her

**B.** (1) ↓

**A. Fl. (in G)**

**B. Cl. (in B $\flat$ )**

**S. Sx.**

**E. Grtr.** (Dist. off)

**Perc.** (1) ↓

**Pno.** (2) ↓

**Elec.** 3091 (1) ↓ sim. ad libitum

**Vln.** AD LIBITUM (2) ↓

**Vc.** AD LIBITUM (3) ↓

**56** (1) ↓ sung: *ppp* senza vib. her mouth her mouth she was she (yes?) her mouth off- was she

**57** (2) ↓ gently this flickering at night

**57** (1) ↓ air tone, almost no pitch, pulsating *pppp* possible, scarcely audible m. 27 (m. 27) *pppp* possible, scarcely audible *pppp* possible, scarcely audible *pppp* possible, scarcely audible

**o.b.** flautando, high harmonics/glassy, angle/location ad libitum subtle changes in bow speed, angle slow lateral motion w/sponge, damping / harmonics ad libitum \*noise suppressor should cause a sort of 'reverse' effect

**Perc.** EQ ON (1) ↓ **BOWED CYMBALS (mounted in opposition)** *pppp* (mf) result = *pppp* (2) ↓ **BOWED CYMBALS (mounted in opposition)** L.v. (3) ↓ **BOWED CYMBALS (mounted in opposition)** L.v. *pppp* *pp*

**Pno.** magnetic tape must be threaded under-over-under these three strings (V) (V) (V)

**Elec.** 3092 (2) ↓

**Vln.** IV/6. (1) ↓ *ppp* II/9. (2) ↓

**Vc.** II/9. (3) ↓ *ppp*

sim. ad libitum

amplify: piano  
light distortion/overdrive: guitar

AD LIBITUM

AD LIBITUM

HUNGER

**S.** off- me her mouth was she yes offering her mouth

**Y.** spoken delicately: *ppp* some times I hear... (trailing off)

**B.** barely voiced, almost a whisper *ppp* yes? *pppp*

**A.Fl. (in G)** **SIM. AD LIBITUM**

**B.Cl. (in B $\flat$ )** *m. 27* *pppp* scarcely audible *pppp* scarcely audible *pppp* scarcely audible

**B. Sx.**

**E.Gtr.** o.b., flautando, high harmonics/glassy, angle/location ad libitum (■/■) subtle changes in bow speed, angle slow lateral motion w/sponge, damping / harmonics ad libitum \*noise suppressor should cause a sort of 'reverse' effect (mf) (result = *pppp*) *pppp* scarcely audible

**Perc.** *lv.* *pppp* *ppp* **BASS DRUM** w/superball *ppp*

**Pno.**

**Elec.** 3096 3097 3098 3099

**Vln.** **SIM. AD LIBITUM**

**Vc.** **SIM. AD LIBITUM**

**58** **59**

**1** **2** **1** **2** **1** **2**

*pppp* scarcely audible  
leaning in very close,  
whispering into Ylajali's ear:  
The whisperings of the blood, the prayers of the bone...?

(listening)

Transposed Full Score  
Part III, Scene 2  
v.01.07.15.15:51

# HUNGER

## PART III, SCENE 2

Jason Thorpe Buchanan  
November 2014 - January 2015

Libretto by Darcie Dennigan

**Soprano**

**Ylajali**

**Alto Flute (in G)**

**Clarinet (in B)**

**Baritone Sax (in E)**

**Electric Guitar**  
Whammy, Big Muff, Noise Suppressor, EQ, Volume

**Percussion**

**Piano**

**Electronics/Video**

**Violin**

**Cello**

**Performance Instructions:**

- 60: c.3" (freeze)
- 61: =c.54 poco accel.
- 62: =69 poco rit. listening to Ylajali
- 63: (only inner-self hears her, not Oumenes) spoken, breathy, nearly whispering: (in the ca-sing of my thoughts)
- 64: (1) c.2" pp poco cresc.
- 65: (2) c.2" &
- 66: (3) c.1" &
- 67: (4) c.1.5" & mf (gasp)
- 68: (1) c.2" pp poco cresc.
- 69: (2) c.2" &
- 70: (3) c.1" &
- 71: (4) c.1.5" & mf (gasp)
- 72: (1) c.2" pp poco cresc.
- 73: (2) c.2" &
- 74: (3) c.1" &
- 75: (4) c.1.5" & mf (gasp)
- 76: (1) c.2" pp poco cresc.
- 77: (2) c.2" &
- 78: (3) c.1" &
- 79: (4) c.1.5" & mf (gasp)
- 80: (1) c.2" pp poco cresc.
- 81: (2) c.2" &
- 82: (3) c.1" &
- 83: (4) c.1.5" & mf (gasp)
- 84: (1) c.2" pp poco cresc.
- 85: (2) c.2" &
- 86: (3) c.1" &
- 87: (4) c.1.5" & mf (gasp)
- 88: (1) c.2" pp poco cresc.
- 89: (2) c.2" &
- 90: (3) c.1" &
- 91: (4) c.1.5" & mf (gasp)
- 92: (1) c.2" pp poco cresc.
- 93: (2) c.2" &
- 94: (3) c.1" &
- 95: (4) c.1.5" & mf (gasp)
- 96: (1) c.2" pp poco cresc.
- 97: (2) c.2" &
- 98: (3) c.1" &
- 99: (4) c.1.5" & mf (gasp)
- 100: (1) c.2" pp poco cresc.
- 101: (2) c.2" &
- 102: (3) c.1" &
- 103: (4) c.1.5" & mf (gasp)
- 104: (1) c.2" pp poco cresc.
- 105: (2) c.2" &
- 106: (3) c.1" &
- 107: (4) c.1.5" & mf (gasp)
- 108: (1) c.2" pp poco cresc.
- 109: (2) c.2" &
- 110: (3) c.1" &
- 111: (4) c.1.5" & mf (gasp)
- 112: (1) c.2" pp poco cresc.
- 113: (2) c.2" &
- 114: (3) c.1" &
- 115: (4) c.1.5" & mf (gasp)
- 116: (1) c.2" pp poco cresc.
- 117: (2) c.2" &
- 118: (3) c.1" &
- 119: (4) c.1.5" & mf (gasp)
- 120: (1) c.2" pp poco cresc.
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- 412: (1) c.2" pp poco cresc.
- 413: (2) c.2" &
- 414: (3) c.1" &
- 415: (4) c.1.5" & mf



