

LONELY

YOU'RE
MY FIRST
CHOICE

The Things I Want to Tell You

for soprano, cello, and percussion

Alexa Letourneau

B.

LIVING MY
LIFE TO
THE
FULLEST

I want to tell you

I want to tell you how my notes app knows more about me
than my therapist does
I have to write down every flash of identity that comes to me
Every philosophy and metaphor
Every label
Before I continue floating
No adjectives attached

Who am I then?

I want to tell you about the 24 years of practice I have
calculating every action, every word
Sculpting the "self" you see, the "me" that you see
So that others don't think about me
what I think about myself

Is that manipulation?
Is that wrong?

I want to tell you my story
without careful curation
All of the details of my trauma
Which together make up the only "me" I've ever known.

Is that even me?

The problem is
I don't know either
It hurts too much to think about

And I'm scared of what you would think

The Things I Want to Tell You

for soprano, cello, and
percussion (vibraphone and buk
or similar leather drum)

Alexa Letourneau

7'

May 2023



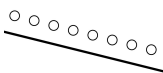
Hairpins with a circled tip indicate to or from niente



Open rectangle notehead indicates non-pitched sound
produced by extremely slow bow speed



Closed rectangle notehead indicates non-specific pitch



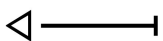
Glissando lines with harmonic circles indicate open
harmonic glissandi, moving up and down the string with
harmonic pressure; no specific pitches are expected



Solid black mark above vocal staff indicates adding vocal fry



Solid black above the cello staff indicates overpressure



Backwards line indicates ingressive (inhaling) singing



Triangle fermatas indicate a relatively short pause



Plus indicates left hand pizzicato

Throughout all meter changes, the eighth note remains
consistent, except where marked

The Things I Want to Tell You

for soprano, cello, and percussion

words and music by
Alexa Letourneau

Somber and expressive ♩ = 40

Soprano

Violoncello

Vibraphone

Buk
(or similar
leather drum)

p

medium-hard mallets
motor on as slowly as possible

pp ped. ad lib.

sul G

3

S.

Vc.

Vib.

mp *p* *pp*

mp *pp*

5

S.

Vc.

Vib.

mp *pp*

l.v. to buk

sul pont.

8

Suddenly frantic ♩ = 80

Musical score for measures 8-11. The score is for Soprano (S.), Violoncello (Vc.), and Bass (B.). The key signature has one sharp (F#) and the time signature is 5/8. Measure 8 starts with a forte (f) dynamic. Measure 9 continues with f. Measure 10 features a mezzo-piano (mp) dynamic and includes an 'ord.' (ordine) marking. Measure 11 continues with mp. The Soprano part is mostly rests. The Violoncello part has a melodic line with slurs and accents. The Bass part has a rhythmic accompaniment of eighth notes.

12

Musical score for measures 12-15. The Soprano part has lyrics: "I want to tell you, I". The dynamics are forte (f). Measure 12 starts with f. Measure 13 continues with f. Measure 14 continues with f. Measure 15 continues with f. The Violoncello part has a rhythmic accompaniment with slurs and accents. The Bass part has a rhythmic accompaniment with a triplet in measure 12.

16

19

Musical score for measures 16-19. The Soprano part has lyrics: "want," in measure 16 and "want" in measure 19. The dynamics are mezzo-piano (fp) in measure 16 and forte (f) in measure 17. Measure 18 continues with f. Measure 19 continues with f. The Violoncello part has a melodic line with slurs and accents, including an 'ord.' marking. The Bass part has a rhythmic accompaniment with a triplet in measure 16.

20

S. to tell you

Vc. to vib.

B.

23

Unsure ♩ = 54

S. that my notes app knows more a - bout me than my

Vc. pizz.

Vib.

26

28

S. ther-a-pist does. I have to write down ev-ry

Vc. arco p

Vib. pp

30 32

S. *mf*
flash of i - den - ti - ty that comes to me ev-'ry phi - lo-so-phy ev-'ry

Vc. Sul G

Vib. *mf*

33 *mp* *p* *pp*

S. met-a-phor ev-'ry la - bel

Vc. pizz. *p* *pp*

Vib. *mp* *p* *pp*

37 38 *mp*

S. Be - fore I con - ti - nue floa - ting

Vc. arco *mp* *p* *mp*

Vib. *mp*

43

41

p *mp*

S. no adj - ec - tives at - tached.

Vc. pizz. + +

Vib. *pp* *mp* to buk

45

softly spoken, in
a natural rhythm

S. Who am I, then?

Vc. like an echo + + l.v. arco

B. //

48

Frustrated ♩ = 80

S.

