

Just for Today

Pablo Martinez

Just for today

for chamber ensemble, fixed electronics and singer/actress

Score in C
Duration: circa 32'

Instrumentation:

Soprano
Flute (doubling Piccolo)
Clarinet in Bb (doubling Bass Clarinet)
Accordion
Percussion (4 octaves vibraphone; 2 tom-toms - one high and one medium; kickdrum)
Violin
Cello

*Ensemble should be amplified for a better balance with the electronics.

Performance note:

Part I:

Soprano- the singer takes on the role of Claudia, a Brazilian woman in her 60s living with a nerve damage condition that causes her to walk with an uneven gait — a physical rhythm that has become her new normal.

The text should be delivered in the most natural, conversational way possible. The rhythmic notation provided is an approximation of the natural inflections and pacing of spoken language. It serves as a guide rather than a strict metric framework and should not be performed with rigid accuracy.

Let the musicality emerge from the character's voice and lived experience, not from exact rhythms on the page.

Percussion- Overall, the rpm indication for the motor of the vibraphone, is an approximate indication, so the pulsations create some metric relation to the beat.

Part II:

The stage fades to black. A real audio recording of Claudia recounting her experience of having an abortion is played.

For English-speaking audiences, a translation of the text should be projected on stage in real time, allowing the emotional weight of her voice to remain central.

Part III:

Soprano- the singer steps into an entirely different role, embodying a new character: a performer entering the stage as if to sing a transfigured version of Mahler's Second Symphony (particularly its 4th movement).

The shift should feel intentional and ambiguous, blurring the line between character and performer, narrative and concert.

Strings - Quarter-Tone Accidentals - Microtonal accidentals use arrows to indicate approximate quarter-tone deviations:

↑ = quarter-sharp (¼ step above natural)

↓ = quarter-flat (¼ step below natural)

↑♯ = three-quarter-sharp

↓♭ = three-quarter-flat

Quarter-tones are used here to shape measured siren-like or sliding effects. Precise intonation is less important than the overall contour and expressive quality of the gesture.

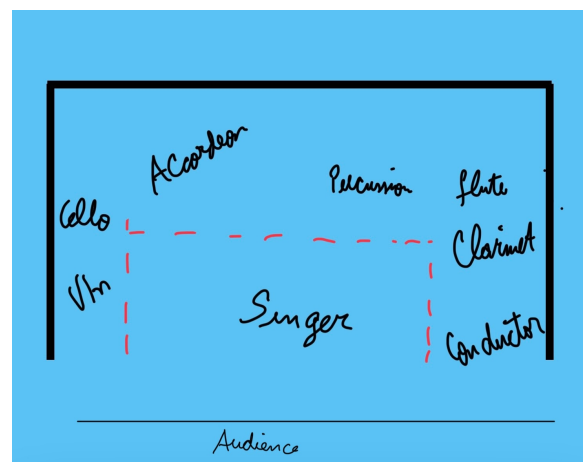
Staging Requirements:

The following outlines the position of the ensemble in relation to the singer throughout each part. The stage should be arranged so that the percussion setup remains fixed, or requires only minimal adjustments between sections.

Before Part III starts, the stage crew should set up the stage in a direct, untheatrical manner, just as they would during a typical pre-concert preparation. Their actions become a visible and intentional part of the performance, blurring the line between setup and staged action.

Part I:

The ensemble is positioned at the edges of the stage, either partially or fully obscured from the audience, but arranged so that they can still clearly see the conductor. The singer, portraying Claudia, occupies the center stage, commanding focus as the primary figure.

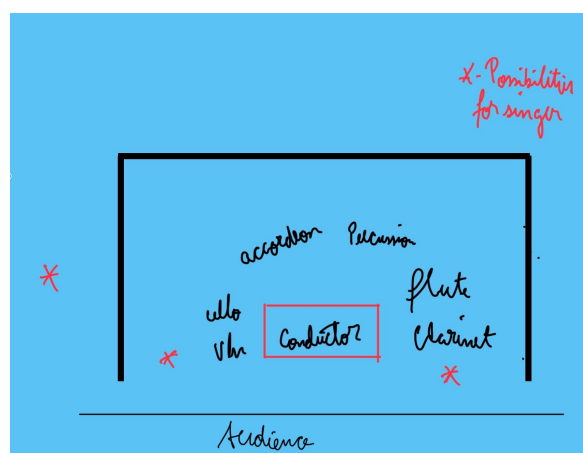


Part II:

The stage is dark and all we see is the projected text

Part III:

The ensemble and conductor enter the stage as indicated by the score. The soprano may either enter with the conductor or perform from the edges of the stage or off-stage, depending on the director's choice.



Instruction for electronics:

The electronics part should be programmed to trigger at the specific cues indicated in the score. The conductor must wear an in-ear click track to maintain synchronization between the electronics and the live ensemble.

At each new cue, there is a "free" empty bar (as marked in the score) before the music resumes. This allows the conductor to adjust to the new tempo or beat pattern before continuing.

Ensemble musicians may also receive the click track, if helpful for coordination.

Cue list:

All cues occur during musical pauses, transitions, or at the beginning of sections. They are aligned with musical structure (bars) as well as visual cues and spoken lines delivered by the singer.

PART I

Cue 1 - bar 171, beat 3 (immediately after singer says "they alway do")

Cue 2 - bar 261, (as the singer says "one night")

Cue 3 - bar 321, (as the singer says "That was the first time I went to rehab")

PART II

Cue 4A - Immediately after the end of Part 1

PART III

Cue 5 - bar 2, (as conductor is ready to begin the music)

*God, grant me the serenity
to accept the things I cannot change;
courage to change the things I can;
and wisdom to know the difference.*

Just for today

Commissioned by the London Sinfonietta for the Writting the Future Scheme

Pablo Martinez

Part I

A singer, performing Claudia, enters with an easy confidence, carrying a bucket. She dops the bucket and starts chatting as if she is writing a diary of her memories. Her tone is conversational, inviting, as if she's catching up with old friends

♩ = 130

Soprano

Piccolo

Clarinet in B♭

Tom 1
Tom 2
Kick Drum

Accordion

Violin

Violoncello

pp *mf* *f* *f* *f* *f*

tr *9*

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

(smirking at the audience) *(places bucket on the floor)*

6

S.

He - ri - tage

Not the glamorous kind. No mansions.
No golden spoons. No, my inheritance was.... more subtle.
Genetic heritage. Family traditions.
Beliefs passed down like an old recipe,

Picc.

Cl. in B♭

To Vib.

Vib.

Accord.

Vln

Vc.

tr *6* *f* *p*

pizz. *f* *pizz.* *f*

walk with cabaret attitude

14

S. A

Except someone forgot
to write down the measurements

Picc.