HUNGER

*senza tempo*

68      ① c.2"      ② c.3"      ③ c.3"      69      70      71

S      whispering: (mf)      murmuring, monotone      pp port.      pp 3 5 mf      ppp 3 3 x      mp 3      mp 3

Y      ca b ra se pa a le sch [mah] ha uh ha da uh a da      sah m pah en fi      They      bu-ried the hun- ger ar- tist a - long with his straw

B      Oo      sweetly, lightly spoken:      But... Sir... my      tense muttering, breathy  
 (begins to reach toward her, his thoughts interrupt) 3      (calling on himself to return to scene in outer world)      (again, reaches towards her)  
 If the ma-ter-i-al en-case-ment be coarse and sim-ple      fry/groan (gasp)      examining her

A.Fl. (in G)      (8va) 3      scaled embouchure flatt.      (aspirated, irregular overblowing/accents ad libitum) 5 6 7      key clicks, tongue rams, percussive  
 ppp the con-scious-ness it en - ca - ses port.

Cl. (in B)      port.      timb.      pp      sfz      mp sub pp

B. Sx. (in E)      ④ B/C#-1      VI "honey spoon subharmonic" extremely slow bow speed      100 R/B# -5+C5 air tone, low      tongue ram, secco  
 (EQ on) (Dist. on) c (B) p sfz rebow (double down bow) ad libitum

E.Gtr.      1 2 3      bend      DIST. OFF (mf) WHAMMY 19, 4 OCTAVES

Perc.      glottal p [th] [sk] [u] [ma] [b] [la] [ta] [ch]      CANISTER on WOODEN SURFACE      THAI GONG  
 drag metal canister across tuning pegs      ppp p      THUNDER SHEET w/CHAIN+KICK  
 Pno.      ④      canister on wooden surface      AD LIBITUM

Elec.      3110 granulation, grating sounds      3111      3112 3 4 amplify: soprano VIDEO: Ylajah, perhaps behind screen doubling      6 3113 5 3114 3 4

Vln.      ① ② ③ xSP / o.b. ad lib.      xSP o.b. ad libitum      lateral motion  
 very slow bow speed, lateral motion

Vc.      ppp mf pppp sfz pp

*sprech-stimme  
quasi-whisper*

**S**: *p<sub>3</sub>* (72) and in what had been his cage 5 (mf) 73 they put a young pan - ther (74) *p* 3 *mp* *subpp* *pp* *accel.* 5 (75) = c.66

**Y**: lit-tle of-fal Sir... (76) *poco rit.* *c.54*

**B**: *p/mf* (72) nd wh d b hi k th (73) *p* yuh (74) *p* th (75) *sffz poss.* rough, cracking, with force (76) *NOT falsetto* ah! ha! ah! hal 3 hal (77) *falsetto* "covered" *subpp* *sffz poss.* \*NOT falsetto (78) *falsetto* sim ad libitum 7 (79)

**A.Fl. (in G)**: 3 4 (80) *whistle tone* (72) *sffz* (73) *air only* (74) *p* 6 *sffz* (75) *port.* 5 *sealed embouchure flatt.* (76) *sffz subpp* 7 *ff* (77) *port.* (78) *sffz subpp* 7 *ff*

**C. Cl. (in B $\flat$ )**: (72) *sffz* (73) *air only* (74) *p* 6 *sffz* (75) *port.* (76) *sffz subpp* 7 *ff*

**B. Sx. (in E)**: (72) *mf* (73) *p* (74) *sffz* (75) *dirty, gritty sound, with baritone voice (balance)* (76) *subpp* *sffz poss.* 7 (77) *sffz poss.* 7 (78) *sffz poss.* 7 (79) *sffz poss.* 7 (80) *sffz poss.* 7

**E.Gtr.**: shift to 'normal' playing position (72) EQ OFF (73) silently remove HONEY SPOON (74) WHAMMY: HARMONIZER 22 (4th) (75) DIST.ON (76) *sffz* (77) *with pick, abrasive and dissonant* (78) *sffz poss.* 7 (79) *sffz poss.* 7 (80) *sffz poss.* 7

**Perc.**: **BONGOS** (72) *p* *mf* THUNDER SHEET w/CHAIN+KICK (73) *scrape w/tip of drum stick* (74) TAM-TAM (75) l.v. (76) *pp* (77) *LOW TOM* 3 (78) *TAM-TAM* l.v. (79) *mf* (80) THUNDER SHEET w/Kick+Metal Chain

**Pno.**: secco, voice-like (with soprano) (72) una corda *p* (73) *subpp* (74) *mp* 5 *pp* (75) with pedal (76) *sffz poss.* tre corde (77) *pp* (78) *mf* (79) *mf* (80) *mf*

**Elec.**: 3 4 (3115) (72) 3 8 (3116) (73) 3 4 (3117) (74) 3 118 (3118) (75) 3 119 fragmentation (76)

**Vln.**: (72) *pizz.* (73) *sffz* (74) *pizz.* (75) *ORD arco* xSP (76) *pp* *sffz poss.* (77) *pp* (78) *pp* (79) *pp* (80) *sffz subpp* 7 *ff*

**Vc.**: (72) *mf* (73) *ff* (74) *pizz.* (75) *ORD arco* xSP (76) *pp* *sffz poss.* (77) *pp* (78) *pp* (79) *pp* (80) *ff*

*senza tempo*

77

S: c.3" spoken, quasi-stage whisper (1) c.2" 5 (2) c.3" muttering, whispered ppp These ka-bobs of chat-ter bobs ka - bobs These im-me-di-ate pro-ducts [bah] are but in - fal-li-ble in - di - ces of great-ness... HUNGER

