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Title

Inbetween

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Author

Maunders, Florence Anna

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2020

Florence Anna Maunders

Inbetween

*For Soprano, Mezzosoprano,
Piano, Percussion & 'Cello*

Inbetween

Instrumentation

Piano

Percussion
(vibraphone, 2 bongos, 2 congas,
woodblock, cowbell, bass drum)

'Cello

Soprano

Mezzosoprano

Duration ca. 7 minutes 30 seconds

Inbetween

Program Note

This exciting piece for two vocalists and a small ensemble explores the tension of the *liminal* state – the idea of being poised between two poles, or caught mid-transformation.

This is, for me, a personal theme, but one, I hope, that resonates with other listeners. I too am stuck between my past and my future, between the old self and the new. This is reflected in the text of the piece, but perhaps in the way the piece alternately pulls ahead or returns to (transformed) earlier material.

Stylistically this piece leans on jazz harmony, the textures of Reich and Adams, the rhythms of dub-step, house and D&B, but blends them into something unique.

This is a coming-out piece.

Inbetween

Text

I am the horizon,
The line between past and future.
I am afraid...

Fail to ossify.
Bud, bloom!
Could do better.
Not freeze, but thaw!
Could do better,
Endlessly unchanging,
Could do better,
I know I must submit to this metamorphosis

I am the line...

Fail to ossify.
Bud, bloom!
Could do better.
Not freeze, but thaw!
Could do better,
Endlessly unchanging,
Could do better,
Make me better!
Make me better!
Make me better!

Inbetween

For Soprano, Mezzo, Percussion, Piano & 'Cello

Florence Anna Maunders
2019

Pulsating $\text{♩} = 108$

The musical score consists of ten staves, each representing a different instrument or voice part. The instruments listed from top to bottom are: Soprano, Mezzo-soprano, Vibraphone, Cowbell, Wood Block, Bongos, Congas, Bass Drum, Piano, and Violoncello.

Soprano: Staff 1, Treble clef, 9/8 time signature. The first six measures are silent. From measure 7 onwards, there are six eighth-note pulses per measure.

Mezzo-soprano: Staff 2, Treble clef, 9/8 time signature. The first six measures are silent. From measure 7 onwards, there are six eighth-note pulses per measure.

Vibraphone: Staff 3, Treble clef, 9/8 time signature. The first six measures are silent. From measure 7 onwards, there are six eighth-note pulses per measure. A dynamic marking p is placed below the staff, and a instruction "Damp rhythmically with pedal" is written above the staff.

Cowbell: Staff 4, Bass clef, 9/8 time signature. The first six measures are silent. From measure 7 onwards, there are six eighth-note pulses per measure.

Wood Block: Staff 5, Bass clef, 9/8 time signature. The first six measures are silent. From measure 7 onwards, there are six eighth-note pulses per measure.

Bongos: Staff 6, Bass clef, 9/8 time signature. The first six measures are silent. From measure 7 onwards, there are six eighth-note pulses per measure.

Congas: Staff 7, Bass clef, 9/8 time signature. The first six measures are silent. From measure 7 onwards, there are six eighth-note pulses per measure.

Bass Drum: Staff 8, Bass clef, 9/8 time signature. The first six measures are silent. From measure 7 onwards, there are six eighth-note pulses per measure.

Piano: Staff 9, Treble and Bass clefs, 9/8 time signature. The first six measures are silent. From measure 7 onwards, there are six eighth-note pulses per measure. A dynamic marking p is placed below the staff, followed by the instruction "Ped.".

Violoncello: Staff 10, Bass clef, 9/8 time signature. The first six measures are silent. From measure 7 onwards, there are six eighth-note pulses per measure. A dynamic marking ppp is placed below the staff.

6

Sop.

Mezzo.

Vib.

Pno.

Vc.

ff

p

ff

p

ff



10

Sop.

Mezzo.

Vib.

Pno.

Vc.

ff

p

ff

ff

p

ff

14

Sop.

Mezzo.

Vib.

Pno.

Vc.

ff

*

ff

18

Sop.

Mezzo.

Vib.

Pno.

Vc.

p

ff

p

ff

ff

Reed.

ff



27

Sop. *f* am [mm] *ppp*

Mezzo. *f* am [mm] *ppp* *p*

Vib. *ff* *p*

Pno. *ff* *p*

Vc. *ff*

p
*
Reo.

