

Woman

FAYE KICKNOSWAY

♩ = 92c.

The musical score is arranged in three systems, each with three staves: Clarinet (Cl.), Snare Drum (SN. DR.), and Violin (Vn.).

System 1 (Measures 1-4):
Cl.: Melodic line starting with a quarter rest, followed by a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *pp*.
SN. DR.: 4/4 time signature. Measures 1-2 are rests. Measure 3 starts with a snare drum roll (sixteenth notes) marked *pp*. Measures 3-4 continue with a snare drum roll marked *mp*. Measure 4 ends with a snare drum roll marked *pp*.
Vn.: Melodic line starting with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *pp*.

System 2 (Measures 5-8):
Cl.: Melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *mf*.
SN. DR.: 4/4 time signature. Measure 5 starts with a snare drum roll marked *pp*. Measures 5-8 continue with a snare drum roll marked *f*.
Vn.: Melodic line starting with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *mf*.
Measure 8 ends with a quarter note G4. Dynamics: *mp*.

System 3 (Measures 9-11):
Cl.: Melodic line starting with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *ff*.
SN. DR.: 4/4 time signature. Measure 9 starts with a snare drum roll marked *pp*. Measures 9-11 continue with a snare drum roll marked *mf*. Measure 11 ends with a snare drum roll marked *p*.
Vn.: Melodic line starting with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *ff*.

System 4 (Measures 12-15):
Fl.: Melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *p*.
Cl.: Melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *p*.
SN. DR.: 4/4 time signature. Measure 12 starts with a snare drum roll marked *ff*. Measure 13 has a snare drum roll marked *p sub.*. Measure 14 has a snare drum roll marked *mp*.
Vn.: Melodic line starting with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *mp*.
Measure 15 ends with a quarter note G4. Dynamics: *p*.

♩ = 160c. wild

17

Fl.

Cl.

SN. DR.

Vn.

mf

p

ff

ff

VIB.
hard sticks motor off

21

Fl.

Cl.

Pc.

Vn.

VIB.

24

Fl.

Cl.

Pc.

Vn.

VIB.

27

Fl.

Cl.

VIB.

Pc.

Vn.

30

Fl.

Cl.

VIB.

Pc.

Vn.

33

Fl.

Cl.

VIB.

Pc.

Vn.

36

Fl.

Cl.

VIB.

Pc.

Vn.

39

FL.

Cl.

VIB.

Pc.

Vn.

Detailed description: This system contains measures 39, 40, and 41. The Flute (FL.) part starts with a melodic line in 7/8 time, featuring a trill and slurs. The Clarinet (Cl.) part provides a rhythmic accompaniment with eighth notes. The Vibraphone (VIB.) part has a steady eighth-note pattern. The Percussion (Pc.) part features a bass drum pattern with accents. The Violin (Vn.) part plays a rhythmic accompaniment with eighth notes and accents.

42

FL.

Cl.

VIB.

Pc.

Vn.

Detailed description: This system contains measures 42, 43, and 44. The Flute (FL.) part has a melodic line with slurs and accents. The Clarinet (Cl.) part continues with eighth-note accompaniment. The Vibraphone (VIB.) part maintains the eighth-note pattern. The Percussion (Pc.) part has a consistent bass drum pattern. The Violin (Vn.) part plays eighth notes with accents.

45

FL.

Cl.

VIB.

Pc.

Vn.

Detailed description: This system contains measures 45, 46, and 47. The Flute (FL.) part features a melodic line with slurs and accents. The Clarinet (Cl.) part has eighth-note accompaniment. The Vibraphone (VIB.) part continues with eighth notes. The Percussion (Pc.) part has a steady bass drum pattern. The Violin (Vn.) part plays eighth notes with accents.

48

FL.

Cl.

VIB.

Pc.

Vn.

Detailed description: This system contains measures 48, 49, and 50. The Flute (FL.) part has a melodic line with slurs and accents. The Clarinet (Cl.) part continues with eighth-note accompaniment. The Vibraphone (VIB.) part maintains the eighth-note pattern. The Percussion (Pc.) part has a consistent bass drum pattern. The Violin (Vn.) part plays eighth notes with accents.

51

Fl.

Cl.

VIB.

Pc.

Vn.

♩ = 78c. languorous

54

Sop.

Fl.

Cl.

Pc.

Vn.

p

There — is a wo — man stand — ing in the door — way.

p

p

SM. SUSP. CYM.

