



# Eight Songs for a Drag King

an opera for Pierrot  
ensemble and soprano

composed by

**Alexa**

**Letourneau**

# Eight Songs for a Drag King

a chamber opera in eight songs  
by eight poets

for flute (doubling alto flute), B-flat clarinet, violin,  
cello, piano, and soprano voice

composed by Alexa Letourneau

with texts by:

Lauren Schaff, Naamia Rivera,  
Hannah Cai Sobel, Grace Tyson,  
Roxanne Drogyny, Murphy Severtson,  
Alexa Letourneau, and Athos Maelstrom

25'

October 2023

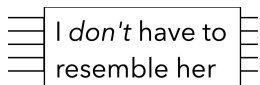
composed for *Sculpting the Self: Sexuality and Liberation*  
at National Sawdust, November 16th, 2023

*Dedicated to Hannah Cai Sobel*

# Eight Songs for a Drag King Notation and Performance Instructions

---

## General Notation



Text given in boxes indicates that it should be spoken in a normal speech rhythm.



twelve:

Text given with x-ed out noteheads indicates that it should be spoken in the given rhythm.



(instruments only) X noteheads indicate non-pitched, airy sounds made with the instrument.



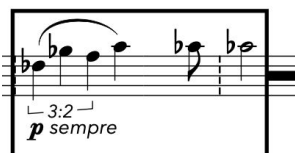
Circular noteheads that have been x-ed out indicate breath sounds made without the instrument.



Hairpins with a circled tip indicate to or from niente.



Rounded articulation markings indicate a non-accented attack.



Box notation indicates the free repetition of the cell within the box, for the duration of the bold line. Dashed bar lines within the box represent the individually felt downbeat.

mp-pp is used as a dynamic, as a softer alternative to a fp.

N.v. indicates non-vibrato, which applies to at least the full duration of the note it is above. After this, the player may choose to resume normal vibrato when they please.

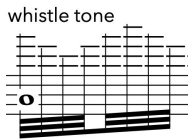
---

The staging elements of this piece can be very sensitive. Please know that *everything* is adaptable to remain within the comfort level of all performers.

# Eight Songs for a Drag King Notation and Performance Instructions (cont'd.)

---

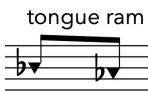
## Flute Notation



A whole note note-head with high-range headless stems indicates whistle tones on the shown pitch.



A diamond notehead with a scoop indicates a jet whistle.



Downward pointing triangle noteheads indicate tongue rams.



Upward pointing triangle noteheads indicate tongue pizz. Text given with x-ed out noteheads indicates that it should be spoken in the given rhythm.



An x-ed out notehead (when not accompanied by text to speak in rhythm) indicates a half air sound.

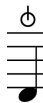
## String Notation



A glissando line with harmonic symbols indicates an open harmonic glissando.



A black triangle is used to indicate gradually adding overpressure. When overpressure is sudden rather than gradual, o.v.p. will appear above the note.



This notation is used to indicate snap pizzicato.



(cello only) The downward triangle notehead indicates playing the C string after it has been loosened to the point of rattling against the fingerboard.

# Eight Songs for a Drag King Notation and Performance Instructions (cont'd.)

---

## Voice Notation

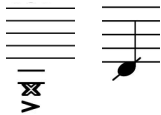


laugh-ter,

Tremolo lines indicate a laughing sound with multiple attacks.



A black triangle is used to indicate gradually adding vocal fry.



X noteheads indicate full vocal fry, where slashed noteheads indicate a mix of vocal fry and pitch.

## Piano Notation



This piece calls for a plectrum, but rather than being used to pluck the strings, it is run across the white keys to create a clicking. Possible options would be a guitar pick or credit card. This is indicated with a plus notehead and glissando line.



A solid black bar between two notes indicates playing a cluster of that approximate size in that approximate range. Exact pitches need not be fussed over.



Harmonic circles indicate a touch harmonic on the string shown. Players should aim for the pitch two octaves higher than notated, though exactitude and marking strings isn't necessary.

Pedal ad lib throughout, except where notated.

# Eight Songs for a Drag King Notation and Performance Instructions (cont'd.)

---

## Materials List

- Plectrum (guitar pick, credit card, etc.)
- Tissue paper or printer paper (two sheets)
- Hair products, which can include:
  - Hair ties
  - Brush
  - Bobby pins
  - Gel (hairspray is *not* recommended)
  - A hat
- Contouring makeup in soprano's shade (or slightly warmer)
- Makeup for fake facial hair, which can include:
  - Mascara, especially fiber mascara
  - Dark eye shadow
  - An angled makeup brush
  - A stippling sponge
- At least one change of clothes for the soprano (one outfit more traditionally feminine, one outfit more traditionally masculine)
- Binder in the soprano's size, preferably with a zipper front/back
- Sock, or other packer
- Makeup wipes

## Staging resources

Below is a QR code to a playlist of resources to help in the staging aspect of this piece, namely, how to do masculinizing drag and/or pass as an AFAB trans person.

Note that this piece is not about achieving a drag-show-ready, professional quality drag king, but rather about slow masculinization, gender stereotypes, and caricatures of the gender binary.