31

Sop. *p* — *f* — *ppp*
l, l, l, l, am [mm]

Mezzo. *f* — *ppp*
l l l am [mm]

Vib. *ff* — *p*
p

Pno. *ff*
ff

Vc. *ff* — *p*
ff

Red.

35

Sop. — *p* — *f* — *ppp*
l, l, l, l, am [mm]

Mezzo. *p* — *f* — *ppp*
l l l am [mm]

Vib. *ff*

Pno. *p* — *ff*
ff

Vc. *ff*

39

Sop. - - - - | *p* l, l, l, l, am - - -

Mezzo. - - - - | *f* am - - -

Vib. - - - - | *p* *ff* - - -

Pno. - - - - | *p* *ff* - - -

Vc. - - - - | *p* *ff* - - -



43

Sop. *ppp* -[mm] am the ho -

Mezzo. *ppp* -[mm] am the ho ri -

Vib.

Pno. *p* <*mf*> *p* <*mf*> *p* <*mf*> *p* -

p <*mf*> *p* <*mf*> *p* <*mf*> *p* -

Vc.

*

48

Sop. Mezzo.

Vib. Pno.

Vc.

ff

ri - - - zon. *I _____ am the _____ ho -*

f *mp*

f *mp*

f pp

p <mf> *p <mf>* *p <mf>*

f pp

p <mf> *p <mf>* *p <mf>*

ff

p

ff

53

Sop. Mezzo.

Vib. Pno.

Vc.

ff

ho - ri - - - zon. *I _____ am the _____*

f *mp*

f *mp*

p f pp

p <mf> *p <mf>*

p f pp

p <mf> *p <mf>*

ff

p

ff

58

Sop. am the ho ri - - - zon.

Mezzo. ho ri - - - zon. |

Vib. $p < mf >$ $p - f - pp$ $p < mf >$

Pno. $p < mf >$ $p - f - pp$ $p < mf >$

Vc. ff

63

Sop. I am the ho ri - - -

Mezzo. am the ho ri - - - zon.

Vib. $p < mf >$ $p < mf >$ $p - f - pp$

Pno. $p < mf >$ $p < mf >$ $p - f - pp$

Vc. ff

67

Sop. - zon. The line be - tween past and

Mezzo. The line be - tween past and fu -

Vib. Damper off, allow to resonate freely...

Pno. *p*

Vc. *p*

p

72

Sop. fu - ture. The line be -

Mezzo. - ture. The line be - tween past and

Vib. *f*

Pno. *mf*

Vc. *f*

ff

77

Sop. *f* tween past and fu - ture. The

Mezzo. *f* fu - ture. The line be -

Vib. *mf* *p*

Pno. *mf* *p*

Vc. *ff*



82

Sop. line be - tween past and fu - ture.

Mezzo. tween past and fu - ture. The

Vib.

Pno.

Vc. ff

87

Sop. *mp* The line be - tween past and fu - ture.

Mezzo. line be - tween past and fu - ture.

Vib. *f*

Pno. *mf*

Vc. *ff*

91

Sop. -

Mezzo. -

Vib. *mf* *mf* *mf* *f*

Pno. *p* *f*

Vc. *p* *espress.* *f*

95

Sop.

Mezzo.

Vib. *mf* *mf* *mf* *f*

Pno. *p* *f*

Vc. *p* *f*

99

Sop. *mf* *f*
The _____ line _____ be - tween past _____ and fu - ture.

Mezzo. *mf* *f*
The _____ line _____ be - tween past _____ and fu - ture.

Vib. *p* *mf*

Pno.

Vc. *ff* *p* *f* ² *p*

103

Sop. *mf*
The _____ line _____ be - tween past _____ and fu - ture.

Mezzo. *mf*
The _____ line _____ be - tween past _____ and fu - ture.

Vib. *p*
mf

Pno.

Vc.

f — *p* *f* — ² — *p*

107

Sop. *mf*
The _____ line _____ be - tween past _____ and fu - ture.

Mezzo. *mf*
The _____ line _____ be - tween past _____ and fu - ture.

Vib. *p*
mf

Pno.

Vc.

f — *p* *f* — ² — *p*

molto rall.

111 *mf*

Sop. The line be-tween past and fu - ture.

Mezzo. The line be - tween past and fu - ture.

