The background features a complex pattern of concentric, hand-drawn circles in shades of blue and grey. A prominent blue crosshair is drawn over the circles, consisting of a vertical line and a horizontal line that intersect. The circles vary in size and density, creating a textured, organic feel. The overall color palette is muted, with various tones of blue and grey.

AND THEY SPOKE BACK HER NAME

For soprano, amplified voice & cello

J.L. MARLOR

DURATION:

Approx. ~9 minutes

PREMIERE:

May 18, 2018, New Music Gathering, Boston Conservatory

INSTRUMENTATION:

Soprano [G3-Bb5]

Countertenor/Contralto with amplification and electronics [G3-G4]

Cello

EQUIPMENT:

One microphone, one reverb guitar pedal, one delay guitar pedal, aluminum foil, a guitar amplifier (or a guitar amplifier connected to a PA system,) one microphone stand, XLR cable with 1/4 jack converter, assorted 1/4 inch cables.

In ideal circumstances, the microphone should be hooked up to two guitar amplifiers placed at the back of the venue, however, if this is not possible, assemble the amplifier next to the countertenor/contralto.

The piece was written using a TC Electronic Hall of Fame 2 Reverb Pedal and an Earthquaker Avalanche Run Delay Pedal. The Delay pedal should be set at a ratio of at least 1/2, but no more than 3/4. Feel free to experiment with different pedals and levels. For reference, here is are the levels used for the premiere of the piece:

**ADDITIONAL NOTES:**

The soprano should take on the role of Caroline Herschel, and all text notated should be taken as an approximation of the speed and mood of her performance. Take artistic liberty, but keep the downbeats even and on time.

And they spoke back her name

Caroline Herschel
1750-1848

J.L. Marlor

Largo ♩ = 52

Treble 1

Treble 2 [delay pedal on throughout]

Largo ♩ = 52

Hmm

Hmm

Hmm

[ad lib ponticello throughout drone]

Violoncello

5

Tr. Solo

Tr. Solo

Hmm

Vc.

9

Tr. Solo

Tr. Solo

Hmm

Hmm

Vc.

12

Tr. Solo

Will-iam is a-way and I am mind - ing the

Tr. Solo

Hmm

Hmm

Vc.

sul tasto arco

f *pp*

14

Tr. Solo

hea - vens I have dis -

Tr. Solo

Vc.

sul tasto arco

f *pp*

16

Tr. Solo

cov - ered eight new com - ets and three new neb - u - lae ne - ver be - fore

Tr. Solo

Hmm

Vc.

sul tasto arco

f *pp*

18

Tr. Solo

seen by man.

Tr. Solo

Hmm Ooh

Vc.

f *pp*

Detailed description: This block contains the first system of music, measures 18-20. It features three staves. The top staff is a vocal line in treble clef with lyrics 'seen by man.' The middle staff is another vocal line in treble clef with 'Hmm' and 'Ooh' vocalizations. The bottom staff is a violin line in bass clef with dynamics *f* and *pp*.

21

Tr. Solo

and I'm pre-par-ing an in dex to Flam-steeds obs er-va-tions to-ge-

Tr. Solo

Ooh Ooh

Vc.

f *pp*

Detailed description: This block contains the second system of music, measures 21-22. It features three staves. The top staff is a vocal line in treble clef with lyrics 'and I'm pre-par-ing an in dex to Flam-steeds obs er-va-tions to-ge-'. The middle staff is another vocal line in treble clef with 'Ooh' vocalizations. The bottom staff is a violin line in bass clef with dynamics *f* and *pp*.

23

Tr. Solo

ther with a cat-a logue of stars o - mit-ted from the Brit-ish cat - a - logue

Tr. Solo

Vc.

p

Detailed description: This block contains the third system of music, measures 23-24. It features three staves. The top staff is a vocal line in treble clef with lyrics 'ther with a cat-a logue of stars o - mit-ted from the Brit-ish cat - a - logue'. The middle staff is another vocal line in treble clef. The bottom staff is a violin line in bass clef with dynamic *p*.

25

Tr. Solo

Plus! a list of e - ra - ta in that pub - li - ca - tion

Tr. Solo

Ooh

Vc.

27

Tr. Solo

Tr. Solo

Ooh

Vc.

30

Tr. Solo

Will - iam says I have a way with numb - ers so I

Tr. Solo

Ooh

Will - iam says I

Vc.

32

Tr. Solo

hand-le the re - duct ions and cal - cu - la - tions

Tr. Solo

Ooh

Vc.

34

Tr. Solo

I al-so plan ev-ery night's ob-ser - va - tion sched-ule he says "My

Tr. Solo

Ooh

Vc.

36

Tr. Solo

in - tu - i - tion helps turn the tel - e - scope to dis - cov - er star

Tr. Solo

Ooh

Vc.