# Eight Songs for a Drag King Texts

---

## *The Agnostic*

by Lauren Schaff

If my womanhood is a deity, then I'm not sure if I believe  
If she's there, she lounges in some corner of the cosmos,  
gossiping with the angels, learning of me through the grapevine  
And even though I was made in her image, I don't have to  
resemble her  
In my garments  
In my laughter  
In my loving  
My body is a cathedral  
Built to honor femininity  
Its altar, my sacred womb  
Its steeple, my cascading hair  
But the soul inside only sees bones and bricks and stained glass  
Shattered and reassembled,  
Fated to shatter again one day  
Yet still, when men walk by Admiring the architecture  
Impartial to the murals and mosaics inside  
I find myself  
Defending this chapel I inherited  
Because it's the only thing I own  
That they cannot take away

## *Hair*

by Naamia Rivera

You ignore me, you're so quiet when I speak to you,  
but you are real fucking loud when I say  
I want to wear my hair up,  
cause it just feels right  
It makes more sense to me  
Then you say, "You don't know what you're talking about,  
you look prettier, more girly with your hair down."  
Well guess what? You don't own my hair  
It is mine and mine alone.  
There, that's much better.

---

## *Pictures in the Woods*

by Hannah Cai Sobel

Hannah takes naked pictures in the woods.  
I want to take naked pictures in the woods.  
I worked so hard to make my naked body exactly what it is. Even if that's a  
bad thing. Maybe it's a good thing.  
No, it's a bad thing;  
I need to be better about allowing my body to exist freely.  
But I still want the world to see my handiwork.  
Hannah was so clearly Hannah. She was so clearly a girl. I wasn't. I'm not.  
I feel very much not like a girl right now.  
I am detached.  
Hannah takes naked pictures in the woods and Hannah is a beautiful girl  
and Hannah never questions herself.  
I loved her and I love her and I wish I never met her because she is  
everything I should have been but I am not. She is Hannah. She is beautiful.  
She is a girl. I am not. I am not. I am not.  
But, I still would like to take naked pictures in the woods.



# *BUZZZZZZ*

by Grace Tyson

i'm 18 and drunk, truth or dare  
some boy confesses his love  
"she's so gentle, so sweet, so soft"  
and everyone coos as i cry

no one will love me unless i'm a girl  
(and i do not think i'm a girl)

i'm 20, alone in my childhood home  
always alone in my childhood home  
the world and i die  
there's no one to see me, there's no one to love me  
but there's dad's beard trimmer  
and buzzzzzz

12: first period, anemic and pale  
"try some lipstick and blush—" and buzzzzzz  
14: first dress at school, they all stare  
"you should wear them more often—" and buzzzzzz  
17: halloween, cat ears, catcalls  
"come here pretty kitty—" and buzzzzzz  
19: bare face, low voice, low bun  
"you've let yourself go—" and buzzzzzz

20: the world and i die  
i won't make it to 21  
20: the world and i-BUZZZZZZ

23: the world and i live  
and i'm not a girl, but i'm loved

## *I Can't Wait*

by Roxanne Drogyny

I can't wait to be flat.

To run without any pain.

To tie my shoes or clip my toenails without an aching, agitating struggle.

To practice yoga and not feel my chest hang in downward dog.

To never wear a bra again, to forget that tightness in my ribcage.

To never wear a binder again, to forget readjusting it endlessly, like a snake close to shedding its skin.

To not hide under baggy clothes even in the sweltering summer months.

To not dig two large holes in the sand when I want to lay down at the beach, just to exist comfortably.

To not hold my chest when I walk down the stairs, a painful reminder of what I do not want.

To not cry when I get dressed because it doesn't feel right and won't feel right no matter how many times I change my shirt.

To not have a breakdown when I destroy my room looking for an article of clothing that doesn't make me want to rip off my chest with my bare hands, clawing and scratching for some temporary relief.

I can't wait to feel like myself for the first time.

---

## *On Anybody Else*

by Murphy Severtson

My friend max describes them as porn star tits,  
Which is fine because he used to have some too

And I agree

They're great boobs

If they were on anyone else

Let me tell you; awooooga

On me they hang like a bad metaphor  
A bad simile  
Or two tangerines  
Or two grapefruits  
Or two larger than normal baseballs  
Or two smaller than average basketballs  
Or two regular sized softballs

I want to donate these perfect porn star tits to someone who'd actually  
love and cherish them the way they deserve

Someone who'd have a great time with em out and about on the town

I wonder if they'd like to be motorboated.

---

## *Sociology 101*

by Alexa Letourneau

Gender is fake. (mayflyreader, tumblr.com, 2014)

Gender is not an inherent quality of an individual. (Gailey et. al. 2023)

Gender is personal and subjective. (Alex Zorach, Quora.com, 2018)

The need for the Equal Rights Amendment is more pressing now than  
ever given modern conceptions of gender as a social construct. (Adibi, 2022)

I don't think gender is a real or important concept. (vi891, Reddit.com, 2023)

Gender is not "real" in the same way our bodies are (Queer Sex Ed Course  
Curriculum, 2021)

Biological markers of sex ... do not fall into two ... separate camps.

That is, gender is fake. (Brown, 2020)

If gender is fake, then why does it hurt? (me, every day)

## *Big Enough?*

by Athos Maelstrom

In this world  
There are Large People  
And there are Small People

If you are but Little,  
you cannot ever be Large  
(no matter how Large you try to become.)

Fitness cannot make you Larger  
Style cannot make you Larger  
Chemicals cannot make you Larger

You'll never be vast enough  
Because you were meant to be small  
Your body is minute and it fights expansion.

You'll never be big enough  
At least not for yourself.  
Perhaps Little to Large is its own kind of Large  
But I don't quite believe that yet.

I'm trying to.