Vib. *mp*

Pno. *mp*

Vc. *fff* **molto rall.**

A tempo $\text{♩} = 108$

115 //

Sop.

Mezzo. //

Vib. //

B. D. *f* *fff* //

Pno. *p*

Vc. *p* **A tempo** $\text{♩} = 108$ *p* *p* *ppp*

Musical score for orchestra and piano, page 120. The score includes parts for Soprano, Mezzo-soprano, Vibraphone, Piano, and Cello. The piano part features dynamic markings ***ff***, ***p***, ***ff***, ***ff***, and ***p*** ***Ped.***. The cello part features dynamic ***ff***.



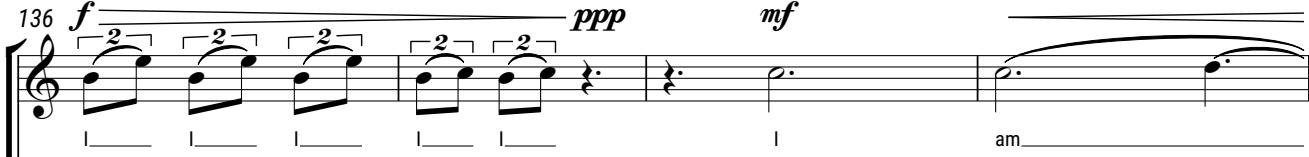
Musical score for orchestra and piano, page 124. The score includes parts for Soprano, Mezzo-Soprano, Vibraphone, Piano, and Bassoon. The piano part features dynamic markings *p*, *ff*, and *ppp*. The bassoon part features dynamic markings *f*, *z*, and *ff*.

Musical score for orchestra and piano, page 128. The score includes parts for Soprano (Sop.), Mezzo-Soprano (Mezzo.), Vibraphone (Vib.), Piano (Pno.), Bassoon (Bsn.), and Cello/Bass (Vc.). The piano part features dynamic markings *p*, *p*, *ff*, *ff*, and *ff*. The bassoon part has dynamic markings *p* and *p*. The cello/bass part has dynamic markings *p*, *p*, *p*, *p*, *p*, *p*, and *ff*.

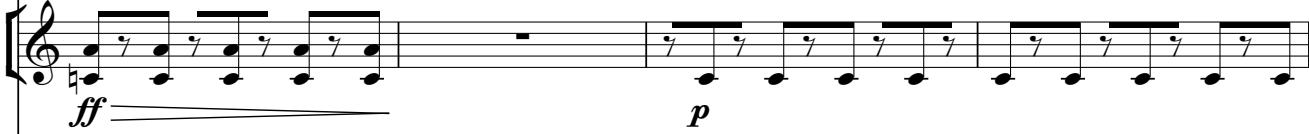


Musical score for orchestra and piano, page 132. The score includes parts for Soprano (Sop.), Mezzo-Soprano (Mezzo.), Vibraphone (Vib.), Piano (Pno.), and Cello/Bass (Vc.). The piano part features a dynamic marking of ***p***. The cello/bass part features a dynamic marking of ***p*** and a performance instruction of ***Ped.*** with an asterisk (*) below it. The vocal parts have dynamic markings of ***ppp***.

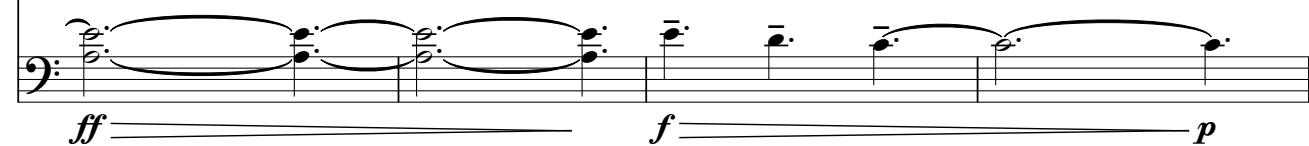
136 *f* *ppp* *mf*

Sop. 

Mezzo. 

Vib. 

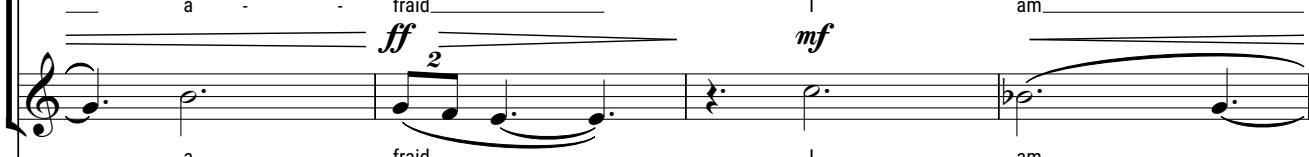
Pno. 