Cl. in Bb

ord.

Vib.

Accord.

Vln

arco

Vc.

pp *p* *pp*

7

22

f sung, comical bel canto

S.

and with that pre - dis - po - si - - tion A fancy way to say:
heritage comes... "You're doomed, darling."

Picc.

Cl. in Bb

Vib.

Accord.

Vln

Vc.

f *mf* *f* *f* *mp* *mp*

27

S. Should've seen it coming. Like when I was five- Mum, At the textile shop,
The signs were there!

Picc. *n* *p* *n* *mf* *n*

Cl. in Bb *pp* *mf* *pp*

Vib. *n* *mp* *n* *mp* 3 *sfz* 3 *sfz* 3 *sfz* 3 *sfz*

Accord. *p* *n* *n* *mf*

Vln. *p* *n* *pizz.* 3 *f* *arco* *p* *mf*

Vc. *p* *n* *f* 3

34

S. Chit-chatting away about patterns And me? Oh, me
To Fl. and prices.

Fl. *p* 5 *mf* *p* 5 5 5 *mf* *p*

Cl. in Bb *p* 5 *mf* *p* 5 5 5 *mf* *p*

Vib. 3 *sfz* 3 *f* 3 *sfz* 3 *sfz*

Accord. *n* *pp* *mf* (sounding one octave higher) 3

Vln. *p* *mf* *pp*

Vc. 3 *p* *mf* *n*

39 (miming, sniffing deeply) (exhale) **B**

S. bu - sy snif - fing the cloth! Paint sol - vents

Fl. air Jet whistle ord. *f*

Cl. in Bb *mf* To B. Cl. B. Cl. *f*

Vib. *f*

Tom 1 *f*

Tom 2 *f*

K. Dr. *f*

Accord. *pp* *n* *f* *sfz* *sfz* *sfz*

Vln. pizz. *f* arco *f* *sfz* *sfz* *sfz*

Vc. *f* *sfz* *sfz* *sfz*

43

S. the sweet smell of che - mi - chals I coul - dn't stop.

Fl. *p* *f*

B. Cl. *ppp* *f* flz. ord. *mp* *f*

To Vib. *f* *mp* *f*

Vib.

Accord. *f* *pp*

Vln. arco *p* *mf*

Vc. *p* *mf*

47

S. (She laughs, shaking her head)
other kids wanted ice cream;
I wanted a whiff of polyester.

Fl. *p* *f* *n* To Picc.

B. Cl. *pp*

Vib. Vib.

Accord. *fpp* *p* *n*

Vln *pp*

Vc. *p*



52

S. and then there was the petral station. My dad would fill up the car, and there I was, in the back seat, living my best life.

Picc.

B. Cl.

Vib.

Accord.

Vln

Vc.

57

S. The smell of petral was... blissful

Picc. Picc.

B. Cl. *mp* 6 6 *pp* 6 *n*

Vib. (8)

Accord. *n*

Vln. 6 6 6 6 6 6 *p* sul pont.

Vc. *pp* *mf* *pp* *n*

62

S. To Fl. I'd sit there thinking, This.

Picc. 6 6 *n*

B. Cl.

Vib. (8)

Accord. *p* *n* *pp* 6 6 *mf*

Vln. *gliss.* *mp* *gliss.* *gliss.* *n*

Vc. *pp*

67

S. *This is what happens when you eat glue,
it makes you feel like you've just unlocked the secret to the universe...*

Fl.

B. Cl. *mf* 6 6 6 *mp* 6

Vib. (8)

Accord. 6 *mp* 6 (sounding one octave lower)

Vln.

Vc. *mp* 6

71

S. *Or at least the corner shop*

Fl.

B. Cl. *ppp*

Vib. (8) *ppp* *pp*

Accord. *p* *ppp* 5 5 5 5

Vln.

Vc. *mp* 3 6 *p* 6 6 6 6 6

D (She pauses. her expression playful but thoughtful)

75

S. Looking back, it was probably a bit odd.

Fl. Fl. *mf*

B. Cl.

Vib. (8)

Accord. *p*

Vln. sul pont. *pp* *f*

Vc. *pp* *n* *pp*

78

S.

Fl. To Picc.

B. Cl. *pp* *fp*

Vib. (8)

Accord. *mf* *n* *mf*

Vln. *p* *f*

Vc. sul pont. *pp* *mf* *pp* *mf* *pp* *ord.* *p* *f* *p* *f*

82

S.

Picc.

B. Cl.

Vib.

Accord.

Vln

Vc.

Picc.

p

mf

n

ppp

mf

gliss.

pp

f

85

S.

Picc.

B. Cl.

Vib.

Accord.

Vln

Vc.

By the time I was six
it was clear I wasn't like the
other kids. I struggled to fit in.
My parents were...

Protective.

Overprotective

I wasn't allowed anywhere.
While I was stuck at home with
my sticker album,
my cousins went to teen discos,
dancing awkwardly to remixes of

mp

ppp

mf

mp

ppp

mf

mp

ppp

mf

96

S. Wee - nie - Yel - low Pol - ka Dot Bi - ki - ni It - sy bit - sy Tee - nie Wee - nie -

Picc.

B. Cl.

Vib.

Accord.

Vln

Vc.

screaming, distorting

100 $\text{♩} = 65$

S. - Yel - low Pol - ka Dot Bi - ki - ni My mum said it was indecent

Picc. *fr* *6* *6* *ff* *mp*

B. Cl. *f* *3* *ff*

Vib. motor on (circa. 195rpm) *ff* *f*

Accord. *3* *ff* *mp*

Vln. m.s.p. → scratch tone *fff* sul tasto → ord. → scratch tone *p* *f* *ff*

Vc. m.s.p. → scratch tone *fff* sul tasto → ord. → scratch tone *p* *f* *ff*

105 **F** (She sighs, then brightens as she recalls)

S. Dangerous

Picc. *ppp* *f* *n* *mf* *6* *f* *ord.*

B. Cl. *ppp* *flz.* *p* *ff* *f* *6*

Vib. *f* *ppp* *8ba.* *p* *n*

Accord. *ppp* *f* *pp*

Vln. sul tasto → ord. → scratch tone *p* *f* *ff* *6*

Vc. sul tasto → ord. → scratch tone *p* *f* *ff* *p*

110

S.
 Until one day, my oldest cousin convinced
 my mom to let me go.
 I was so excited. Finally, I'd see what all
 the fuss was about. But then...

Picc.
 mf
 n
 To Fl.