Even if the end is somehow Large,  
The beginning was Little  
And ends cannot escape their beginnings

# Eight Songs for a Drag King

for Pierrot Ensemble and Soprano

texts by Lauren Schaff, Naamia Rivera, Hannah Cai  
Sobel, Grace Tyson, Roxanne Drogyny, Murphy  
Severtson, Alexa Letourneau, and Athos Maelstrom

Alexa Letourneau

## I. The Agnostic

text by Lauren Schaff

The musical score is for the piece "The Agnostic" and is written for a Pierrot Ensemble and Soprano. It consists of six staves: Flute, B♭ Clarinet, Violin, Violoncello, Soprano, and Piano. The music is in 4/4 time and is divided into two measures. The Flute part features a whistle tone in the first measure, marked "in the time of one breath" and "f possible". The B♭ Clarinet, Violin, and Violoncello parts are marked "p" and "follow flutist, 1 breath per bar". The Soprano part is marked "follow flutist, 1 breath per bar". The Piano part is marked "depress pedal". The Flute part has a "slow inhale" in the second measure. The B♭ Clarinet, Violin, and Violoncello parts have a "slowly retake bow" in the second measure. The Piano part has a "slow inhale" in the second measure. The score includes various performance instructions such as "whistle tone", "air sound", and "depress pedal".

**3**

**Pensive, with brewing frustration ♩ = 44**

Fl.

B ♭ Cl.

Vln.

Vc.

S.

Pno.

*mp*

If my womanhood is a deity,  
then I'm not sure if I believe.

*pp*

If she's there, she

*pppp*

*pp*

n.v.  
V

depress pedal

Ped.

6

Fl.

B♭ Cl.

Vln.

Vc.

S.

Pno.

con sord.

*pp*

*p*

*pp*

loun - - - ges in some cor-ner of the

3

3

3

9

Fl. *p* *mp*

B♭ Cl. *p* *pp*

Vln. *p*

Vc.

S. *mp*

cos-smos gos-sip-ping with the an-gels, learn-ing of me—through the

Pno.

Detailed description: This page of a musical score for 'Eight Songs for a Drag King' contains six staves. The top staff is for Flute (Fl.), the second for B-flat Clarinet (B♭ Cl.), the third for Violin (Vln.), the fourth for Viola (Vc.), the fifth for Soprano (S.), and the bottom two staves for Piano (Pno.). The music is in 3/4 time and consists of four measures. The Flute part begins with a half note on G4 (marked *p*), followed by a quarter note on A4 (marked *mp*), and then a five-note eighth-note quintuplet (marked *mp*). The B♭ Clarinet part starts with a half note on B3 (marked *p*), followed by a quarter note on C4 (marked *pp*), and then a five-note eighth-note quintuplet (marked *pp*). The Violin part has a half note on G4 (marked *p*). The Viola part has a half note on G3. The Soprano part has a half note on G4 (marked *mp*), followed by a five-note eighth-note quintuplet (marked *mp*), and then two three-note eighth-note triplets (marked *mp*). The lyrics are: 'cos-smos gos-sip-ping with the an-gels, learn-ing of me—through the'. The Piano part is silent throughout.



**13**

jet whistle

To Alto Flute

Fl.

B ♭ Cl.

Vln.

Vc.

S.

Pno.

*mp*

*p possible*

*p*

*pp*

senza sord.  
0

*p*

*pp*

senza sord.  
very wide and slow vibrato

*p*

*mf* *p sub.*

grape-vine.

*pp*

And

17

To Flute

A. Fl.

B ♭ Cl.

Vln.

Vc.

S.

Pno.

*p*

*p*

*indignantly*

I don't have to resemble her

e-venthough I was made in her i-mage, in my

23

Driving and determined ♩ = 66

20

Fl. *p* *mf* *flz.*

B♭ Cl. *mp* *mf* *f*

Vln. *mp* *mf* *fp*

Vc. *mf* *f*

S. *mp* *mf* *f*  
gar-ments, Inmy laugh-ter, Inmy lo - ving.\_\_\_\_

Pno. *f* 6

Driving and determined ♩ = 66

Driving and determined ♩ = 66

(24)

Fl.

B b Cl.

Vln.

Vc.

S.

Pno.

*f*

*ffp*

*f mp*

*f*

*ffp*

*f mp*

*f*

*ffp*

*f mp*

My bo-dy is a ca-the-dral: its

(27)

Fl. *fp* *f* *mp*

B ♭ Cl. *fp* *f*

Vln. *fp* *f* *mp*

Vc. *fp* *f*

S. al-tar, my sa-cred womb, its stee-ple\_\_\_ my cas-

Pno.

31

Fl.

B♭ Cl.

Vln.

Vc.

S.

Pno.

ca - ding hair

But the

*f*

*ff*

*mf cresc.*

*mp*

6

3

33

34

Fl.

B♭ Cl.

Vln.

Vc.

S.

Pno.

soul in-side on-ly sees bones and bricks and stained glass

*pp*

*f*

*p sub. possible*

38

To Alto Flute

Fl.

B♭ Cl.

Vln.

Vc.

S.

Pno.

*p*

*mp*

*mf*

Shat-tered and re - as-sembled, fa-ted to shat-ter a-gain one\_\_ day.



**42**

A. Fl. *pp*

B ♭ Cl. *pp*

Vln. *pp*

Vc. *p*

S. *p* Yet still, when men walk by *mp* Admiring the architechture

Pno. *pp*

**46**

Wary ♩ = 56

45

A. Fl. *pp*

B♭ Cl. *pp*

Vln. *mp* *pp*

Vc. *mp*

S. *mf* *pp*  
Impartial to the murals  
and mosaics inside  
I find my-self

Pno. *mp*

Wary ♩ = 56

The score is for a piece titled 'Wary' with a tempo of ♩ = 56. It is in 4/4 time and consists of six staves. The first five staves are for woodwinds and strings: A. Fl., B♭ Cl., Vln., and Vc. The sixth staff is for the voice (S.). The piano (Pno.) part is shown at the bottom. The music is marked with dynamics such as *pp* (pianissimo) and *mp* (mezzo-piano). The vocal line includes the lyrics 'Impartial to the murals and mosaics inside' and 'I find my-self'. The piano part features a triplet in the right hand.