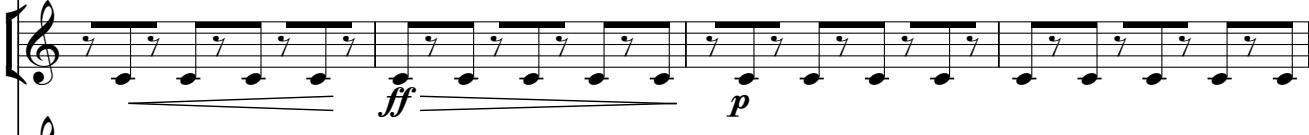
Vc. 

==

140 *ff* *mf*

Sop. 

Mezzo. 

Vib. 

Pno. 

Vc. 

144

Sop. a - - fraid i am

Mezzo. a - - fraid i am

Vib.

Pno.

Vc. f 2 p f 2 p

==

148

Sop. a - - fraid i am

Mezzo. a - - fraid i am

Vib.

Pno.

Vc. f 2 p f 2 p

152

Sop. *a - fraid*

Mezzo. *a - fraid*

Vib.

Pno.

Vc. *f* *2* *ppp*

156

Sop. *I, I, I, I, am a - fraid*

Mezzo. *I, I, I, I, am a - fraid*

Vib. *ff*

Pno. *p* *ff*

Vc. *ff*

160

Sop. - *p* am a -

Mezzo. - *p* *f* am a -

Vib. *p* *ff*

Pno. - *p* *ff*
Rwd.

Vc. *ff*

164

Sop. *ppp* fraid. - *p*

Mezzo. *ppp* fraid. - *p*

Vib. *p*

Pno. *p*

Vc. * Rwd.

168 *f* *ppp* *p*

Sop. am a - fraid _____

Mezzo. am a - fraid _____

Vib. *ff* *p*

Pno. *ff* *p*

Vc. *ff* *p* *ped.* *

172 *f* *ppp*

Sop. I I I am a - fraid _____

Mezzo. I I I am a - fraid _____

Vib. *ff* *p*

Pno. *ff* *p*

Vc. *ff* *

176 rit.

Sop.

Mezzo.

Vib.

Pno.

Vc.



180 Driving $\text{♩} = 144$

Sop.

Mezzo.

B. D.

Pno.

Vc.

ffff marc.

Bud, bloom.

Fail to os - si - fy. Could do bet - ter.

sfz

ffff marc.

ff

Driving $\text{♩} = 144$

ffff marc.

183

Sop. Not freeze, but thaw! End - less - ly un - chang-

Mezzo. Could do bet - ter.

Congas

B. D. *ff*

Pno.

Vc.

186

Sop. ing Make me bet - ter. I know I must sub - mit to this

Mezzo. Make me bet - ter. I know I must sub - mit to this

Congas *fff*

B. D.

Pno.

Vc.

Heavy $\text{d}=72$

189 **f pesante**

Sop. $\begin{array}{c} \boxed{3} \\ | \\ \boxed{3} \\ | \\ \boxed{3} \end{array}$ me - ta - mor-pho - sis! Me - ta - mor-pho - sis! Me - ta - mor-pho - sis!

Mezzo. **f pesante** $\begin{array}{c} \boxed{3} \\ | \\ \boxed{3} \\ | \\ \boxed{3} \end{array}$ me - ta - mor-pho - sis! Me - ta - mor-pho - sis! Me - ta - mor-pho - sis!