Y: (as if intercepting rapid radio static or morse code) ([m][l][b][l][d][b][i][m][n][b][l][d][m][n][b][d][l][m][n])

B: staccatississimo, ad libitum, separated, percussive dental click molto vib. palatal click sffz molto vib. palatal click sffz palatal click strul

A.Fl. (in G): 1 tongue ram flat. 2 pppp 3 senza vib. 4 & 5 air only (mp)

Cl. (in B): (as if intercepting rapid radio static or morse code) ([m][l][b][l][d][b][i][m][n][b][l][d][m][n][b][d][l][m][n])

B. Sx. (in E): tongue ram, secco light, rapid pulsations air tone → tongue ram crackling (EQ on) (whammy: off) (dist. off) (dist. on) (dist. off)

E. Gtr.: (VOL: fade) (1) SPRING DRUM pull with fingernail granulation, as slowly as possible (2) (3) (4) & On Bridge (5) B/b + x damp

Perc.: (1) (2) (3) (4) BRAKE DRUM METAL PLATE / PIPE CHINA GONG (damped) THUNDER SHEET w/CHAIN+KICK FLOWER POT (or ceramic cup) (5) (6) (7) (8)

Pno.: (1) (2) (3) (4) & (5) (6) (7) (8)

Elec.: (1) (2) 3120 increase of activity, texture (3) (4) 3121 3122 5 (9) (10) (11) (12)

Vln.: (1) o.b. / xSP / semi scratch tone ad libitum (2) sffz supp (3) (4) & (5) (6) (7) (8) (9) (10) (11) (12)

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**HUNGER**

**79** *senza tempo* (Speaking to Oumenos, stepping between him and Ylajali, who is lying on the counter) **c.3"** *spoken, breathy:* **1** *mf* not sausage, **2** *c.3"* not ten-der-loin, **3** *3* but: **3** *subpp* the mart-yred breast of an ancient strumpet... **c.2"** **1** *c.2"* The piss. **2** *c.2.5"* of hog-wash... **3** *c.4"* I keep re-tur-ning to the miry path

(Ylajali lies half-dressed on counter, sponging herself)

**B** *pppp* *possible, scarcely audible* **sta** brea [d] **b** *exhalation* **breath** **[st]** **p** (removes a notepad from jacket pocket and begins frantically scribbling down words said by soprano, while muttering them almost inaudibly) **(mf)**

**A.Fl. (in G)** **1** *senza vib.* **2** **3** **1** **2** **3**

**Cl. (in B $\flat$ )** *timb.*

**B. Sx. (in E $\flat$ )** *ppp* *senza vib.* **1** *p* *t* *mf*

**E.Gtr.** (EQ on) *pulsations with left hand pressure* **ST** **72** *B/B $\flat$  -6 +C2* **C2** **C (E)** **mp** **xSP** **On Bridge** **ST** **mf**

**Perc.** **1** **2** **3** **1** **2** **3** *frantically "writing" words of soprano on table w/stick or rattan* **(mf)**

**Pno.** *w/ceramic cup, metal plate, or plastic CD jewel case drag laterally along high strings* *slow lateral motion* **1** **2** **3** **1** **2** **3** *frantically "writing" words of soprano on hard surface / music rack with hard pencil-like object* **(mf)**

**Elec.** **3123** "a goat falls off a mountain" video: soprano speaking **3124** "a donkey is consumed by bees" **3125** "buzz." **3126** "do you have goat heart..." **3127** "stung donkey flank...?"

**Vln.** **1** **2** **3** **1** **2** **3** *blend with baritone falsetto* **xST** **IV** *pppp* *possible, scarcely audible* **ORD** **2** **3** **1** **2** **3** *high bow speed "scream" type sound* **xSP** **whispy, indefinite pitch / half-press tremolo activate harmonics & multiphonics ad libitum** **pppp** *possible, scarcely audible*

**Vc.** **xST** **III** **IV** *pppp* *possible, scarcely audible* **ORD** **p** **mp** **p** **mp** **xSP** **buzzy sound** **sffz** **pppp** *possible, scarcely audible* *whispy, indefinite pitch / half-press tremolo activate harmonics & multiphonics ad libitum*

*senza tempo*

**senza tempo**

**81** ① **prestissimo possibile**  
stage whisper, increasingly becoming more intense and frantic  
of thoughts thoughts of thoughts the ar-rest of thoughts as the ar-rest of thoughts move the ar-rest of to think

**HUNGER**

**82** ② ↓ ① ↓ (f) (gasp)  
move-ment be-long the arrest of thoughts to think-ing be-long the move-ment as well as the ar-rest of thoughts ar-rest of ar-rest!

continues frantically scribbling, writing and muttering these words:  
To think - ing be - long the move - ment as well as the arrest of thoughts .

(dot with pen)

somewhat nasal/buzzy, but still dark tone  
La —(e)nd with - ou —t brea —d

(to soprano, desperately): **fff poss.**  
Ar - rest! Ar - rest!

**A.Fl. (in G)**

**Cl. (in B)**

**B. Sx. (in E)**

**E.Gtr.**  
silently insert HONEY SPOON between strings V & VI – relatively short string length  
DIST.ON EQ.ON WHAMMY: HARMONIZER 22 (↓4th)

**Perc.**  
METAL PLATE / PIPE BRAKE DRUM CHINA GONG (damped)

**Pno.**

**Elec.**  
3128 "a bone to gnaw..." 3129 3130 3131 3132 3133  
① ↓ ② ↓ ③ ↓ ④ ↓ ⑤ ↓

**Vln.**

**Vc.**

**34**

**34**

3128 slow bow speed, articulated bow changes and increasingly frantic alternation between half-press trill and vibrato  
xSP xST ad libitum xSP  
III IV  
3129  
3130  
3131  
3132  
3133  
frantic, irregular bow changes and increased pressure  
xSP / o.b. ad libitum port.  
eratic, wild vibrato  
xSP ST erratic, wild vibrato  
xSP  
3134  
fff subpp fff  
mf subpp mf subpp mf subpp mf subpp  
mf pp  
ff