48

triple = triplet

A. Fl. *pp*

B ♭ Cl. *pp* *p*

Vln. *pp* *p*

Vc. *p* port. 3 3 3

S. *p* 3 3 3  
de - fen - ding the cha - pel I in - her - i - ted

Pno. *p*

(51) attacca

A. Fl. *p* *ppp*

B  $\flat$  Cl.  $\underbrace{\quad\quad\quad}_3 \underbrace{\quad\quad\quad}_3$

Vln. *pp*

Vc. Because it's the only thing I own That they cannot take away.

S.

Pno.  $\underbrace{\quad\quad\quad}_3 \underbrace{\quad\quad\quad}_3$   $\underbrace{\quad\quad\quad}_3$   $\underbrace{\quad\quad\quad}_3$

# II. Hair

text by Naamia Rivera

**Surprisingly quick and intense ♩ = 92**

To Flute

The musical score is written in 6/4 time with a tempo of ♩ = 92. It features six staves: Alto Flute, B♭ Clarinet, Violin, Violoncello, Soprano, and Piano. The Alto Flute and B♭ Clarinet parts are mostly rests, with the Clarinet playing a single note in the third measure. The Violin part begins with a *ppp* dynamic and a long note in the first measure, followed by a melodic line. The Violoncello part is marked **TACET** with a text box. The Soprano part has lyrics: "You ig - nore me, you're so qui - et when I speak to". The Piano part consists of rests in all three measures.

Alto Flute

B ♭ Clarinet

Violin

Violoncello

Soprano

Piano

**TACET: over the course of this movement, tie up and/or style the soprano's hair to appear more masculine; a hat may also be used.**

You ig - nore me, you're so qui - et when I speak to

**Surprisingly quick and intense ♩ = 92**

4

Fl.

B♭ Cl.

Vln.

S.

Pno.

you, but you are

*non. cresc.*

*gliss.*

8

Fl.

B♭ Cl.

Vln.

S.

Pno.

**REAL FUCKING LOUD** when I say I want to wear my hair up.

*flz.*

*ffff sub.*

*squeak ad. lib.*

*with both forearms*

10

To Alto Flute

Fl.

B $\flat$  Cl.

Vln.

S.

Pno.

shouting!

shouting!

Cause it just feels right

It makes mores sense to me

14

A. Fl.

B $\flat$  Cl.

Vln.

S.

Pno.

condescending and malicious

You don't know what you're talking about.

*f*

condescending and malicious

You don't know what you're talking about.

*f*

condescending and malicious

You don't know what you're talking about.

with barely contained rage

*ff*

Then you say

*f*

condescending and malicious

You don't know what you're talking about.

*f*

15

*one continuous sentence*


A. Fl. *You look prettier* *with your hair down*

B ♭ Cl. *with your hair down*

Vln. *more girly with your hair down*

S. *Well guess what?* *mp*

Pno. *with your hair down* *pp*

*Red.* 

17

A. Fl. *To Flute*

B ♭ Cl.

Vln.

S. *f* *p* *p > pp* *There, that's much better.*

*You don't own my hair. It is mine, and mine a - lone.*

Pno.



# III. Pictures in the Woods

text by Hannah Cai Sobel

**Spunky and bright** ♩ = 126

**TACET: over the course of this movement, apply masculinizing contour to the face and any exposed body of soprano**

The musical score is arranged in a system with six staves. The top five staves are for the Flute, B♭ Clarinet, Violin, and Violoncello, and the Soprano. The bottom staff is for the Piano. The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked 'Spunky and bright' with a metronome marking of ♩ = 126. A TACET instruction is placed above the Flute staff, indicating that all instruments and the Soprano are silent for the duration of this movement. The Piano part begins with a series of chords and a rhythmic pattern in the bass line.

7

9

B♭ Cl.

Vln.

Vc.

S.

Pno.

*pizz. sempre l.v.*

*f*  
*f jaunty*

Hannahtakesnaked pic-tures in the woods

*f*

12

B♭ Cl.

Vln.

Vc.

S.

Pno.

*mp*  
*self conscious*  
*mp*

I want to take naked pic-tures in the woods\_ I worked so

18

B ♭ Cl.

Vln.

Vc.

S.

Pno.

hard to make my naked bo - dy ex - ac - tly what it is.

*f*

*f*

24

B ♭ Cl.

Vln.

Vc.

S.

Pno.

*recit*

*in a spoken rhythm*  
*mp*

*in a spoken rhythm*  
*p*

*recit*

E-ven if that's a bad thing

May-be it's a good thing.