W.B. $\begin{array}{c} \boxed{3} \\ | \\ \boxed{3} \\ | \\ \boxed{3} \end{array}$ *mf sub.* $\begin{array}{c} > \\ | \\ > \\ | \\ > \end{array}$ $\begin{array}{c} > \\ | \\ > \\ | \\ > \end{array}$ $\begin{array}{c} > \\ | \\ > \\ | \\ > \end{array}$ $\begin{array}{c} > \\ | \\ > \\ | \\ > \end{array}$

Bongos $\begin{array}{c} \boxed{2} \\ | \\ \boxed{2} \\ | \\ \boxed{2} \end{array}$ $\begin{array}{c} sfz \\ sec. \\ sim. \end{array}$ $\begin{array}{c} sfz \\ sfz \\ sfz \end{array}$ $\begin{array}{c} sfz \\ sfz \\ sfz \end{array}$

B. D. $\begin{array}{c} \boxed{2} \\ | \\ \boxed{2} \\ | \\ \boxed{2} \end{array}$ $\begin{array}{c} > \\ | \\ > \\ | \\ > \end{array}$ $\begin{array}{c} > \\ | \\ > \\ | \\ > \end{array}$ $\begin{array}{c} > \\ | \\ > \\ | \\ > \end{array}$

Pno. $\begin{array}{c} \boxed{2} \\ | \\ \boxed{2} \\ | \\ \boxed{2} \end{array}$

Vc. **Heavy** $\text{d}=72$ $\begin{array}{c} \boxed{3} \\ | \\ \boxed{3} \\ | \\ \boxed{3} \end{array}$ $\begin{array}{c} \boxed{3} \\ | \\ \boxed{3} \\ | \\ \boxed{3} \end{array}$ $\begin{array}{c} V \\ | \\ \boxed{3} \end{array}$

194

Sop. $\begin{array}{c} - \\ \boxed{3} \\ - \\ \boxed{3} \\ - \end{array}$ Me - ta - mor-pho - pho - sis! $\begin{array}{c} \# \\ \# \\ \# \\ \# \\ \# \end{array}$ **più forte** $\begin{array}{c} \# \\ \# \\ \# \\ \# \\ \# \end{array}$ Me - ta - mor - pho - pho - pho - sis!

Mezzo. $\begin{array}{c} - \\ \boxed{3} \\ - \\ \boxed{3} \\ - \end{array}$ Me - ta - mor-pho - pho - sis! $\begin{array}{c} \gamma \\ \gamma \\ \gamma \\ \gamma \\ \gamma \end{array}$ $\begin{array}{c} t-k \\ t-k \\ t-k \\ pah! \end{array}$ **f** $\begin{array}{c} sfz \\ sfz \end{array}$

W.B. $\begin{array}{c} \gamma \\ \gamma \\ \gamma \\ \gamma \end{array}$

Bongos $\begin{array}{c} > \\ | \\ > \\ | \\ > \end{array}$ $\begin{array}{c} sfz \\ sfz \\ sfz \end{array}$

Congas $\begin{array}{c} \gamma \\ \gamma \\ \gamma \end{array}$

B. D. $\begin{array}{c} \gamma \\ \gamma \\ \gamma \end{array}$ $\begin{array}{c} f \\ sfz \end{array}$ $\begin{array}{c} f \\ sfz \end{array}$

Pno. $\begin{array}{c} - \\ - \\ \gamma \\ \gamma \\ \gamma \end{array}$ **f** $\begin{array}{c} fff \\ fff \end{array}$ $\begin{array}{c} f \\ sfz \end{array}$

Vc. $\begin{array}{c} \boxed{3} \\ | \\ \boxed{3} \\ | \\ \boxed{3} \end{array}$ $\begin{array}{c} \boxed{3} \\ | \\ \boxed{3} \\ | \\ \boxed{3} \end{array}$

198

Sop. *p* *pizz.*

Mezzo. *t-k t-k t-k pah!* *sim.* *mf*

W.B.

Bongos

B. D.

Pno. *f* *sfz* *f* *sfz* *f* *sfz* *mp*

Vc. *f* *sfz* *f* *sfz* *f* *sfz* *pizz. ♂* *fff*

202

Sop. *mf*

Mezzo. *Me - ta - mor - pho - sis!*

W.B.

Congas *f*

Pno. *mf* *f* *pp* *fff*

Vc. *arco* *ppp* *mf*



208

Sop. The score consists of five staves. The soprano (Sop.) and mezzo-soprano (Mezzo.) sing eighth-note patterns with fermatas. The bassoon (W.B.) plays eighth-note patterns. The piano (Pno.) has two hands playing eighth-note patterns; the right hand is dynamic *f* and the left hand is dynamic *p*. The cello (Vc.) plays eighth-note patterns with dynamic *pp*, followed by dynamic *fff* and dynamic *pizz*. The bassoon part ends with dynamic *mp* and dynamic *ff*.