HUNGER

**S.** ♩ = c.48 *'Frozen Time'*      ♩ = c.60

**83** *c.4-6"*      **84** speaking: *mf*      **85** *7* *5* *3*      **86** *6* *6*

**Y.** Shhhh...      *ppp* *p* *mf* *subpp* *mf* *subpp* *mf* *to baritone:* *p* *pp* *mf*

**B.** *to self:* *mp* *No:* **3** **4** *ne* *ter* *go* *tions* **4** *5* *6* *3* *8* *flatt.* **3** **4** **5** **8**

**A. Fl.** (in G) *port.* *pp* *mf* *(mf)* *sfp* *f* *[go]* *(mf)* *(f) poss.* *mf* *sffz* *pp* *mf* *subpp* *mf* *subpp*

**C1.** (in B $\flat$ )

**B. Sx.** (in E $\flat$ ) *54* B/C $\sharp$ -1 *poco vib.* *5* *poco vib.* *54* B/C $\sharp$ -1 *cont'd ad libitum*

**E. Gtr.** *silently insert HONEY SPOON between strings V & VI*

**Perc.** *DIST. OFF* *exh.* *(f) possible* *BONGOS* *pp* *p* *[a]* *[tion]* *3* *[si]* *[no]* *ppp* *5* *p* *glottal* *[t]* *unvoiced*

**Pno.**

**Elec.** **3** **4** **3134**      **4** **4** **3135**      **3136** **3** **8** **3** **4** **3137** **5**

**Vln.** *bow body of instrument* *(V V V)* *(V V V)* *(V V V)* *(V V V)* *slow bow speed, lateral motion, like an exhalation, without pitch*

**Vc.** *xSP* *half-press trill* *ppp* *3* *slow bow speed, lateral motion, like an exhalation, without pitch* *mp* *subpp* *mf*

HUNGER

*poco rit.*

87       $\text{c.} 54$        $\text{c.} 48$       quasi-pizzicato

S      *senza vib.*      *mp*      *mf*

Y      *mp*      *whispered:* *(mf)*      *will*      *we*      *lo*      *ng*

B      *mp*      *p*      *sfz* *subp*      *mf*      *p*      *sffz*      *mf*

A.Fl. (in G)      *[fft]*      *5 flatt.*      *pp*

Cl. (in B $\flat$ )      *p*

B. Sx. (in E $\flat$ )      *senza vib.*      *mp*      *sfz* *subp*

E.Gtr.      (Dist. off) crackling      (EQ off)      *ppp*

Perc.      *ppp*      [cr]      TAM with SPRING DRUM      \*hold spring taut & drag slowly across *mp* edge of Tam-Tam, as if bowing      *lv.*

Pno.      *secco*      *pp*      *ppp*

Elec.       $\frac{5}{8}$  [3138]       $\frac{3}{4}$  [3139]       $\frac{5}{8}$        $\frac{3}{8}$  [3140]       $\frac{2}{4}$        $\frac{4}{4}$

Vln.      w/ soprano SP      *senza vib.*      *xSP* *5*      *sim.*

Vc.      *xST*      *p*      *mp* *subp*      *pp*

HUNGER

**HUNGER**

**S** *tense muttering, presto possibile, ad libitum* **92** *(a tr o ge o i to se i e a co h<sub>(a)</sub> r*  
*tense muttering, presto possibile, ad libitum* **93** *u a e) cont'd ad libitum* **94** *cont'd ad libitum* **95** *sffz* **96** *spoken, quasi-stage whisper*  
**Y** *(f e l i n g t a i me n w<sub>(a)</sub> l a h t e o r*  
**B** *glottal, ad libitum* **97** *ah! ha! o! ah! u! ah! oh! ha! e! 5*  
*u u uh ho ah! u may! ma mo! uh u b* **98** *ah! ha! ha! ha! o! 3 hal! 3 ah! ah! 3 ha!*  
*u u uh ho ah! u may! ma mo! uh u b* **99** *ah! 5 hal! ha! ah! 3 ah! ah! 3 ha!*  
**A.Fl.** *(in G)* **100** *ah! 5 (m) cover mouth with hand* **101** *p sub ppp* **102** *p sub ppp p*  
**Cl.** *(in B<sub>(b)</sub>)* **103** *5 ppp* **104** *mp sub pp* **105** *5 mp sub pp*  
**B. Sx.** *breath only* **106** *5 fff* **107** *5 fff*  
**E.Gtr.** *V & VI "honey spoon multiphonic"* **108** *5 fff poss.* **109** *slap tongue (secco)* **110** *air tone → tongue ram*  
*pp* **111** *drive bow into bridge at frog* **112** *extreme pressure, all 6 strings* **113** *into bridge* **114** *EQ ON* **115** *EQ OFF*  
*(mp)* **116** *5 fff* **117** *HANDCLAP* **118** *6*  
**Perc.** *drag sticks across surface of wooden table* **119** *w/stick* **120** *THAI GONG (damped)* **121** *6*  
*(mf)* **122** *5 fff* **123** *THUNDER SHEET w/CHAIN+KICK* **124** *5 fff poss.* **125** *8va*  
**Pno.** *"gutro" with fingernails or credit card* **126** *15ma-* *"gutro" with fingernails or credit card* **127** *4* **128** *5*  
*(mp)* **129** *8vb-* **130** *5 fff* **131** *5 fff* **132** *5 fff* **133** *5 fff* **134** *5 fff* **135** *5 fff*  
**Elec.** **136** *3141* **137** *2* **138** *3142* **139** *3143* **140** *3144* **141** *5* **142** *3145* *SF: whispering, muttering, metallic scraping*  
*8vb-* **143** *5* **144** *5* **145** *5* **146** *5* **147** *5* **148** *5* **149** *5* **150** *5*  
**Vln.** *lateral brushing* **151** *3146* *3147* *3148* **152** *4* **153** *5* **154** *ffff* **155** *ffff*  
*III/7.* *IV/10.* *pp* **156** *ffff* **157** *ffff* **158** *ffff* **159** *ffff* **160** *ffff* **161** *ffff*  
**Vc.** *mp sub pp* **162** *ffff* **163** *ffff* **164** *ffff* **165** *ffff* **166** *ffff* **167** *ffff*  
*ffff* **168** *ffff* **169** *ffff* **170** *ffff* **171** *ffff* **172** *ffff* **173** *ffff* **174** *ffff*  
*ffff* **175** *ffff* **176** *ffff* **177** *ffff* **178** *ffff* **179** *ffff* **180** *ffff* **181** *ffff*  
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## HUNGER