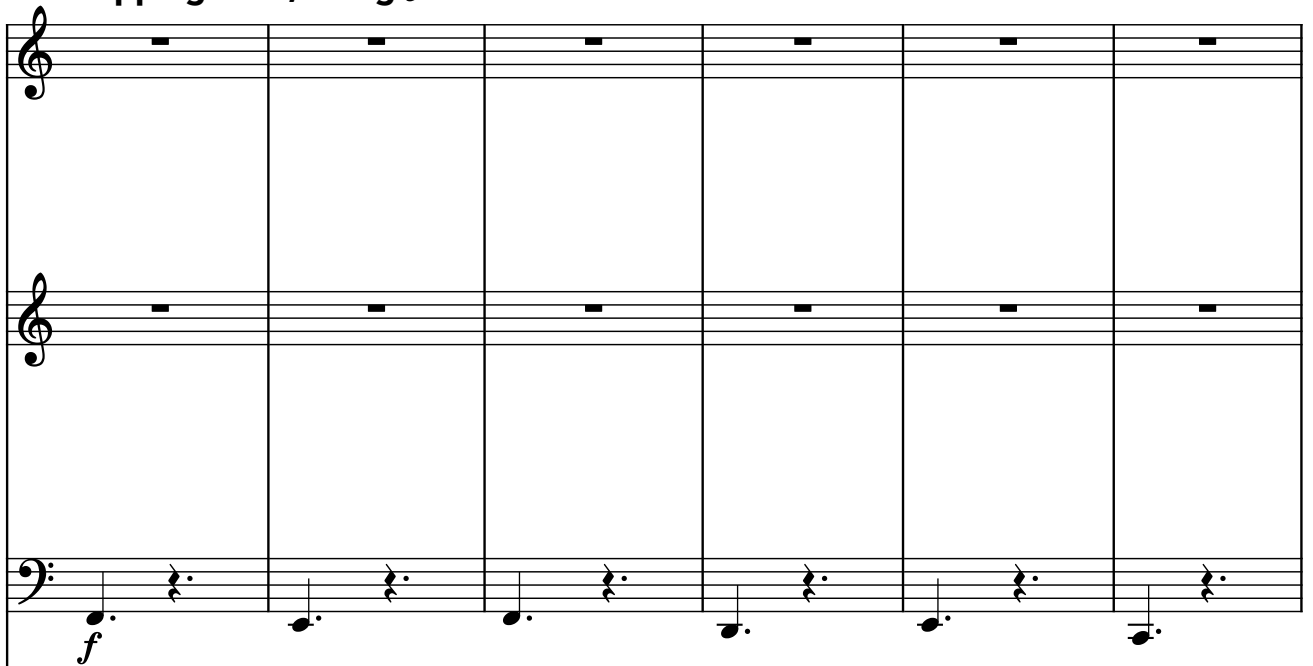
**25**

**Snapping back, lilting ♩ = 84**

B ♭ Cl.

Vln.


Vc.



*jazzy scoops/slides ad lib*

*f*

S.



No, it's a bad thing it's a bad thing

**Snapping back, lilting ♩ = 84**

Pno.



*f*

8

(l.h.) (l.h.)

31

B♭ Cl.

Vln.

Vc.

S.

Pno.

*mf*

*mf*

*mf*

8

I need to be be - ter about al - low-ing my bo - dy to ex -

37

40

B♭ Cl.

Vln.

Vc.

S.

Pno.

*f*

*f*

*f*

arco

*f*

*f*

ist free - ly, fre - ly

43

B♭ Cl.

Vln.

Vc.

S.

Pno.

*fp*

*fp*

*fp*

*p* in a spoken rhythm

But I still want the world to see my han-di-work.

46

Duple groove ♩ = 84

(♩ = ♩)

B♭ Cl.

Vln.

Vc.

S.

Pno.

pizz.

*mp*

arco

*f*

do not swing

*f*

3

Duple groove ♩ = 84

8

do not swing

*mp*

*f*

Han-nah wasso clear-ly

52

Suddenly melancholy ♩ = 66

50

B♭ Cl.

Vln.

Vc.

*p*

*pp*

*pp*

S.

Hannah. She was so clearly a girl. I wasn't I'm not I feel very much

*fp* *p* *pp* *p*

Pno.

8

Suddenly melancholy ♩ = 66

*8*

Suddenly melancholy ♩ = 66

55

*abrupt and immediate cutoff,  
with beginning of spoken text*

B♭ Cl.

Vln.

Vc.

S.

not like a girl right now.

I am detached

*abrupt and immediate cutoff,  
with beginning of spoken text*

Pno.

*pp*

58 **accel. poco a poco** - - - - -

(2+2+3) (3+2)

B♭ Cl.

Vln.

Vc.

S.

*f frustrated* *p*

Hannah takes naked pictures in \_\_\_\_\_ the woods and Hannah is a beautiful girl and

accel. poco a poco - - - - -

Pno.



63 (accel.)

(3+2)

B♭ Cl.

Vln.

Vc.

S.

Han-nah ne-ver doubtsher-self and I loved her and I love her and I

(accel.)

Pno.

67 (accel.)

(3+2)

B♭ Cl.

Vln.

Vc.

S.

wish I ne-ver met her be-cause she is ev-'ry-thing I should have been but

(accel.)

Pno.

71 (accel.) 72 (2+3)

B♭ Cl.

Vln.

Vc.

S.

I amnot she is Hannah she is beauti-ful, she is a girl,

(accel.)

Pno.

76 (accel.)

(2+3) (2+3) (2+3)

B♭ Cl.

Vln.

Vc.

S.

she is beau-ti-ful, she is a girl, she is beau-ti-ful, she is a girl, she is beau-ti-ful,

(accel.)

Pno.

**81**  
**Desperate** ♩ = 120

B ♭ Cl.

Vln.

Vc.

S.

Pno.

*ff*

*ff*

*ff*

*ff*

I am not I am not I am not!

Detailed description of the musical score: The score is for a piece titled 'Desperate' with a tempo of 120. It features five staves: B♭ Clarinet, Violin, Viola, Soprano, and Piano. The key signature has three flats (B♭, E♭, A♭) and the time signature is 3/8. The piece begins with a forte (ff) dynamic. The B♭ Clarinet part has a single note in the first measure. The Violin and Viola parts play a melodic line with a slur over the first two measures. The Viola part has a fermata in the fourth measure. The Soprano part sings the lyrics 'I am not I am not I am not!' with a melodic line. The Piano part has a descending melodic line in the right hand and a bass line in the left hand. The piece ends with a fermata in the fourth measure.