B. Cl.
 To Cl. in B $\flat$
 n

Tom 1
Tom 2
K. Dr.
 pp
 mf
 sfz

Accord.
 n

Vln
 n
 p
 sul pont.
 n

Vc.
 n

114 (She leans in, lowering her voice dramatically)

S.
 I slow-danced and I panicked I thoguht I was pregnant Pregnant! Fom dancing! I mean, bless my naive little heart. Sorry, Mother, but it appears I'm expecting.
 with a boy I went home convinced I'd have to explain my "condition" to mum. No, I can't explain how. I think he looked at me funny

Fl.
 n

Cl. in B $\flat$
 n

Tom 1
Tom 2
K. Dr.
 sfz

Accord.
 n

Vln
 n

Vc.
 n

G ← ♩ = ♩ → (♩ = 130)

(She softens her tone as she continues. She walks towards the bucket and sits on it)

119

S. Even then, Reality just... didn't feel righ

Fl. Cl. in Bb pp ff

Tom 1 Tom 2 K. Dr. f p 6 6 6 6 6 6 6 6 6 6 ff

Accord. pp ff

Vln pp ff ord.

Vc. pp ff 3



← ♩³ = ♩ → (♩ = 130)

123

S. At 17 I went to university to study psychology. That's when I met Ignacio

Fl.

Cl. in Bb f

Tom 1 Tom 2 K. Dr. mf

Accord. n

Vln

Vc. f sfz

128

S.

Oh Ignacio. Tall, dark, and completely devoted to marijuana.

Fl.

f

Cl. in B♭

Tom 1
Tom 2
K. Dr.

sfz

Accord.

f *p* *f*

Vln

f

Vc.

mf



H ← ♩. = ♩ → (♩ = 130)

132

S.

It was love at first spliFF

I didn't only fall for him - I married drugs that day.

Fl.

air

p *f* *pp* *p*

Cl. in B♭

mf

To B. Cl.

Tom 1
Tom 2
K. Dr.

To Vib.

f *sfz*

Vib.

Ped. *mf*

Accord.

ff *sfz* *ppp*

Vln

ppp

Vc.

pp *p* *ff*

138

S. No rings,
no vows,
just me and a joint
under the stairs.
Romantic, really.

Fl.

B. Cl.

Vib.
(Ped.)

Accord.
p

Vln
p

Vc.

I ← $\overset{\frown}{\text{♩}} = \text{♩} \rightarrow (\text{♩} = 130)$

141

S. At 19, Ignacio brought cocaine into the picture.
He asked if I wanted to try it, and I didn't even hesitate.
Of course, I said yes.

Fl.
ord.
pp → *ff*

B. Cl.
B. Cl.
pp → *ff*
mf

Vib.
toms and kick drum
ff → *mp*

Accord.
pp → *ff*

Vln
pp arco → *ff*

Vc.
pp → *ff*
mf

146

S.

Fl.

B. Cl.

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

By then I was already
mad for drugs.
The first time I tried it was like....

f

mf

f



151

S.

Fl.

B. Cl.

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

f

mf

f

f

155

S. Love at first sniff. I was hooked. Obsessed. I wanted it all the time.

Fl. Jet whistle

B. Cl. *ff*

Tom 1
Tom 2
K. Dr. *f*

Accord. *ff*

Vln

Vc. *f*

(She is reflecting and remembering about when she had an abortion at the age of 19 but decides she doesn't have enough strength to share that just yet) (She is unsettled and stands up)

158

S. And.. I...We... At 19...

Fl. *f* ord. *ff*

B. Cl. flz. *fff* *f* *ff*

Tom 1
Tom 2
K. Dr. To Vib.

Accord. *ff*

Vln sul pont. *fpp* sul pont. *fpp*

Vc. *ff* *f* *fpp*

← ♩ = ♩ → (♩ = 130)

162

(She trips over something, almost falling)

(She collects herself)

S.

Fl.

B. Cl.

Vib.

Accord.

Vln

Vc.

To Cl. in B♭

Vib.
motor on (circa. 195rpm)

ff

Ped.

tr

ff

f

ff

p

167

At 20 Ignacio and I got married.
I graduated. Rented an office. Got pregnant.
For nine months, I didn't touch a thing.
Not a puff, not a pill. I didn't need anyone
to tell me to stop. I just did.

She was beautiful.

My little baby girl

Fl.

Cl. in B♭

Vib.

Accord.

Vln

Vc.

Cl. in B♭ *p*

p

(Ped.)

CUE 1**J**[Click: Free bar of 3/4 -
keep holding fermata](She starts pacing again,
her movements sharper now)← $\text{♩}^{3-1} = \text{♩} \rightarrow (\text{♩} = 130)$

171

S. But addiction doesn't simply go away. They always do. It waits. It hides. Of course the drugs came back.

Fl. *ff* *sfz*

Cl. in Bb *ff* *sfz*

Vib. (Ped.) *ff* *sfz*

Accord. *ff* *mp*

Vln. *ff* *sfz*

Vc. m.s.p. *p* *ff* *sfz*

toms and kick drum

=

174

S. Ignacio controlled his use and he tried to control mine. We fought constantly.

Fl. *ff*

Cl. in Bb *ff*

Tom 1 *p* *ff* *p*

Tom 2

K. Dr. *p* *ff* *p*

Accord. *p* *ff* *mp*

Vln. *pizz.* *arco* *pizz.*

Vc. *p* *ff* *mp*

178

S. I started hinding it, stealing from him.

Fl.

Cl. in Bb

Tom 1
Tom 2
K. Dr.

ff p ff

Accord.

mf

Vln

arco

Vc.

ff p ff



182

S. By the time I was 30, we split up the first time. Then, the years blurred together...
Trying to keep a career afloat, two new boys
and my baby girl depending on me...

Fl.

Cl. in Bb

Tom 1
Tom 2
K. Dr.

mp mf

Accord.

f

Vln

f

Vc.

mf f

187

S.

Fl.

Cl. in B♭

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

ff

f

ff

ff

ff

ff



192

S.

My empty office pushed me
further into escape.

Fl.

Cl. in B♭

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

ff

ff

ff

ff

ff

ff

K

← ♩. = ♩ → (♩ = 130)

196 Tape solo – ensemble tacet – processed rave-like music

S.

Fl.

Cl. in B♭

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

10

10

10

10

10

10



207

L

S.

Fl.