## HUNGER

HUNGER

31

**Soprano (S)**

102      5      *mp*      Mine, she said, 103      whispered: (mp) 5      was Ou-lo-me-nos

104      spoken: 5      palatal click molto rubato      105      spoken: 5      She did not ex-plain... 106      5      Oo

107      port.      pp      107      port.      5      her

**Yarn (Y)**

close mouth subppp      Ou-lo-me-nos... 104      spoken: 5      palatal click molto rubato      105      spoken: 5      She did not ex-plain... 106      5      Oo

107      port.      pp      107      port.      5      her

**Bassoon (B)**

whispered: mp      Ou-lo-me-nos (s)      105      pp      106      p      107      port.      5      her

**Measure 3151-3156**

**A. Flute (in G)**

4      38      5      4      4      54

**B. Clarinet (in B $\flat$ )**

**B. Bassoon (in E $\flat$ )**

**E. Guitar**

**Percussion**

**Piano (Pno.)**

**Electric (Elec.)**

**Violin (Vln.)**

**Cello (Vc.)**

## HUNGER

*rit.*       $\text{♩} = \text{c.48}$  *molto rubato*

108 S: mouth      5      opened      and moaned...  
                   inhalation (mp) (mf)  
 109 Y: molto rubato      moaning, breathy  
                   palatal click (unvoiced)      palatal click + grace note  
                   (click should be synchronized with onset of specified pitch)  
                   port.  
 110 B: Her u-vu-la  
                   flick-ing  
                   with o's...  
 111 O: palatal click (unvoiced)  
                   port.  
                   o o lo  
                   o llu mai i to

**5**  
**4**  
*low, breathy microtonal portamenti and tongue rams, ad libitum*

A. Fl. (in G) **AD LIBITUM**  $p/mf$       → tongue ram 5 6 5 5  
                   ppp      mf      pp      mf  
                   5      6      5      5  
                   p      mf      p      mf  
 B. Cl. (in B $\flat$ )  
 B. Sx. (in E $\flat$ )  
 E. Gtr.  
 Perc.  
 Pno.  
 Elec.  
 Vln.  
 Vc.

**5**  
**4**  
 3157      delays: guitar, piano  
                   SF: rev. fluttering, high frequencies  
 at frog w/bow, elliptical motion  
 xSP  
 I  
 II  
 III  
 IV  
 xST  
 3158      broken, fragmented, gasping  
 3159      moaning incomprehensibly  
 extremely slow lateral motion to produce granulation, with sudden changes of speed and direction  
 IV/5. (xST)  
 o.b. / xSP / semi scratch tone ad libitum  
 mfp      6  
 mfp      ppp  
 mf      ppp  
 ppp

HUNGER

**HUNGER**

34

117 = c.60-66      118      119      c.7-10"      120 = c.48      121      122

S  
Y  
B  
A.Fl. (in G)  
B. Cl. (in B)  
B. Sx. (in E)  
E.Gtr.  
Perc.  
Pno.  
Elec.  
Vln.  
Vcl.

**5 8**      **5 4**      **3 4**      **3 8**      **4 4**

*ffff*      *ffff* subp      *ffff* poss. exhalation      stage whisper (f) 5 Y - la - ja - li...!  
*ffff* with voice, as abrasive/distorted as possible      abrasive multiphonic + vocalization fall (w/vox)  
*ffff* wild fall, w/vocalizations gritty; ad libitum      *ffff* subpp dirty, gritty sound, with vocalization fall (w/vox)  
*ffff* (Dist. on) high strings o.b. / xSP ad libitum low strings leave in HONEY SPOON      *ffff* subpp laterally, to bridge at frog  
*ffff* poss. EQ ON      *ffff* poss. (72) B/B, -6 + C2 C2 Bb C (E)  
WHAMMY: HARMONIZER 22 (4th)  
V/METAL PLATE / PIPE X BONGOS THAI GONG B.D. 3 LOW TOM B.D. w/ superball  
THUNDER SHEET w/CHAIN+KICK  
ff semper 3 l.v. l.v. brush w/fingertips f  
ffff 3 l.v. l.v. magnetic tape must be threaded under-over-under these three strings (VVV)  
5 3166 4 3167 3 3168 3 3169 4 3170  
Multiphonic [5+9+13+4] ORD → xSP → xST → SP jeté → xST → xSP / o.b. ad libitum  
port. scratch tones/half-press harmonics indefinite pitch SP ST → xSP → xST → SP → xST → xSP / o.b. ad libitum  
slow bow speed, lateral motion, cracking, granulation increased bow pressure  
ffff poss. subpp screamp/scratch gliss. wide vib. p mp p p mp p p mp p p pp  
ffff poss. s









**S** = c.60

**138** [139] **140** **HUNGER** **senza tempo**

(1) c.4-6" (2) c.3" (3) c.4" (4) c.2"

**B**: *p* Her breasts (can I see your breasts) *pp* whispered: (on lamb chops mint jelly goes best) *mp* spoken: She lay be-fore me

(Ylajali is lying on counter, & simultaneously conducting a normal transaction with Oumenes – one in video)

**5** **4**

**A.Fl.** (in G) **4**

**B.Cl.** (in B $\flat$ ) **vocalizations ad libitum**

**B.Sx.** (in E $\flat$ ) **tongue ram, secco** **91** **B/G-3 +x** **vocalizations ad libitum**

**E.Gtr.** **crackling** **EQ ON** **PPP**

**Perc.** **METAL PLATE / PIPE** **LOW TOM** **THUNDER SHEET w/CHAIN+KICK** **sffz** **sffz** **sffz** **B.D.** **sffz**

**Pno.** **ff** **Lv.**

**5** **3189** **3190** **4** **3191** **3192** **VIDEO: Soprano with Meat Cleaver in hand** **SF: fragmentation of text** **3193**