Vc.

B. *f* sempre

51

S. *ff* I want _____ to tell you, *mf* I

Vc. *ff*

B. 3

55

S. want, _____ want _____

Vc. *mf* *ff* *f* 2

B. 3

59 60

S. to tell you, tell you, tell you,

Vc. pizz.

B. 3 to vib.

64

Cautious ♩ = 54

63

mp

S. want to tell you a-bout the twen - ty four years,

Vc. *p*

Vib. *p senza ped.*

66

p

S. twen - ty four years of prac-tice cal-cu-la-ting,

Vc. *mp*

Vib. *mp*

68

69

pp *p* *mf* *p*

S. cal - cu - la - ting, cal - cu - la - ting ev - 'ry ac - tion, ev - 'ry word

Vc. *pp* *p* *mf* *p* *p dolce*

Vib. *pp* *p* *mf*

ped. ad lib.

72 *f* *mp* *p*

S. *f* *mp* *p*
 sculp - ting the self that you see, the me that you see

Vc. *f* *p* *pizz.*

Vib. *mp*

75 *f* *p sub.*

S. *f* *p sub.*
 so o - thers won't think a - bout me what I think a - bout my - self

Vc. *f* *p sub.* *arco*

Vib. *f* *pp* to buk

78

S. Is that manipulation? Is that wrong?

Vc.

B.

80
♩. = 80

S. *f* I want to tell you, *ff* I

Vc. *f*

B. *f*

86
Suddenly melancholy ♩ = 50
p sub.

S. want, want, want, I

Vc. *ff* *p*

B. *ff* *p* *pp*

88
p possible *mp* *mf*

S. want, to tell you, I want, want, want, I

Vc. *pp* *mp* *mf*

B. *mf*

92 3 ← = → (♩ = 60) 94 3 f

S. *I want to tell you my sto-ry with-out*

Vc. *gliss.* f

B. *to vib.*

96 3 ff p 6 3 3

S. *care-ful cu-ra-tion_ all the de-tails of my trau-ma*

Vc. *pizz.* arco gliss.

Vib. *p*

99 f possible gliss. mp 3 101

S. *which to ge-ther*

Vc. *mp*

Vib. *mp*

102

S. make up the on - ly me I've e - ver

Vc. pizz. (sul pont.)

Vib. to buk

105

S. known. Is that even me?

Vc.

B.

108

Frustrated ♩. = 72

S.

Vc. (pizz. ord.) mf f mp

B. mf f mp

111

112 *mf* *rubato as needed*

S. the pro - blem is,

Vc. *mf* arco

B. *mf* *mp*

114

S. *f* the pro - blem is,

Vc.

B. *mf*

117

S. *ff* the pro - blem,

Vc. *ff*

B. *ff*

3/4

120

Dazed ♩ = 54

Musical score for measures 120-123. The score is in 3/4 time. The vocal line (S.) starts with a rest, then enters in measure 122 with the lyrics "I don't know ei - ther." The dynamic is *p*. The bass line (B.) starts with the lyrics "like a heartbeat" and has a *pp cresc. poco a poco* marking. The piano (Vc.) has rests in all four measures.

124

Musical score for measures 124-126. The score is in 4/4 time. The vocal line (S.) starts with a rest, then enters in measure 124 with the lyrics "It hurts too much to think a - bout". The dynamic is *pp*. The bass line (B.) has rests in all three measures. The piano (Vc.) has rests in all three measures.

128

Musical score for measures 127-128. The score is in 4/4 time. The vocal line (S.) starts with a rest, then enters in measure 127 with the lyrics "ah" and a glissando. The dynamic is *p*. In measure 128, the vocal line has the lyrics "ah" and a triplet of notes. The dynamic is *ppp*. The bass line (B.) starts with a rest, then enters in measure 127 with a triplet of notes and the dynamic *f*. In measure 128, the bass line has a triplet of notes and the dynamic *ppp*. The vibraphone (Vib.) has rests in both measures. The piano (Vc.) has rests in both measures.

130 *p*

S. *p* and I'm

Vc. *mp*

Vib. *p espressivo*

134 *pp* *ppp*

S. *pp* *ppp*
scared, I'm scared

Vc. pizz. (do not put bow down) freeze; do not lower bow hand

Vib. *p* *pp* freeze; do not lower mallets

137 *make eye contact with the audience and whisper, in a natural rhythm*

S. I'm scared of what you would think.

Vc. *make eye contact with the audience and whisper, in a natural rhythm*
I'm scared of what you would think.

Vib. *make eye contact with the audience and whisper, in a natural rhythm*
I'm scared of what you would think.