Cl. in B♭

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

3

3

3

3

3

3

7

7

7

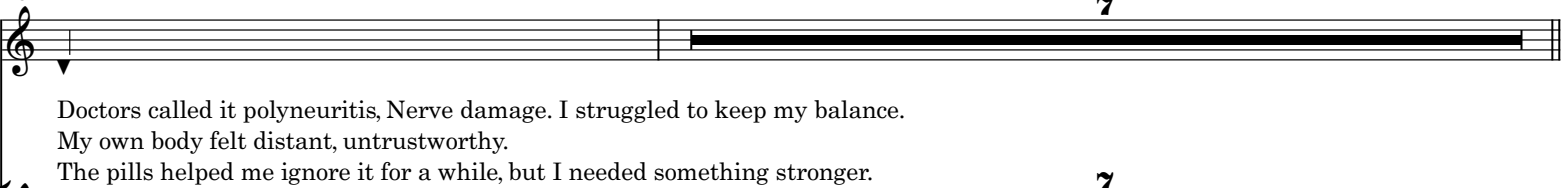
7

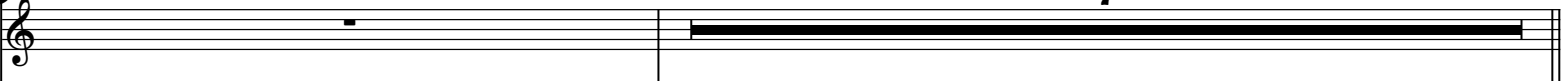
7

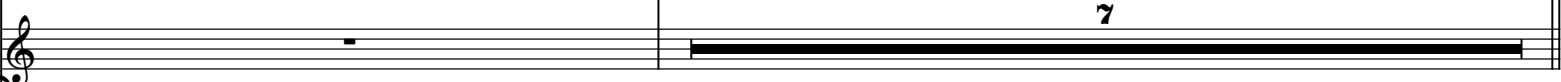
7

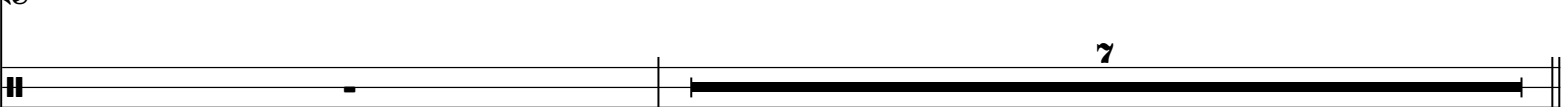
Then, the numbness came. First in my feet, then creeping up my legs.
I found myself tripping over nothing, as my legs wobbled beneath me.

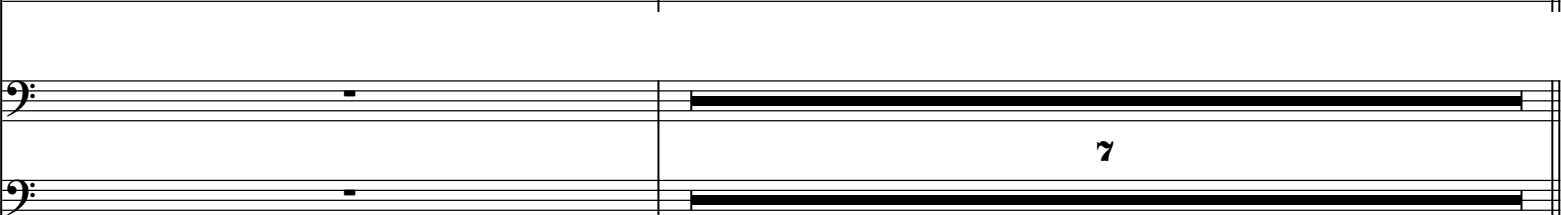
218

S. 

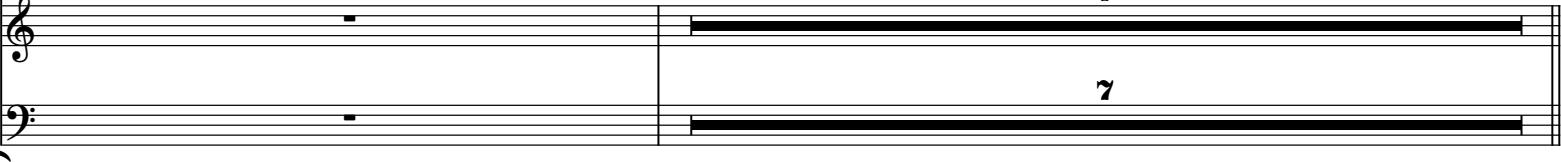
Fl. 

Cl. in Bb 

Tom 1
Tom 2
K. Dr. 

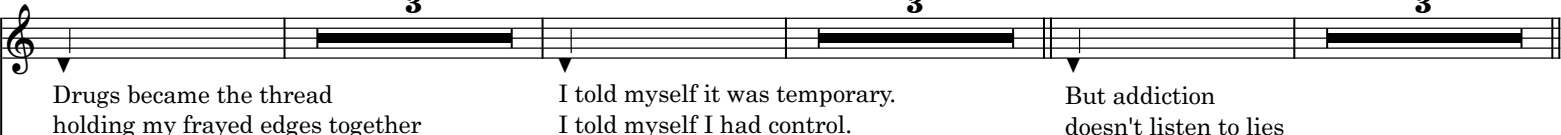
Accord. 

Vln 

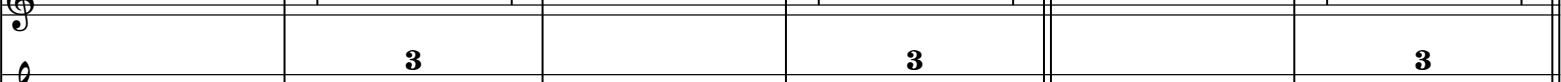
Vc. 



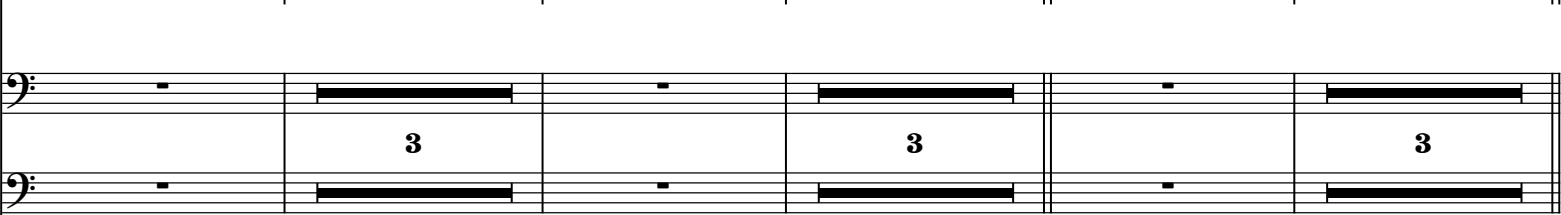
226

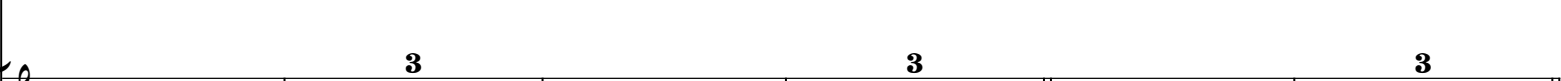
S. 