**Elec.** SF: external sound, such as a cash register ding

**Vln.** **8vb** **xSP** **III/8, IV/11,** **half-press harmonic trill** **pppp** **indefinite pitch half-press harmonics e.x. IV. open, III/6., II/7., I/8.** **repeat ad libitum, speed follows dynamic (softer/slower)** **6** **6** **6** **flautando**

**Vc.** **snap pizz.** **sffz** **sffz poss.** **prestissimo possibile** **very little explicit pitch, always scratch tones** **6** **6** **6** **pp** **harm. gliss. o o o**

HUNGER

**141**

**S**: (1) c.2'' *mp* 5 (2) c.3'' (3) c.1.5'' (1) c.3'' (2) c.2.5'' *p* *whispered, muttering* (1) c.4'' (2) c.2'' (1) c.2''  
 (on the counter...) for in - spec - tion... (The intelligent poor individual was a much finer observer than the intelligent rich one...) And the lamp - light is good  
 (a slab)

**Y**:  
**B**: *pp* (1) spoken, breathy (2) You are lucky I've such a dis-cern-ing eye... (3) (1) (2) (1) (2)  
 (a slab)

**A.Fl. (in G)**:  
**B. Cl. (in B)**:  
**B. Sx. (in E)**:  
**E.Gtr.**: *ppp* (1) (2) (3) (1) (2) (1) (2) (1) (2)  
 EQ OFF

**Perc.**: (1) (2) (3) (1) (2) (1) (2) (1) (2)  
 B.D. *p* *pp*

**Pno.**:  
**Elec.**: 3194 (1) (2) (3) (1) (2) 3195 (1) (2) 3196 (1) (2)  
 Vln.: ○○○ harm. gliss. ○○○ (1) (2) (3) (1) (2) (1) (2) (1) (2)  
 Vc.: *sffz poss.* 6 (1) (2) (3) (1) (2) (1) (2) (1) (2)

**III/7.**





HUNGER

HUNGER

**HUNGER**

160 (1) c.2.5" & (2) c.5-7" *poco accel.* *poco accel.* *sffz* *exclaimed, scoldingly*

S on the mites the mites on Mongrel!

Y *sung:* and ...mor - sels

B (moved by Ylajali's tenderness) *whispered* *(mp)* Y - la - ja - li!

A.Fl. (in G)

B.Cl. (in B)

B.Sx. (in E) ② B/B<sub>2</sub> - 6 + C2 *mp* *arco xSP* *AD LIBITUM* *p* *mf* *sim ad libitum*

E.Gtr. *EQ OFF* (1) & (2) *DIST. ON* *AD LIBITUM* *EQ ON*

Perc. *w/ superball* *pp* *CHINA or THAI GONG* *damped* *B.D.* *THUNDER SHEET* *w/CHAIN+KICK* *sffz poss.* *l.v.*

Pno.

Elect. 3217 Electronics: static, emergency broadcast type rhythm/sounds 3218 VIDEO/SF: Increasingly irrational, sung, ornamented, unintelligibly SF: lifting figures, molto vib.

Vln. (8va) *xSP* *mf* *pp* *mf sffz poss.* *sffz* *III/5.* *IV/7.*

Vc. *sffz poss.*

**163**

**senza tempo**

(1) c.3" **164** ↓ *mf* quickly, increasingly frantic (The meat was her toes... her own toes...) **165** ↓ **166** *c.2"* **167** ↓ **168** *c.4-5"* **169** ↓ **170** *c.3-4"*

**HUNGER**

S: -

Y: -

B: -

A.Fl. (in G): 4/4 (8va) -

B.Cl. (in B): m.67 11.14 10.10 (8va) -

B. Sx. (in E): (72) B/B<sub>9</sub> -6 +C2 C2 B<sub>9</sub> C (B) (8va) -

E.Gtr.: V o.b. / xSP / semi scratch tone ad libitum ppp -

Perc.: TAM-TAM (bowed) ppp possible -

Pno. { -

Elec. 4/4 3221 3222 3223 electronics fade 3224

Vln. -

Vc. -

**spoken, softly** **171** ↓ *mp* But how will you... **172** ↓ **173** *mp* (But I...) **174** ↓ **175**

**176** ↓ **177** *p* 3 5 **178** ↓ **179** *p* 3 5 **180** ↓ **181** *p* 3 5 **182** ↓ **183** *p* 3 5 **184** ↓ **185** *p* 3 5 **186** ↓ **187** *p* 3 5 **188** ↓ **189** *p* 3 5 **190** ↓ **191** *p* 3 5 **192** ↓ **193** *p* 3 5 **194** ↓ **195** *p* 3 5 **196** ↓ **197** *p* 3 5 **198** ↓ **199** *p* 3 5 **200** ↓ **201** *p* 3 5 **202** ↓ **203** *p* 3 5 **204** ↓ **205** *p* 3 5 **206** ↓ **207** *p* 3 5 **208** ↓ **209** *p* 3 5 **210** ↓ **211** *p* 3 5 **212** ↓ **213** *p* 3 5 **214** ↓ **215** *p* 3 5 **216** ↓ **217** *p* 3 5 **218** ↓ **219** *p* 3 5 **220** ↓ **221** *p* 3 5 **222** ↓ **223** *p* 3 5 **224** ↓ **225** *p* 3 5 **226** ↓ **227** *p* 3 5 **228** ↓ **229** *p* 3 5 **230** ↓ **231** *p* 3 5 **232** ↓ **233** *p* 3 5 **234** ↓ **235** *p* 3 5 **236** ↓ **237** *p* 3 5 **238** ↓ **239** *p* 3 5 **240** ↓ **241** *p* 3 5 **242** ↓ **243** *p* 3 5 **244** ↓ **245** *p* 3 5 **246** ↓ **247** *p* 3 5 **248** ↓ **249** *p* 3 5 **250** ↓ **251** *p* 3 5 **252** ↓ 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## HUNGER