85

Stately ♩ = 80

Musical score for measures 85-87. The score is in 4/4 time and features five staves: B♭ Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Soprano (S.), and Piano (Pno.). The tempo is marked 'Stately' with a quarter note equal to 80 beats per minute. The key signature has one flat (B♭). The Soprano part includes the lyrics: 'But, I still would like\_\_\_ to take na-ked pic - tures in the woods'. The Piano part is mostly silent, with a dynamic marking of *f* at the beginning of the first measure.

Stately ♩ = 80

Piano accompaniment for measures 85-87. The score is in 4/4 time and features two staves: Treble and Bass. The tempo is marked 'Stately' with a quarter note equal to 80 beats per minute. The key signature has one flat (B♭). The piano part is mostly silent, with a dynamic marking of *f* at the beginning of the first measure.

lay a sheet of paper on the strings of bottom octaves

88

Mischievous ♩ = 80

Musical score for measures 88-90. The score is in 4/4 time and features three staves: B♭ Clarinet (Cl.), Viola (Vc.), and Soprano (S.). The tempo is marked 'Mischievous' with a quarter note equal to 80 beats per minute. The key signature has one flat (B♭). The B♭ Clarinet part includes a trill marked with a sharp sign and the dynamic *mp sempre*. The Viola part includes a triplet of eighth notes and a sextuplet of eighth notes. The Soprano part is mostly silent.

loosen C string to the point where it will rattle against the fingerboard

91

B $\flat$  Cl.

Vln.

*mp sempre*

93

B $\flat$  Cl.

Vln.

95

Fl.

B $\flat$  Cl.

Vln.

*mp sempre*

3

6

97

Fl.

B $\flat$  Cl.

Vln.

attacca

# IV. BUZZZZZZZ

text by Grace Tyson

**Dissociative** ♩ = 62

Flute

B ♭ Clarinet

Violin

Violoncello

Soprano

Piano

**TACET: over the course of this movement, apply facial hair to soprano**

*l.v.*  
♩  
*ff*

*detuned C string, rattling against the fingerboard*

*ff*

*strained-sounding vocal fry;*  
*don't take a breath first and hold until all air is gone*

*panicked gasp for air, as if coming up*  
*out of the ocean after a wave has*  
*spun you across the sand*

*fp* ————— *f* *f*

zzzzzz

I'm

**Dissociative** ♩ = 62

*with paper on strings*

Detailed description: This is a musical score for a piece titled 'IV. BUZZZZZZZ' by Grace Tyson. The score is in 4/4 time and features six parts: Flute, B♭ Clarinet, Violin, Violoncello, Soprano, and Piano. The tempo is marked 'Dissociative' with a quarter note equal to 62 beats. The Flute part has a whole note with a fermata. The B♭ Clarinet part is marked 'TACET' with a box spanning the entire duration. The Violin part begins with a 'l.v.' (lacrime) symbol, a whole note, and a fortissimo (ff) dynamic. Below the Violin staff is the instruction 'detuned C string, rattling against the fingerboard'. The Violoncello part has a whole note with a fermata and a fortissimo (ff) dynamic. The Soprano part has a whole note with a fermata and a fortissimo (fp) dynamic, followed by a phrase of notes with fortissimo (f) dynamics. Below the Soprano staff is the instruction 'strained-sounding vocal fry; don't take a breath first and hold until all air is gone'. The Piano part has a whole note with a fermata and the instruction 'with paper on strings'. The Soprano part includes the lyrics 'I'm' and 'panicked gasp for air, as if coming up out of the ocean after a wave has spun you across the sand'. The Flute part includes the lyrics 'I'm' and 'panicked gasp for air, as if coming up out of the ocean after a wave has spun you across the sand'. The Piano part includes the lyrics 'I'm' and 'panicked gasp for air, as if coming up out of the ocean after a wave has spun you across the sand'. The score is divided into two measures by a double bar line.

③

tongue ram

tongue pizz.

Fl.

Vln.

Vc.

S.

Pno.

*f*

*ff* o.v.p.

*mp* ord.

*ff* *mp*

eigh - teen and drunk, truth or dare

⑤

(3+2)

(2+3)

timbral trill

Fl.

Vln.

Vc.

S.

Pno.

*f*

*ff*

*f*

*fff*

*p*

*f*

some boy\_ con-fes-seshislove "she's so gentle, sosweet, so soft" and



7 8

Fl.

Vln. (arco) on bridge *p*

Vc.

S. *mp* *p*  
ev'-ry-bo-dycoos as I cry no onewillloveme un-lessi'm a girl

Pno.

9

Fl.

Vln. *mf*  
extremely slow bow speed with medium-high pressure, creaking sound

Vc.

S. *pp* *mf*  
to 50% fry, 50% pitch molto vocal fry, no defined pitches; creaking  
(and i do notthinki'm a girl) *gliss.* m

Pno. 8 beats  
lightly slide plectrum up and down keys

12

13

tongue ram

Fl.

Vln.

Vc.

S.

Pno.

*f* *f* *mp*

*f* *p* *mf*

i'm twen - ty, a-lone in my childhood home, al-ways a -

15

Fl.

Vln.

Vc.

S.

Pno.

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

*f*

lone in my child-hood home the

17

Fl. *sharp inhale*

Vln. *sharp inhale*

Vc. *sharp inhale*

S. *sharp inhale*  
world and i die

Pno.