Fl. 

Cl. in Bb 

Tom 1
Tom 2
K. Dr. 

Accord. 

Vln 

Vc. 

M

238

Tape and ensemble together

(Her tone grows darker; her voice havier)

S.

Fl.

Cl. in Bb

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

At 37, we split again.

That's when I met crack.

pp

mf



243

cymbal swell

S.

Fl.

Cl. in Bb

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

Love at first hit.

A love so big, it swallowed me whole.
It wasn't like anything I'd ever known.
The obsession was...unstoppable.

N ←  =  → ( = 130)

(music skitters around her stillness as she comes undone.)

248

(music skitters around her stillness as she comes undone.)

S.

Fl.

Cl. in Bb

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

ff

f

mp

gliss.

f

252

S.

Fl.

Cl. in Bb

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

ff

f

gliss.

m.s.p

overpressure

f

ff

sul pont.

gliss.

ff

Just for today

(Her voice cracks slightly, and she struggles to continue.)
CIRCA 10"
(She pauses, the stage growing quieter)

257 **O** senza misura - CIRCA 20"

S. At 40, Ignacio got sick. Cirrhosis. Terminal. In the hospital, he handed me his lighter and said, "If I get out of here alive, I'll be a changed man." But he didn't get out

Fl.

Cl. in Bb

Tom 1
Tom 2
K. Dr.

Accord. ad lib. air sound

Vln bowing on bridge - air sound

Vc. bowing on bridge - air sound

p *n*

P Tape and ensemble tacet CIRCA 1'

259 (the word lingering in the air) (voice trembles) (She closes her eyes, inhaling deeply, her hands trembling slightly.)

S. I moved back in with my parents. They took care of the kids while I tried to regain some stability. But addiction... It took everything. It wasn't a habit. It became... It became a moster in my life. Dragging me down, Breath by breath, Piece by piece.

Fl.

Cl. in Bb

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

260

Q

S.

Fl.

Cl. in Bb

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

Until my parents couldn't watch me destroy myself anymore, dragging my children into it. They barred me from the house, and I had nowhere left to turn. The streets became my home, the pavement my bed, and the pipe my only comfort.



CUE 2

R

♩ = 93

[Click: Free bar of 4/4]

(voice falters briefly, then steadies)

Play 3 times

261

S.

Fl.

Cl. in Bb

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

One night... One night, I was using drugs with a friend. Until it isn't, until it fades
We fell asleep, lost in the haze, That numbness that feels like safety.

265

S.

I felt something touch my neck.
A whisper, low, like it came from
the walls themselves.

“Stand up stand up!”

Fl.

with singer – sounds from the walls
whispering loudly

stand up stand up!

Cl. in Bb

with singer – sounds from the walls
whispering loudly

stand up stand up!

Tom 1
Tom 2
K. Dr.

with singer – sounds from the walls
whispering loudly

stand up stand up!

Accord.

fpp

Vln

fpp

Vc.

with singer – sounds from the walls
whispering loudly

stand up stand up!

270

S.

Her voice rises slightly

I opened my eyes,
And there he was -

a man hood - ed

Fl.

Cl. in Bb

Tom 1
Tom 2
K. Dr.

Accord.

8va
sfz

fp

Vln

p
5

Vc.

273

S. sha - dowed I coul - dn't see his face but I heard him say

Fl.

Cl. in Bb

Tom 1

Tom 2

K. Dr.

Accord.

Vln

Vc.

275 *low menacing tone* **T** *(She clutches her arms, trembling as she relives the moment.)*

S. *"I don't want you, I want him"* I

Fl. *pp* *mf*

Cl. in B♭ *with singer – sounds from the walls*
low menacing tone
I don't want you, I want him

Tom 1
Tom 2
K. Dr. *with singer – sounds from the walls*
low menacing tone
I don't want you, I want him

Accord. *mf*

Vln. *mf* *mp* *sul pont.*

Vc. *mf* *mp*

281

S. like I was stuck lost in fear I tried to run- Made it to the door, but he had a gun.

Picc.

Cl. in Bb

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

284 *Her voice rises, a mix of fear and despair*

S. The barrel was at my back, I couldn't defend, the night wouldn't end.

Picc. *p* *mf* *p* *mf* *p* *f*

Cl. in Bb *p* *f* *p* *f*

Tom 1
Tom 2
K. Dr.

Accord. *(8)*

Vln *mf* *p* *mf* *p* *mf*

Vc. *n* *p*

286 **U** *ff* quoting, aggressively

S. "Stop now and get back, or I'll shoot you."

Picc. *sfz* *sfz* *sfz* *sfz*

Cl. in Bb *ff* speaking aggressively

Tom 1
Tom 2
K. Dr. *ff*

Accord. *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vln *ff*

Vc. *f* *n*

288 (Her breath catches as she steps backward slowly, as if retracing her steps)

S. I stopped

Picc.

Cl. in Bb

To Vib.

Vib.

Accord.

Vln

Vc.

f

ff 5 Ped.

p sub.

f *p sub.*

sul pont. scratch tone

p *sfz*

290

S. I turned

Picc.

Cl. in Bb

Vib.

Accord.

Vln

Vc.

pp

f

ppp

ff 5 Ped.

f *p sub.*

sul pont. scratch tone

p *sfz* sul tasto

ppp

292 (She freezes, staring into the audience)

S. I went back and then he said...

Picc. *pp*

Cl. in Bb *pp*

Vib. *ppp* (Ped.)

Accord. *ppp*

Vln. *ord.* *p*

Vc. *p* sul pont.

294

S. "You ran, now you'll pay the price for that plan."
with singer - sounds from the walls

Picc. You ran, now you'll pay the price for that plan.
with singer - sounds from the walls

Cl. in Bb You ran, now you'll pay the price for that plan.
with singer - sounds from the walls

Vib. You ran, now you'll pay the price for that plan.

