

Horrorscene

Composed by Howie Kenty
for F-PLUS

Bass Clarinet in B-flat, Vibraphone, and Violin
with instrumentalists singing

Transposed Score

~10:00

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Performance Notes:

This piece includes brief sung areas for the instrumentalists to perform as a group. Vocal quality need not be a concern; the performers should sing as they feel comfortable, in a non-operatic style. The overall effect should be of a small homophonic chorus, ideally intelligible to the audience.

The vocal lines are either monophonic or include an upper and lower line; performers can choose whichever line they feel comfortable with, in any octave. Vocal pitches are generally prepared with cue pitches in the preceding instrumental material. Alternately, if singing the indicated pitches is onerous, performers may sing other lines that suggest themselves using other harmonies or single repeated pitches (still observing the indicated rhythms). With multiple instrumentalists singing, individual players may selectively sit out phrases or words if they are logistically difficult to sing while performing.

In short, performers should feel free to adapt the vocal aspects of the piece to their own particular skills and requirements to make it performable.

Performers should move gradually into and out of instrumental technique and timbral indications like *sul pont.* and tremolo, regularly varying the amount, *ad libitum*. In general, as with the vocal elements, performers should feel free to incorporate their own playing styles, flourishes, exciting elements they wish to add or change, and so forth, making the piece their own.

Lyrics:

A choice:

Which is your true head?

Yes...

Sometimes monsters shriek outside,
but this call
is coming
from inside the house.

Run, fearful, to nostalgic times,
heedless of the slaughters past.
But what Horror's been awake within?
And how long before it turns to you?

Eviscerated, let's consider:
Who walks about with crooked speech,
winks with his eyes, speaks with his feet?
Who's always pointing his finger?
Who is it that's become the villain?
Who is it that's become the killer?

Show us your true head.

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SCENE 1

1 singer, spoken *pp* 1 singer 2 singers *p* all singers

Voices in C

A choice: Which is your true__ head? Which is your true__ head? Which is your true__ head? Which is your true__ head? Which is your true__ head?

Bass Clarinet in Bb

Vibraphone

Violin

medium mallets *mp*

7

Which is your true__ head? Which is your true__ head? Which is your true__ head?

mf *f* *f*

f *mf* *f*

pizz. *f* sul pont. arco *mf*

12

f *mf* *f* *f*

normale *f* sul pont.

16

all singers *p* *rit.*

Ah...

21

a tempo

25

mf

soft mallets

sul pont.

8va

p

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SCENE 2

28

♩ = 65

rit.

a tempo

32

mf all singers

accel.
mf

♩ = 70

38

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60

stacc.
Ped.
sul pont.
normale

65

Ped.
3

68

mf
ff
sul tasto
mf
sul pont.
normale
gliss.

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72 *rit.* ♩ = 70

fff *mf* *mf* *mp* *mf* *mp*

rit. *normale* *sul pont.*

SCENE 4

78

ped (hold) mp *mf* *sul tasto mp*

82

mp *p* *p* *p*

Run, fear - ful, to nos -

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86

tal - gic times,

mf *f* *mf*

mf

mp sul tasto

90

f *mf*

mf

pp *mf* sul pont.

94

heed - less of the slaugh - ters past.

mp

p

sul pont. *mf*

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98

mf But what

mp *mf*

normale *mp* *mf*

102

Hor - ror's been a woke with in?

f *ped mp* *sul tasto* *pppp*

ppp

106

becoming brighter

mf *sul pont.* *normale*

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normale becoming darker

p *pppp*

rit.

pppp

sul tasto

pppp

mf *f* *ff*

And how long before it

ppp *pp* *mf* *ff* *f* *ff*

mf *ff* *f* *ff*

sul pont.

ff *fff*

turns to you? to you?

rapid trem

rapid trem (alternate bowed pitches freely)

(keep ascending/descending/getting wilder, if possible...)

fff *fff* *fff* *fff*

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Musical score for measures 126-132. The score is in 4/4 time and features a key signature of one sharp (F#). It consists of four staves: two melodic staves (treble and alto clefs) and two bass staves (bass and tenor clefs). The first melodic staff includes markings for *gliss.*, *tr.*, and *slow.*. The second melodic staff includes *rit.*, *f*, and *slowing trem*. The first bass staff includes *ff*. The second bass staff includes *f*. The score concludes with a double bar line.

Musical score for measures 133-140. The score is in 4/4 time and features a key signature of one flat (Bb). It consists of four staves. The first melodic staff includes *mf* and *rit.*. The second melodic staff includes *motor slow*, *mf*, *ped. (hold)*, and *soft mallets*. The first bass staff includes *sul pont.*, *mp*, *slowing trem*, *normale*, *tr.*, and *p*. The second bass staff includes *pppp*. The score concludes with a double bar line.

SCENE 5

Musical score for measures 141-150. The score is in 4/4 time and features a key signature of one flat (Bb). It consists of four staves with varying time signatures: 4/4, 2/4, 4/4, 5/4, and 3/4. The first melodic staff includes *pppp* and *port.*. The second melodic staff includes *pppp* and *slow expressive trem; just an occasional color, changing speed*. The first bass staff includes *p*, *slow expressive trem; just an occasional color, changing speed*, and *sul pont.*. The second bass staff includes *pppp* and *sul tasto*. The score concludes with a double bar line.

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149

(If vibes has no motor, vln should ad lib as before for several measures)

sul tasto

ppp

pizz.

pp

♩ = 50

SCENE 6

157

SCENE 6

rit.

p

♩ = 50

like a nursery rhyme

E - vis - cer - at - ed, let's con -

pp

163

si - der: who walks a - round with crook - ed speech, winks with his eyes, speaks with his feet?

pp

168

Who's al - ways point - ing his fin - ger? Who is it that's be - come the vil - lain? Who is it that's

accel.

pp

♩ = 55

medium mallets

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173

♩ = 60

♩ = 65

be - come the kill - er?

motor off

arco

tr

mf

mf

f

pp

pp

pp

pp

mp

f

p

mp

p

f

next 4mm: don't worry about exact rhythms, except for measure downbeats

178

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180

f *ff*

(rhythmic tutti)

f *ff*

normale

f *ff*

SCENE 7

182

mf *f* *mp* *f*

f *mp* *f*

f *mf*

186

rit. *mf* *mp* *p*

mf *mp* *pp*

mp *p* *pp*

sul tasto

$\text{♩} = 50$

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192

rit.

$\text{♩} = 55$ quietly chant (lower octave, if possible)

Who is it that's be - come.

ppp

pizz.

pp

ppp

197

the vil - lain? Who is it that's be - come the kill - er?

pp

SCENE 8

200

p 1 singer 2 singers all singers

Show us your true__ head. Show us your true__ head. Show us your true__ head. Show us your true__ head. Show us your true__ head. Show us your true__ head.

pp (hold)

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206

Show us your true_ head. Show us your true_ head. Show us your true_ head. Show us your true_ head. Show us your true_ head. Show us your true_ head.

ppp *ff* *ff* *p*

212

pp *ppp* *mp* *pppp* *ppp*

motor slow *soft mallets* *sul pont.* *sul tasto* *ped (hold)*

220

♩ = 50 *rit.* *ppp*

sul pont. *sul tasto*

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