19 *slow exhale, wind noise;*  
*on whispered "who"*

Fl. *slow exhale, wind noise;*  
*on whispered "who"*

Vln. *slow exhale, wind noise;*  
*on whispered "who"*

Vc. *slow exhale, wind noise;*  
*on whispered "who"*

S. *whispered* there's no one to see me, *even softer* there's no one to love me, *ppp*  
*slow exhale, wind noise;* but  
*on whispered "who"*

Pno.

21

24

Fl.

Vln.

Vc.

S.

Pno.

declamatory

*f*

twelve:

declamatory

*f*

twelve:

*ff*

*ff*

*mp*

5

there's dad's beard trim-mer and buzzzzzz first pe-ri-od, a-nem-ic and

5 beats

lightly slide plectrum

up and down keys

*ff*

*mp*

(25) (3+2) *judging* **27**

Fl. "try some lipstick and blush-" *f* four-teen:

Vln. *arco* *fp* *f* four-teen:

Vc. *ff* *mf*

S. *mf* *ff* *mf*  
pale and buzzzzzz firstdress at school

Pno. *ff* *mf*

(28)

Fl. *mp*

Vln. *f*  
controlling  
"you should wear them more often-"

Vc. *ff*  
*extremely slow bow speed  
with medium-high pressure,  
creaking sound*

S. fry  
they all stare  
and buzzzzzz  
add a bit of pitch  
(nonspecific,  
whatever pitch drifts in)  
interrupt violinist  
*ff*

Pno. *ff*

**31** jet whistle

Fl. *f* sev-en-teen: "come here pretty kitty-"

Vln. *f* sev-en-teen: "come here pretty kitty-"

Vc. "come here pretty kitty-" *fff*

S. *p* *ff* *fff*  
haHo-ween, cat ears, cat - calls and buzzzzzz

Pno. *ff* "come here pretty kitty-" *fff*

**34**  
(2+3)

Fl. *f* nine-teen: *p* tongue pizz. *f* "you've let yourself go-"

Vln. *f* nine-teen: *p* pizz. *f* "you've let yourself go-"

Vc. *p* *f*

S. *p* bare face, low voice, low bun and

Pno. *p*



37 39

Fl.

Vln.

Vc. arco *ff* *ppp*

S. *ff* *pp* 20: the world and I die

buzzzzzz

Pno.

42

10"  
jet whistle  
repeat frantically

40

Fl.

Vln.

Vc.

S.

Pno.

*fff*

arco

*mp*

*fff*

BUZZZZZZ

*ppp*

*p*

i won't make it to 21

20: the world and i-

*fff*

BUZZZZZZ

**43**

half air sound

*pp*

Vln. retune C string (silently; check pitch and adjust between movements) *pp*

Vc.

S. *mp* 23: the world and i live

Pno.

**46**

To Alto Flute

Fl.

Vln.

Vc.

S. *p* and i am *pp* not a girl but i'm loved

Pno.

## V. I Can't Wait

text by Roxanne Drogyny

**Longing** ♩ = 72  
(2+2+3) 3

Alto Flute

B ♭ Clarinet

Violin

Violoncello

*mp*

*arco*

*mp*

**Over the course of this movement, change clothes (preferably at least twice) before settling on something distinctly more masculine than before.**

Soprano

*f* *mp*

3:2

can't wait to be flat

**Longing** ♩ = 72

Piano

5

A. Fl.  $\text{3:2}$   
*p* sempre

B b Cl.  $\text{3:2}$   
*p* sempre

Vln. *p*

Vc. *p*

S. To run without any pain. To tie my shoes or clip my toenails without an aching, agitating struggle.

Pno. *mp*

Detailed description: This is a page of a musical score for page 49 of 'Eight Songs for a Drag King'. It features six staves. The first two staves are for woodwinds: A. Fl. and B b Cl., both playing a melodic line with a 3:2 ratio and a *p* (piano) dynamic. The next two staves are for strings: Vln. and Vc., both playing a sustained, low-register accompaniment with a *p* dynamic. The fifth staff is for the Soprano (S.), with lyrics: 'To run without any pain. To tie my shoes or clip my toenails without an aching, agitating struggle.' The sixth staff is for the Piano (Pno.), which provides a harmonic accompaniment, including a melodic phrase in the right hand starting in the third measure with a *mp* (mezzo-piano) dynamic.

10

A. Fl.

B ♭ Cl.

Vln.

Vc.

S.

Pno.

To practice yoga and not feel my chest hang in downward dog.

To never wear a bra again, to forget that tightness in my ribcage.

14

A. Fl.

B ♭ Cl.

Vln.

Vc.

S.

Pno.

To never wear a binder again, to forget readjusting it endlessly, like a snake close to shedding its skin.

17

19

A. Fl.

B  $\flat$  Cl.

Vln.

Vc.

S.

Pno.

To not hide under baggy clothes  
even in the sweltering summer months.

*mp*

Detailed description: This is a page of a musical score for page 51 of 'Eight Songs for a Drag King'. The score is arranged in a system with six staves. From top to bottom, the staves are for Alto Flute (A. Fl.), B-flat Clarinet (B  $\flat$  Cl.), Violin (Vln.), Viola (Vc.), Soprano (S.), and Piano (Pno.). The Alto Flute and B-flat Clarinet parts are mostly silent, indicated by thick black bars. The Violin part begins in measure 17 with a series of notes, including a dynamic marking of *mp* in measure 19. The Viola part has a long note in measure 17 and rests in measures 18 and 19. The Soprano part has lyrics: 'To not hide under baggy clothes even in the sweltering summer months.' The Piano part provides a harmonic accompaniment with chords and moving lines in both hands. Measure numbers 17 and 19 are circled at the top of the page.