Accord. *ppp*

Vln. *sfz* overpressure

Vc. *f* sul pont. *p*

296 **V** *Her voice hardens, filled with pain*

S. *He grabbed my arm,
Yanked me like I was nothing.*

Picc. *p*

Cl. in Bb *mf* 6 7 *f*

Vib. *f*

Accord. *f* *p*

Vln. *f* 3 3 3 3 *p* 3 3 3 3 *f* 3 3 3 3

Vc. *f* *ord.* *p*

299 *sharp inhale, voice breaking* *(Her hands trembling as if holding a memory too heavy to bear.)*

S. *And with his other hand- he shot three times*

Picc. *mf* 6 7 *ff* *p*

Cl. in Bb *mf* *ff* 3 3 *p*

Vib. *p* *f* *l.v.*

Accord. *f* *bellows shake* *p* *ff*

Vln. *p* *ff* 3 3 *p*

Vc. *f* *p* *ff*

303

S. The sound... It was deafening. It wasn't the kind of noise that fades

Picc. *ff* *p* *ff* *p* *n* *ff*

Cl. in Bb *ff* *p* *ff* *p* *n* *ff*

Vib.

Accord. *p* *ff* *p* *ff* *p* *ff*

Vln. *ff* *p* *ff* *p* *n* *ff*

Vc. *p* *ff* *p* *ff* *p* *n* *ff*

==

312

S. My friend... Choking, convulsing, blood on the floor,
Glistening in the dark, I couldn't ignore.
I couldn't help him, couldn't stop the bleed,
Frozen in place, unable to breathe.

Picc. *n* *4*

Cl. in Bb *n* To B. Cl. *4*

Vib. *4*

Accord. *n* *4*

Vln. *n* *4*

Vc. *n* *4*

CUE 3

[Click: Free bar of 4/4]



322 X ♩ = 93

S.

I thought I'd beaten it.
Two years clean. But addiction...

It waits. It's

Picc.

B. Cl.

Vib.

⊕ 8va

Accord.

Vln

Vc.

f *pp*

f *f* *f*

Ped.

327 (frantic movements)

S. pa - tient It's un - seen

Picc. *pp f pp*

B. Cl. *pp f pp*

Vib. *pp f pp*
(Ped.)

Accord. *fpp*

Vln. *pp f pp*

Vc. *pp f pp*

331 **Y** Explosion of sounds

S.

Picc. *ff* 3 3 3 3 *p* 3 *ff* 3 3 3 3

B. Cl. *ffp* *ff* *ffp*

Vib. *ff* ped sempre 5 5 5 5 *f* 5 5 5 5 *ff* 5 5 5 5

Accord. *ff* *mf* *ff*

Vln. *ff* *sfz*

Vc. *ff* *sfz*

[illegible]

340

S.

Do you know what that feels like?
To think you're free, only to fall,
To lose control, to lose it all.

Picc.

B. Cl.

Vib.

Accord.

Vln

Vc.

p

mf

mf

mf

sul pont.

343

S.

I couldn't sleep when the drugs wore off.
Stayed up for days, just getting lost.

Picc.

B. Cl.

Vib.

Accord.

Vln

Vc.

mp *p* *pp* *mf*

gliss

346 AA

S. A week sometimes,
then I'd fall, Collapse from the edge,
unable to crawl.

Picc.

B. Cl.

Vib.

Accord.

Vln.

Vc.

mf *p* *mf* *p* *mp*

p *mf* *p* *mf*

gliss. *gliss.* *gliss.* *gliss.*

5 *5*

n

349

S. I used drugs to stay alive,
And lived only to feel the high.

Picc.

B. Cl.

Vib.

Accord.

Vln.

Vc.

p *mp* *pp*

p *mp* *pp*

gliss. *gliss.* *gliss.* *gliss.*

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

351

S.

Picc.

B. Cl.

Vib.

Accord.

Vln

Vc.

ppp

n

n



353

BB senza misura - CIRCA 10" CIRCA 50"

(The stage begins to darken as seh says her final words) Space to reflect

S.

Picc.

B. Cl.

Vib.

Accord.

Vln

Vc.

p
poco vib.

n

That was it — nothing left to find.
No family, no friends, just me in
my mind,

Just me in the cold, just stories
untold. No warmth to give, just
a shell of a person, learning
to live.

And still, the drugs... If you can call it life... It wasn't life.
They were my air I call it fight. It was survival, breaking.
my flight, Slipping away.
The only thing that Aching.
made life light.

Part II

Claudia, previously performed by the singer, now becomes the voice recording, an audio of her telling her story of having an abortion is played.

Musical score for Soprano, Claudia's voice, and Ensemble. Each part has a single measure with a whole note, indicated by a vertical line and a small square.

Singer performs transition below and then hears audio as a memory - CUE 4

Transition:

Singer: When I was 19, I got pregnant. At the time, I thought this might ruin my future... my career...

(The singer is struggling to speak, as Claudia's audio takes over)

So... we decided to...

(after audio in Portuguese)

A gente decidiu fazer um aborto (we decided to have an abortion)

Audio Transcription (translated):

RECORDING (Claudia's voice):

Claudia's audio in Portuguese (translation):

...we found a doctor in São Paulo—me, Ignacio, and a friend of his who took us there. And... I ended up going... selfishly, really, only thinking about myself. I wasn't thinking at all about the baby growing inside me. The doctor told me I was one month and five days pregnant.

He asked me to lie down on a stretcher. He gave me an anaesthetic, but it didn't put me to sleep—I was awake. There were maybe ten other women there, lying on stretchers beside me. I watched him go from one to the next with this huge... bucket, full of blood and clots. He used some kind of instrument... and that abortion was done, just like that.

And that's what I did. (sighs) It hurts so much... so much.

Afterward, they gave me something to make me sleep, and when I woke up, I was already dressed, sitting in a chair outside. I don't know... all I can remember is that awful bucket.

How many babies must have been in there, dead? (a deep, hard breath)

Oh God... how could I have done something like that?

Silence.

Part III

We are now in Sala São Paulo. The atmosphere is charged with anticipation: we are moments away from the beginning of a concert featuring Mahler's Symphony No. 2. Outside the concert hall, just beyond its walls, people are using hard drugs and living in precarious conditions, in the area infamously known as "Cracolândia."
Inside, the stage is being quietly prepared. Musicians begin to enter one by one, as they typically would before a formal concert, tuning instruments and taking their places.
As the preparation takes place, the singer playing Claudia, once central, is gradually displaced toward the edges of the stage as the orchestral setup takes over; she transforms into a secondary role as the soprano about to perform in the concert.

(Musicians start tuning their instruments one by one, until the conductor and singer entrance at bar 2)
senza misura. tuning instruments

Soprano

Claudia's voice

Flute

Bass Clarinet

Tom 1
Tom 2
Kick Drum

Accordion

Violin

Violoncello

CUE 5

CIRCA 12"

(Conductor and ensemble "freeze in place" as recording starts)

[Click: Free bar of 4/4]

2 *(Conductor and singer enter the stage)*

S.

C.V.

Fl.