212

Sop.

Mezzo.

Pno.

Vc.

p *mf* *ff sub.* *f* *mp*

p sub. *fff* *f* *mp*

=

217

Sop.

Mezzo.

Cow.

Bongos

B. D.

Pno.

Vc.

pp *fff sub.*

sfz *sfz* *sfz* *sfz*

f *f*

p *mf* *p* *mf*

pp *arco* *ff sub.*

222 ***molto rall.***

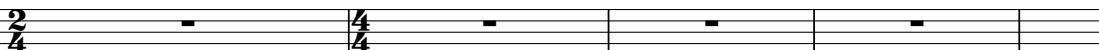
The musical score consists of four staves. The top two staves are for Soprano (G clef) and Mezzo-soprano (F clef). The third staff is a brace for Piano (G clef) and Bass (F clef), with a dynamic of ***mf***. The bottom staff is for Cello (C clef). The key signature is **G major (2 sharps)**, indicated by the number **2** at the end of each measure. The time signature is **4/4**. The vocal parts remain silent for most of the measure. The piano/bass part plays eighth-note chords. The cello part has sustained notes with vertical stems. The dynamic for the piano/bass part changes to ***ppp*** towards the end of the measure. The vocal parts begin a ***molto rall.*** (molto ritardando) at the end of the measure. The cello part ends with a dynamic of ***p***.

二

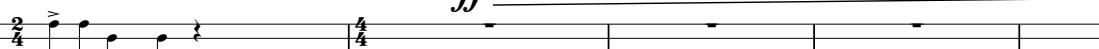
Blasting ♩=180

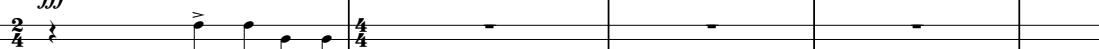
226

Sop. 

Mezzo. 

Vib. 

Bongos 

Congas 

B. D. 

Pno. 

Vc. 

Blasting ♩=180

arcò V □ V

fff v.

231

Sop. 2/4

Mezzo. 2/4

Vib. 2/4

Bongos 2/4 *ff* 2/4

Congas 2/4

B. D. 2/4

Pno. 2/4

Vc. 2/4

236

Sop. 2/4

Mezzo. 2/4

W.B. 2/4

Bongos 2/4 *mf*

Congas 2/4

B. D. 2/4

Pno. 2/4

Vc. 2/4

sotto voce

240

Sop.

Mezzo.

W.B.

Bongos

Congas

Pno.

Vc.

=

244

Sop.

Mezzo.

W.B.

Pno.

Vc.

247 *f* "Excited whoop"
fff

Sop. Whoo - - - ah!
f "Excited whoop"
fff

Mezzo. Whoo - - - ah!

W.B.

Bongos

Congas

B. D.

Pno. *fp* *fff*

Vc. *fff*

251 *mf*
p

Sop. I, am the line
p

Mezzo. I, am the line
p

W.B.

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

Vc. *f* *p*

255

Sop. *mf*
I, I am the line

Mezzo. *mf*
I, I am the line

Cow.

W.B.

Bongos *f* *p* *ff*

Pno. *f* *f* *f* *menof*
p *v.* *sfp*
pizz.

Vc. *f* *p*



259

Sop. -

Mezzo. -

Cow.

Pno. *fff* *menof* *fff*

Vc. *f* *arco* *fff*

"Excited whoop"
Whoohoo
"Excited whoop"

Holding back slightly $\text{♩}=144$

262 ***fff***

Sop. ***fff*** ah! ***fff marc.*** Bud, bloom.

Mezzo. ah! ***fff marc.*** Fail to os - si - fy.

Bongos ***fp*** ***fff***

Congas

B. D.

Pno. ***fff marc.***

Vc. ***fff marc.***



266

Sop. Not freeze, but thaw! End-less-ly un - chang -

Mezzo. Could do bet-ter. Could do bet-ter.

Congas

B. D. ***ff***

Pno.

Vc.

270

Sop. 7/8

Mezzo. 7/8

Congas 7/8

B. D. 7/8

Pno. 7/8

Vc. 7/8

3

272

Sop. 7/8

Mezzo. 7/8

Bongos 7/8

Congas 7/8

B. D. 7/8

Pno. 7/8

Vc. 7/8

3