166 (1) c.4" spoken, breathy: *mp* 5 Took them... I took them... to suck on as I worked  
 167 (2) c.3" stage whisper *(mp)* 9 Y - la - ja - li does not have toes  
 168 spoken, breathy: *(mp)* 169 Y - la - ja - li is too pure... for a body  
 170 gently and with what tenderness was she now chopping off her own thumb  
 171

*pp* no good-luck charm If you smear your-self spoken, breathy, nearly whispered: *p* But... She was too pure...  
*p* (accepting a small packet of scrapmeat from her) To suck on as I work Y - la - ja - li! But... She was too pure...  
 1 3 8 4 6 4 3 4 4

*breath only, dark* 2 whistle tone *ad libitum, scarcely audible*

A. Fl. (in G) *(mf)* 3 8 4 6 4 3 4 4  
 B. Cl. (in B $\flat$ ) to Clarinet 3 8 4 6 4 3 4 4

B. Sx. (in E $\flat$ ) 3 8 4 6 4 3 4 4

E. Gtr. silently remove HONEY SPOON 3 8 4 6 4 3 4 4

1 Perc. *TAM-TAM w/superglue* *pppp* 3 8 4 6 4 3 4 4  
 2 (15<sup>ma</sup>) Pno. *pp* 3 8 4 6 4 3 4 4  
 Elec. 3225 1 3 8 4 3226 3 227 3228 3 3229 4 3 8 4 6 4 3 4 4  
 Vln. III/8. IV/7. soft harmonic glissandi *ad libitum* 3 8 4 6 4 3 4 4  
 Vc. III/4. IV/11. soft harmonic glissandi *ad libitum* 3 8 4 6 4 3 4 4

**HUNGER**

(1) c.6-7" 173 *pppp possible* (Mangel) whispered: (mf) (2) c.5-6" 174 *ppp* muttering, breathy 174 (Mangel)

S (Mangel) For me... (Mangel) me for me with what was she now and Her own  
Y or show'r offering him things in this phial of dew the moon  
B (r)-row For me...?

**4 4** ① ↓ whistle tone ② ↓ **4 4** **5 4**

A. Fl. (in G) *ppp* *pppp* *pppp*  
Cl. (in B $\flat$ ) *pppp possible* *ppp* *p*  
B. Sx. (in E $\flat$ ) *pppp possible* *p*  
E. Gtr. (Dist. off) (EQ off) slow lateral motion w/sponge, damping / harmonics ad libitum *pppp possible, scarcely audible* *B/C $\sharp$  -1* *c (B)* *ppp* *p*

Perc. *v* ① ↓ BOWED CYMBALS (mounted in opposition) ② ↓ *lv.* *p*  
*(15<sup>ma</sup>)* Pno. *b* *ppp* *p* *lv.* *lv.* *b*  
**4 4** 3230 3231 3232 **4 4** 3233 3234 **5 4**

Elec. continue wispy, indefinite pitch / half-press tremolo activate harmonics & multiphonics ad libitum Vln. *AD LIBITUM* *pppp possible*  
Vc. Multiphonic continue wispy, indefinite pitch / half-press tremolo [4+11+7+3] activate harmonics & multiphonics ad libitum *AD LIBITUM* *pppp possible*



# HUNGER

A MULTIMEDIA OPERA IN FOUR PARTS

## PART III

BY JASON THORPE BUCHANAN  
LIBRETTO BY DARCI DENNIGAN

### CREATION & SYNOPSIS:

Knut Hamsun's novel *Sult* is a point of departure for a libretto by award-winning poet Darcie Dennigan, exploring themes of psychological decay, irrationality, and self-destruction. *Oumenos* is a starving and delusional young writer who is unwilling to compromise his work even as his intellect and body gradually deteriorate. He is split in two; the baritone and soprano form a composite, each depicting aspects of his inner/outer selves and suppressed madness. His hunger and self-disgust lead him to consider stealing bread, and to thoughts of self-mutilation. He despises his baseness. He is a dog. He is drawn to *Ylajali* (mezzo-soprano), a young girl who appears to him in various manifestations. At the bloodbank, Ylajali draws his blood. At the spermbank, she coaxes his orgasm. In a butchershop, Ylajali as counter girl displays the meat before him. He fights his coarseness and hungers to appear presentable, normal. He finds himself examining her on the counter as if she were meat. Humiliated by his inner self, and by Ylajali, he in turn humiliates her. He has again become, in his mind, a dog.

The complete opera in four parts is being composed over the course of 2014-2016 through residencies in the U.S., Italy, Germany, and Norway. The first completed scene of the opera (Part III, Sc. 1) was selected for the Internationales Musikinstitut Darmstadt Contemporary Opera Workshop and premiered August, 2014 in an acoustic version for three singers, alto flute, bass clarinet, percussion, piano, violin, and cello. This ensemble has been augmented by the inclusion of electric guitar, baritone saxophone, live electronics, video projection of both live capture and pre-recorded film. *Part III* has been performed at The Industry's FIRST TAKE Opera Workshop in Los Angeles (2015) with wild Up, and the MATA Interval 8 Series in New York City (2015) with the [Switch~ Ensemble]. The score, electronics, and video for Acts 1, 2, and 4 will be finalized during a three-month residency appointed by the City Council of Bergen, Norway at USF Verftet in Fall of 2015 with support from the American-Scandinavian Foundation. Our vision is a multimedia opera whose musical and dramaturgical narrative is driven not by dialogue or action, but rather psychological and musical states and situations that integrate video projection and electronics seamlessly, contextualizing the extremely fragmented music and text. While obfuscating much of the semantic content, this fragmentation and oscillation between intelligibility and unintelligibility demands a focus on phenomenological qualities and filmic subtlety, with physical, aural, and visual cues indicating context for the behavior of the singers and the interaction with their digital surroundings.