B. Cl.

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

I lived in the streets for four months... and...
I would beg for food in the take-aways... I ended up learning how to behave with the street life.

A "music starts" (♩ = 120)

3

S.

C.V. *Claudia's pre-recorded voice shifts to fragmented gestures that blend with the live ensemble.*

Fl. *f*

B. Cl. *f* sticks *p*

Tom 1 *f* *p*

Tom 2

K. Dr.

Accord. *f* *p*

Vln *f* *p*

Vc. *f* *p*

7

S.

C.V.

Fl. *f* *p*

B. Cl. *f* *p*

Tom 1 *f* *p*

Tom 2

K. Dr.

Accord. *f* *p*

Vln *f* *p*

Vc. *f* *p*

[illegible][illegible]

17

S.

C.V.

Fl.

B. Cl.

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

p

p sub.

f

mp

f

p

f

p

ff

p

f

21

S.

C.V.

Fl.

B. Cl.

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

f

mf

p

ff

p

ff

fp

f

p

f

Vib.

Ped.

24

S.

C.V.

Fl.

B. Cl.

Vib.

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

p *ff* *p* *ff*

f *ff*

p *f*

mf

ff

27

B

S.

C.V.

Fl.

B. Cl.

Vib.

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

mf

Be - - - yond these walls

mf *sub.*

f

32

S. There is no

C.V.

Fl.

B. Cl.

Vib. *f* 3 3 3 3 *f* 3

(Ped.)

Accord. *p* *mf*

Vln.

Vc.

37

S. calm Be - - - yond

C.V.

Fl. *p* 3 3 3 3 *mf* 3 3 3 *flz.* *p* *ff*

B. Cl. *p* *ff*

Vib. 3 3

Tom 1
Tom 2
K. Dr. *mf* *f*

Accord. *p* *mf*

Vln. *p* *ff*

Vc.

48

S. *care*

C.V.

Fl. *ord.* *f* *6* *b* *tr*

B. Cl. *p* *f*

Vib. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Tom 1
Tom 2
K. Dr. *mf* *ff*

Accord. *ff*

Vln. *p* *f*

Vc. *p*

52

C

S.

C.V.

Fl.

B. Cl.

Tom 1
Tom 2
K. Dr.

Accord.

Vln.

Vc.

Life was very difficult

I was pepper-sprayed many times on my eyes by the shop doors because begging wasn't allowed

toms and kick drum

p sub.

pp

pizz.

f

f

3

3

3

3

3

3

3

58

S.

C.V.

Fl.

B. Cl.

Tom 1
Tom 2
K. Dr.

Accord.

Vln.

Vc.

fragmented gestures

f

f

3

3

3

3

79 *mf*

S. Foot - - steps poun - - - - ding while voi - - - ces of

C.V.

Fl.

B. Cl.

Tom 1
Tom 2
K. Dr.

p

Accord.

Vln

p *pp* *mf*

Vc.

87

S. hun - - - ger re - main_____

C.V.

Fl.

B. Cl. *f* *p sub.*

Tom 1
Tom 2
K. Dr. *ff* *p sub.* *f* *p sub.* ⊕

Accord. *f* *p*

Vln. *f* *mf* *ff*

Vc. *f* *p sub.*



93

S.

C.V.

Fl. Even nowadays I see a lot of people going inside the shops to steal food to eat.
They don't steal to use drugs, but because they are hungry.

B. Cl. *p*

Tom 1
Tom 2
K. Dr.

Accord.

Vln.

Vc.

99

S.

C.V.

Fl.

B. Cl.

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

105

S.

C.V.

Fl.

B. Cl.

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

Cha - o - tic e - - - - rup - - - -

113

S. *tr* tions dreams

C.V. *fragmented gestures*

Fl.

B. Cl. To Cl. in B $\flat$

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

120

S. *tr* drow - - ning in space

C.V.

Fl.

Cl. in B $\flat$

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

127

E

S.

C.V.

Fl.

Cl. in Bb

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

ord.

m.s.p

p

p

131

S.

C.V.

Fl.

Cl. in Bb

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

text along with frozen and fragmented gestures

I would wake up with the police lights illuminating me
and asking me what I was doing there,
slapping me on the face so I would get out of there...
A lot of humiliation.

ord.

m.s.p

gliss.

f

p

137

S.

C.V.

Fl.

Cl. in Bb

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

ord.

gliss.

f

m.s.p

p

ord.

143

S.

C.V.

Fl.

Cl. in Bb

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

ord.

gliss.

f

m.s.p

p

ord.

148

S.

C.V.

Fl.

Cl. in Bb

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

ord.

gliss.

mf

153

F ♩ = 120

f

S.

C.V.

Fl.

Cl. in Bb

Tom 1
Tom 2
K. Dr.

Accord.

Vln

Vc.

Be - - yond these walls

frozen gesture

mf 3 *mp* *mf* 3 *mp* *mf* 3 3 3 3

f *ff* *f* *ff*

f *sfz* 4 *sfz* 4 *p* 5 5 5 5

mp *mf* *p*

f *p* *f*

158

S. There is no

C.V.

Fl. *pp* *f* *ff* *f* *ff*

Cl. in Bb *p* *f* *mf* *f* *mf*

Tom 1
Tom 2
K. Dr. *f* *sfz* *sfz*

Accord. *f*

Vln *f*

Vc. *p* *f*

163

S. calm Be

C.V.

Fl. *mp* *f* *ff*

Cl. in Bb *f* *pp* *f* *ff*

Tom 1
Tom 2
K. Dr. *p* *f* *sfz*

Accord. *p* *f*

Vln *mp* *f* *mf*

Vc. *p* *f*

167

S. - yond these walls There

C.V.

Fl. *mf* 3 *f*

Cl. in Bb *f* *ff*

Tom 1
Tom 2
K. Dr. *sfz* *p* *ff*

Accord. *mf* *f* *f*

Vln *f* 3 *p* 6 6 6 6 *f* 6 *p*

Vc. *p* *f*

172

S. is Is there?

C.V.

Fl. *ff*

Cl. in Bb *f* *ff* ord.

Tom 1
Tom 2
K. Dr.

Accord. *mf* *f*

Vln *f* 6 6 6 *p* *f* 6 6 6

Vc. *f*

177

S. is is no

C.V.

Fl. f

Cl. in Bb f

Tom 1
Tom 2
K. Dr.

Accord. mp mf mp f mp f

Vln sfz 6 6 6 sfz 6 6 6

Vc. f f mf

183

G

S.

C.V.

Fl. f 6

Cl. in Bb To B. Cl.

Vib. To Vib.

Accord. mp f

Vln 3 6 6 6 6 6 6 6

Vc.