SIZZ. CYM. *sempre l.v.*

GONGS *sempre l.v.*

pp *pp* *pp*

p

59

Sop.

Fl.

Cl.

Pc.

Vn.

She has — sal — low — skin — and — hair — like — me — tal — sha — vings. —

GONGS

CBELLS.

SIZZ. CYM.

SM. SUSP. CYM.

pp

pizz.

Sop. Her— dress fits her as though it— had been— dropped on-to— her from— the

Fl.

Cl.

Pc. SIZZ. CYM. GONGS SM. SUSP. CYM.

Vn. arco

Sop. ceil— ing.— She is fa-tigued— and would

Fl.

Cl.

Pc. CBELLS. SM. SUSP. CYM. SIZZ. CYM.

Vn. pizz.

Sop. like— to sit— down, but there is on-ly one— chair— in the

Fl.

Cl.

Pc. GONGS SIZZ. CYM. SM. SUSP. CYM. GONGS CBELLS.

Vn. arco

72

Sop. room— she— fa— ces and it is pulled— up— to a ta— ble and the

Fl.

Cl.

Pc. CBELLS. SM. SUSP. CYM. GONGS

Vn. pizz. arco

75

Sop. sleep-er is— bent— for-ward, his arms fold— ed up - on— the

Fl.

Cl.

Pc. SM. SUSP. CYM. GONGS CBELLS. SM. SUSP. CYM.

Vn.

78

Sop. ta - ble and his head— rest— ed up - on— his— arms.

Fl.

Cl.

Pc. SIZZ. CYM. CBELLS. SIZZ. CYM. GONGS SM. SUSP. CYM.

Vn. pizz.

81

Sop. *mf* *p*
 There is a win— dow— near— the ta— ble, and the cur— tain— blows—

Fl. *mf* *p*

Cl. *mf* *p*

Pc. GONGS *mf* SIZZ. CYM. *pp* SM. SUSP. CYM. *pp* CBELLS. *pp*

Vn. *mf* *p* arco

84

Sop. *p*
 out— from it, touch— ing the fin— gers of— the hand—

Fl. *p*

Cl. *p*

Pc. CBELLS. SM. SUSP. CYM. SIZZ. CYM.

Vn. *p*

87

Sop. near - est it. It is rain— ing.

Fl.

Cl.

Pc. SIZZ. CYM. GONGS CBELLS. SM. SUSP. CYM.

Vn.

93

Sop. *mf* *pp sub.* There is no fra-grance to the rain, no scent which is clear

Fl. *mf* *pp sub.* 3 3 3 3 3 3 3 3

Cl. *mf* *pp sub.* 3 3 3 3 3 3 3 3

Pc. CBELLS. SIZZ. CYM.

Vn. *mf* *pp sub.* 3 3 3 3 3 3 3 3

97

Sop. *mf* and dis-tin-guish-a-ble. The wo-man in the door-way

Fl. *mf* 3 3 3 3 3 3 3 3

Cl. 3 3 3 3 3 3 3 3

Pc. SIZZ. CYM. (SIZZ. CYM.) CBELLS. SM. SUSP. CYM.

Vn. *mf* 3 3 3 3 3 3 3 3

100

Sop. *mf* touch es—her—face, re-mem-ber-ing—how— as a girl— she liked—to—walk—in the

Fl. *mf*

Cl. *mf*

Pc. CBELLS.

Vn. *mf*

Sop. rain with her head turned up in - to it,

Fl. *mf* *p*

Cl. *mf* *p*

Pc. SIZZ. CYM. GONGS SIZZ. SM. SUSP. CYM. CYM.

Vn. *mf* *p*

Sop. her flesh y tongue es - caped pro tru - ber - ant be - tween her

Fl. *fp*

Cl. *f* *p*

Pc. SIZZ. CYM. CBELLS.

Vn. *fp*

Sop. o pen lips, catch - ing the rain in - to her

Fl. *ff* *fp*

Cl. *ff* *p*

Pc. CBELLS. SIZZ. CYM. SM. SUSP. CYM. SIZZ. CYM.

Vn. *ff* *fp*

113

Sop. mouth.

Fl.

Cl.

Pc. SIZZ. CYM. GONGS SM. SUSP. CYM.

Vn.

117

Fl.

Cl.

Pc. SIZZ. CYM.

Vn. *mfp*

120

Fl. *pp*

Cl. *pp*

Pc. SM. SUSP. CYM.

Vn. *pp*