II

39

Tr. Solo

clu - ster a - fter clu - ster

Tr. Solo

Ooh

Vc.

43

Tr. Solo

I have helped him po-lish the mi rors and len-ses of our new tel - e - scope

Earthquaker pedal down

Tr. Solo

A - glo _____ nice _____ Hy -

Vc.

46

Tr. Solo

it is__ the large- est__ in ex-ist - ance

Tr. Solo

pt ia _____ Hil - de - ga - - - - -

Vc.

48

Tr. Solo

can you i - ma-gine the thrill of turn-ing it to some

Tr. Solo

rd

Vc.

50

Tr. Solo

new corner of the heav- ens_ to find some thing_ ne-ver be-fore seen by

Tr. Solo

Cath - eri - na He - ve - li - us

Vc.

52

Tr. Solo

earth? I act - u - ally like that

Tr. Solo

Ma - ri - a Ag - ne - si

Vc.

54

Tr. Solo

he is bu - sy with the Roy - al so-ci - e - ty and his club

[sing through aluminum foil]

f

Tr. Solo

A - glo - nice _____ Hy -

Vc.

56

Tr. Solo

for when I fin - ish _____ my

Tr. Solo

pt - ia _____ Hil - de - ga - - - - -

Vc.

58

Tr. Solo

o - ther work I can spend all night spend all night _____

Tr. Solo

_____ rd _____ Cath eri - na He -

ff

Vc.

*spoken without meter, like a secret,
take your time*

61

Tr. Solo

sweep-ing the heav-ens

Tr. Solo

ve li- us Ma-ri - a Ag - ne - si

Vc.

sometimes when I am alone in the dark,
and the universe reveals yet another secret,

I say the names of my long lost sisters
forgotten in the books that record our science:

65

Tr. Solo

Ag-nes of Thess-a - ly Hyp - ti - a

Tr. Solo

no foil Earthquaker pedal off

A - glo - nice Hy - pt ia

Vc.

10

68

Tr. Solo

Hil-de-gard

Tr. Solo

Hil-de ga - - - rd Cath - eri - na He-ve li -

Vc.

72

Tr. Solo

Cath-re-ina He-vel-i-us Ma-ri-a Ag-ne - si

Tr. Solo

us Ma - ri - a Ag ne - si _____ Hmm

Vc.

76

Tr. Solo

as if the stars _____ could re-mem-ber

Tr. Solo

Hmm

Vc.

II

80 11

Tr. Solo the stars _____ could re - mem - ber

Tr. Solo through foil

Vc. Hmm Hmm

83

Tr. Solo Did you know that Hil-de gard pro-posed a he-li-o-cen-tric un-i-verse

Tr. Solo Hmm Hmm

Vc. II II

85

Tr. Solo ³ three hun - dred years be - fore Cop - er - ni - cus?

Tr. Solo

Vc. II

12 86

Tr. Solo

she wrote of un - i - verse - al grav - i - ta - tion five hun - dred years be - fore New - ton

Tr. Solo

Hmm

Vc.

II

88

Tr. Solo

but who would list - en to her? she was a nun just a wo - man

Tr. Solo

no foil earthquaker down

Hmm

Ooh

Vc.

93

Tr. Solo

What is our age, if that age was dark?

Tr. Solo

Vc.

97

Tr. Solo *What is our age, if that age was dark?—*

Tr. Solo

Vc. *sul ponticello* *arco*

101

Tr. Solo *fade out* *against the noise*
and as for my name

Tr. Solo *Ooh*

Vc.

105

Tr. Solo *it too will be for - gott-en but I am not acc*

Tr. Solo *Ooh*

Vc.

109

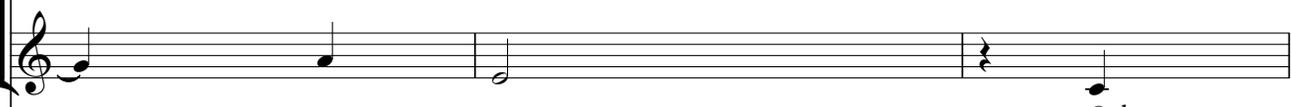
Tr. Solo  used of be-ing a sor-cer-ess like A ga - nice and the Christ-ians do not drag me to church

Tr. Solo  Ooh

Vc. 

113

Tr. Solo  and mur-der me like they did to Hyp - ti - a How -

Tr. Solo  Ooh

Vc. 

116

Tr. Solo  e - ver long we live life is short so I work

Tr. Solo 

Vc. 

120

Tr. Solo

how-e-ver im-por-tant man is

Tr. Solo

Ca - ro - line Ca - ro - line

Vc.

124

Tr. Solo

he is noth-ing compared to the stars there are se-crets dear

Tr. Solo

Ca - ro - line

Vc.

129

Tr. Solo

sis-ter and it is for us to re-veal them your name like mine is a

Tr. Solo

Hmm

Vc.