186

S.

C.V.

Fl. *tr* *n* *pp* <

B. Cl.

Vib. *Vib.* *mf* *3* *Ped.*

Accord. *p*

Vln *sul pont.* *m.s.p* *6*

Vc. *sul pont.* *m.s.p* *pp* *pp*

I remember that when I would wake up,
I would feel depressive.

189

S. *mp* **H**
Der Mensch liegt in

C.V.

Fl. *mf* *n*

B. Cl. *B. Cl.* *mp*

Vib. *(Ped.)* *f*

Accord. *pp*

Vln *sul pont.* *pp* *cresc. poco a poco* *6*

Vc. *mf* *n*

193

S. *mf*
gross - - - - - ter noth!

C.V.

Fl. *p* *mf*

B. Cl.

Vib.

Accord. *ppp*

Vln

Vc. *p* *mf* *n*

197

S. *mf*
Der

C.V.

I was already "skin and bones" at this point,
I was weighing 33kg.

Fl. *pp* *flz.* *p* *f*

B. Cl.

Vib. *p* *f* *3* *3* *3* *3*

Ped. poco vib.

Accord. *p* *mf* *ppp*

Vln *f*

Vc. *pp* *f*

I

201

S. Mensch liegt in gross - ter pein

C.V.

Fl. ord. *p* *mf*

B. Cl. *f* *p* *mf*

Vib. *p*

Accord. *mp* *pp* *mf*

Vln. ord. sul G *mp* *pp cresc. poco a poco*

Vc. *mp*

I see many people digging through the bins to find food

205

S. Da kam

C.V.

Fl. *f* *mp* *f*

B. Cl. *p* *mp*

Vib. *p* *f* Ped.

Accord. *p* *mf* *mp*

Vln. Sul D

Vc. *f* *p*

209

S. ich auf ei - - nen brei - - ten weg;

C.V.

Fl.

B. Cl.

Vib.

Accord.

Vln.

Vc.

p *f* *mf* *f* *mp* *mf* *p*

(Ped.)

n

n

213

S. da kam ein En - - -

C.V.

Fl.

B. Cl.

Tom 1
Tom 2
K. Dr.

Accord.

Vln.

Vc.

p *f* *p* *sfz*

To toms and kick drum

sul A

slow-fast vib.

216

S. *slow-fast vib.*
ge - lein und

C.V.

Fl. *tr*
mf *n*

B. Cl. *f*

Tom 1
Tom 2
K. Dr. *mf*

Accord. *mf* *mp*

Vln. *p* *f*

Vc. *p* *f*

219

S. *f* *trembling*
wollt' mich wollt' mich wollt' mich

C.V.

Fl. *mf* *pp* *mf* *pp* *f*

B. Cl. *mf* *ff* *mf*

Tom 1
Tom 2
K. Dr. *f*

Accord. *f* *mf* *f* *mf* *f*

Vln. *f*

Vc. *mf* *f*

222

S. *mich ab - - - - - wei - - - - - sen*

C.V.

Fl. *mf* *ff*

B. Cl. *ff*

Tom 1
Tom 2
K. Dr.

Accord. *mf* *ff*

Vln *ff*

Vc. *ff*

225

S.

C.V. *frozen gesture*

Fl.

B. Cl.

Vib. *To Vib.* *Improvise with these notes - sparse shimmering sounds* *To toms and kick drum*

Accord.

Vln

Vc.

235 **K** **pesante** ♩ = 60

S. *fragmented and frozen gestures* *f* Lis - ten

C.V. *fragmented and frozen gestures*

Fl. *ff*

B. Cl. *ff* *ppp*

Tom 1
Tom 2
K. Dr. *f* *sfz* *f* *sfz* *f* *sfz* *sfz* *sfz* *f* *sfz*

Accord. *ff*

Vln. *p* *f* *p*

Vc. *f*

238

S. Lis - ten Lis - ten

C.V.

Fl. *ff*

B. Cl. *ff*

Tom 1
Tom 2
K. Dr. *f* *sfz* *f* *sfz* *sfz* *sfz* *mf* *f*

Accord. *ff*

Vln. *f*

Vc.

240

S. Can you hear the sounds in this hall?

C.V.

Fl. To Picc.

B. Cl. *pp*

Tom 1 *sfz*

Tom 2 *mp*

K. Dr. *pp* *n* *f*

Accord. *mp* *n*

Vln sul pont.

Vc. *mf*

242

S. Can you hear the sounds be - yond these walls?

C.V.

Picc.

B. Cl. *mf* *f* *pp* To Cl. in B $\flat$

Tom 1 *sfz*

Tom 2 *pp*

K. Dr. To Vib.

Accord.

Vln sul pont. *mf* *p* gliss.

Vc. *p* gliss.

251

S.

C.V.

Picc.

Cl. in Bb

Vib.

Ped.

Accord.

Vln

Vc.

p *ff* *f* *mf* *f*

Cl. in Bb flz.

ord.

5

257

S. Be - - - - yond these

C.V.

Picc. *p* *f* *p* *f*

Cl. in Bb *mp* *f*

Vib. *f*

Accord. *mf*

Vln. *mf*

Vc. *mf*

260

S. walls

C.V.

Picc. *mf*

Cl. in Bb *f*

Vib. *ff* Ped.

Accord. *p* *mf*

Vln. *f* *mp cresc. poco a poco*

Vc.

264

S. Be - - - yond these walls

C.V.

Picc. *f*

Cl. in Bb *f*

Vib. *f* ped sempre

Accord.

Vln. *f*

Vc.

268

S.

C.V.

Picc.

Cl. in B♭

Vib.

Accord.

Vln

Vc.

272

S.

C.V.

Picc.

Cl. in B♭

Vib.

Accord.

Vln

Vc.

ah

ah

ff

mf

p

f

ff

sul pont.

275

S. *sfz* ah ah ah

C.V.

Picc. *f*

Cl. in Bb

Vib. 6 6 6 6 6 6

Accord.

Vln. 5 5 5 5 5 5

Vc.

278

S. *sfz* ah ah ah

C.V.

Picc. *tr*

Cl. in Bb

Vib. 6 6 6 6 6 6

Accord. *ff*

Vln. *f* *ff*

Vc. *f* *ff*

f *ff* *fff*

281

S. ah

C.V.

Picc.

Cl. in Bb

Vib.

6 6 6 6 6 6 6 6 6

Accord.

Vln

Vc.

fff

N senza misura

284 Ensemble stops but sounds continue Sound of a broken music box takes over CIRCA 50"

S.

C.V.

Picc.

Cl. in Bb

Vib.

Accord.

Vln

Vc.

To be alive is already a miracle