*Hunger* breaks with operatic conventions by eschewing grandeur and dramaturgical coherence in order to explore the volatile city of one man's psyche. Because its true subject is, as Hamsun described, "the delicate fluctuations of a sensitive soul, the strange, peculiar life of the mind," its narrative threads are unclassifiable and non-contiguous within the confines of conventional logic, and its protagonist is splintered and psychologically erratic, with theatrical time that is compressed through multimedia into situations that are claustrophobically intimate, constantly in flux, and contradictory. It thus invites participants to construct and engage with a multiplicity of scenarios and readings. The edge of comprehensibility itself becomes a means of producing structural integrity and coherence while reflecting the central theme of psychological deterioration and fragility.



**Jason Thorpe Buchanan** is an American composer of operatic, orchestral, chamber, and electroacoustic music. His works have been described as "an unearthly collage of sounds", "sharply-edged", and "free jazz gone wrong", commissioned and performed internationally by conductors and ensembles such as Brad Lubman, Alan Pierson, Jean-Philippe Wurtz, Marc Lowenstein, Alarm Will Sound, Ensemble Interface (Germany), Ensemble Nikel (Israel), Ensemble Linea (France), Nonsemble 6, Iktus Percussion, the [Switch~ Ensemble], The Industry, wild Up, OSSIA, ensemble39, Brevard Music Center Orchestra, Fati 5 (Italy), Sound ExChange Orchestra, Eastman Musica Nova Ensemble, BlueWater Chamber Orchestra, TAD Wind Symphony (Japan), among others. Nominated for the 2015 Gaudeamus Prize, his works will be presented by Insomnio, Nadar Ensemble, and Slagwerk Den Haag at Gaudeamus Muziekweek in September 2015. Scenes from his Multimedia Opera *Hunger* have received performances at the Darmstadt Contemporary Opera Workshop (2014) with Ensemble Interface, The Industry's FIRST TAKE Opera Workshop in Los Angeles (2015) with wild Up, and the MATA Interval 8 Series in New York City (2015) with the [Switch~ Ensemble] on a concert of new works for Ensemble & Multimedia curated by the composer. *Los Angeles Times* critic Mark Swed writes: "Jason Thorpe Buchanan's *Hunger* is a kind of training session in mental disintegration... An ungodly opera needs ugly music, singers who produce primal sounds, an electric guitar that sounds scraped raw, a [sic] wailing orchestral effects, cuts the ear like a knife. Buchanan delivers."

Awarded a Fulbright Fellowship (2010-11) at the Hochschule für Musik und Theater in Hamburg (Germany) as a visiting scholar, he was recently selected as Artist-in-Residence by USF Verftet and the City Council of Bergen, Norway to complete work on *Hunger* in late 2015, with a grant from the American-Scandinavian Foundation. Additional honors and awards include the ASCAP Morton Gould Award (2014) & Howard Hanson Orchestral Prize (2014) for *Asymptotic Flux: Second Study in Entropy* (2013) commissioned by the Mizzou International Composers Festival for Alarm Will Sound, a commission from the International Horn Society & ASCAP Morton Gould Award (2015) for *Double Concerto* (2014) with soloists Jeff Nelsen, Mike Walker, and the Eastman Musica Nova Ensemble with conductor Brad Lubman, *antistasis* (2014) for the Tzil Meudcan Festival (Tel Aviv) with Ensemble Nikel, *oggetti 1* (2014) as composer-in-residence for Chamber Music Campania (Italy), both winner of the newEar 4<sup>th</sup> Annual Composer's Competition (2013), and selection at the NYC Electroacoustic Music Festival (2014) for *Asymptotic Flux: First Study in Entropy* co-commissioned by the [Switch~ Ensemble] & OSSIA, 2<sup>nd</sup> place in the American Prize composition competition (2012) for *Berlin Songs*, commissioned by the German/American Fulbright-Kommission and premiered at the Akademie der Künste (Berlin) during the European Fulbright Conference, and winner of the 2014 International Iron Composer 5-hour composition competition in Cleveland. He has studied composition with R.Zohn-Muldoon, C.Sánchez-Gutiérrez, R.Morris, A.Schindler, D.Liptak, V.Baley, P.Michael Hamel, J.V.Grossmann, P.Furman, M.Stahnke, B.Lubman, G.Aperghis, B.Ferneyhough, R.Cendo, C.Czernowin, A.Read Thomas, H.Abrahamsen, P.Leroux, C.Gadenstätter, J.María Sánchez-Verdú, and P.Billone, among others.

He is coordinator of the VIPA Festival's Composition & Contemporary Music Program (Spain), from 2007-2012 served as founder and director of Melos Music, a composer's consortium and concert series in Chicago, San Francisco, and Philadelphia. He has served as assistant conductor for Eastman's Musica Nova Ensemble with conductor Brad Lubman and Graduate Teaching Assistant/Course Instructor for the Eastman Computer Music Center, as well as board member of Ossia and co-founder, conductor, and artistic director of the ECMC's ensemble-in-residence, the [Switch~ Ensemble] as a Ph.D. candidate at the Eastman School of Music. Degrees in Composition and Music Technology from San José State University and the University of Nevada, Las Vegas, where he taught courses in composition and theory (2008-2010), with highest honors from both institutions.

Current projects include *Hunger*, a multimedia opera with libretto by award-winning poet Darcie Dennigan, a work for Andrew J. Allen (saxophone), electronics, and video (World Saxophone Congress, Strasbourg, 2015), a work for Peter Ferry (percussion) and electronics (Chicago, 2016), a commission from the New York Virtuoso Singers (NYC, 2015), a commission for the Blue Water Chamber Orchestra as winner of Iron Composer 2014 (Cleveland, May 2015), and a commission for Slagwerk Den Haag to be premiered at Gaudeamus Muziekweek (Netherlands, Sept. 2015).

For more information or to contact the composer, please visit

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[www.hungeropera.com](http://www.hungeropera.com)



*Part III, Scene 1 - May 15, 2014; Rev. 1, Nov. 2014*

*Part III, Scene 2 - Jan. 2015*

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