20

22

A. Fl. *mf*

B ♭ Cl. *mf*

Vln.

Vc. *pp* 3:2

S. To not dig two large holes in the sand when I want to lay down at the beach, just to exist comfortably.

Pno. *p* *p* 3:2 *pp*

Detailed description: This is a page of a musical score for page 52 of 'Eight Songs for a Drag King'. The score is arranged in a system with six staves. The instruments are A. Fl., B ♭ Cl., Vln., Vc., S. (Soprano), and Pno. (Piano). The music is in 3/2 time. The first system (measures 20-21) shows the A. Fl. and B ♭ Cl. playing a melodic line, while the Vln. plays a sustained chord. The second system (measures 22-23) shows the Vc. and Pno. playing a rhythmic pattern, with the Vc. and Pno. parts highlighted in boxes. The lyrics for the Soprano part are: 'To not dig two large holes in the sand when I want to lay down at the beach, just to exist comfortably.' Performance markings include *mf* (mezzo-forte) for the woodwinds, *pp* (pianissimo) for the strings, and *p* (piano) for the piano. A 3:2 time signature is indicated for the string parts.



23

A. Fl.

B  $\flat$  Cl.

Vln.

Vc.

S.

Pno.

To not hold my chest when I walk down the stairs, a painful reminder of what I do not want.

27 29

A. Fl. *f* *fp*

B ♭ Cl. *ffp*

Vln. *ffp*

Vc. *ffp*

S. To not cry when I get dressed because it doesn't feel right and won't feel right no matter how many times I change my shirt.

Pno. *f*

31

A. Fl. *ff* *p*

B  $\flat$  Cl. *ff* cut off on "temporary"

Vln. cut off on "temporary"

Vc. cut off on "temporary"

S. To not have a breakdown when I destroy my room  
looking for an article of clothing that doesn't make  
me want to rip off my chest with my bare hands, clawing and scratching for some temporary relief.

Pno.

35

A. Fl. *mp-pp*

B ♭ Cl. *p* *mp-pp*

Vln.

Vc. *p* *mp-pp*

S.

Pno. *p*

*Red.* 8 - - - -

Detailed description: This page of a musical score contains measures 35 through 40. The score is arranged in a system with six staves: A. Fl., B ♭ Cl., Vln., Vc., S., and Pno. The A. Fl. part begins in measure 35 with a melodic line of eighth notes, marked *mp-pp*. The B ♭ Cl. part enters in measure 36 with a melodic line, marked *p* and *mp-pp*. The Vc. part enters in measure 36 with a melodic line, marked *p* and *mp-pp*. The S. and Pno. parts are mostly silent, with the Pno. part having a *p* dynamic marking in measure 40. At the bottom right, there is a performance instruction: *Red.* 8 - - - -.

41 42

A. Fl. To Flute

B ♭ Cl.

Vln.

Vc.

S.

Pno.

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

3:2 can't wait

8

(Red.)

To feel like myself  
for the first time.

## VI. On Anyone Else

text by Murphy Severtson

**With anti-  $\text{♩} = 72$  -pation***the widest, fastest vibrato you can,  
cartoonish boing!*

Flute *fp* *f* *fp* sim.

B  $\flat$  Clarinet *f*

Violin **TACET: over the course of this movement, put a binder on the soprano**  
pizz.  
*HUGE and fast vibrato, getting smaller;  
cartoonish boing!*  
sim.

Violoncello *f* *vo* *vo*

Soprano *mf*  
My friend Max describes them as porn star tits,  
which is fine because he used to have some

**With anti-  $\text{♩} = 72$  -pation**

Piano *f*

5

4

**Polka-y Romp** ♩. = 112

Musical score for measures 4-8 of "Polka-y Romp". The score is in 6/8 time with a tempo of ♩. = 112. It features five staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violoncello (Vc.), Soprano (S.), and Piano (Pno.).

- Fl.:** Starts with a whole rest, then plays a rhythmic eighth-note pattern. Dynamics: *f*.
- B♭ Cl.:** Starts with a whole rest, then plays a rhythmic eighth-note pattern. Dynamics: *f*.
- Vc.:** Starts with a whole rest, then plays a bass line. Dynamics: *f*.
- S.:** Starts with a whole rest, then sings "And I agree". Dynamics: *f*.
- Pno.:** Starts with a whole rest, then plays a bass line. Dynamics: *f*.

Lyrics: too

9

**Polka-y Romp** ♩. = 112

Musical score for measures 9-13 of "Polka-y Romp". The score is in 6/8 time with a tempo of ♩. = 112. It features five staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violoncello (Vc.), Soprano (S.), and Piano (Pno.).

- Fl.:** Plays a rhythmic eighth-note pattern. Dynamics: *mf*.
- B♭ Cl.:** Plays a rhythmic eighth-note pattern. Dynamics: *mf*.
- Vc.:** Plays a bass line. Dynamics: *mf*.
- S.:** Sings "They're great boobs, great boobs." Dynamics: *f*.
- Pno.:** Plays a bass line. Dynamics: *mf*.

Lyrics: They're great boobs, great boobs.

13

Musical score for measures 13-17. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violoncello (Vc.), Soprano (S.), and Piano (Pno.). The lyrics are: "Great boobs, great boobs. If they were on a - ny-one". Dynamics include *f* and *ff*. The piano part features a crescendo leading to a forte (*f*) section.

18

22

Musical score for measures 18-22. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violoncello (Vc.), Soprano (S.), and Piano (Pno.). The lyrics are: "else, a-ny-one else Let me tell you". Dynamics include *mp* and *mf*. The piano part features a mezzo-piano (*mp*) section.



24

28

wolf whistle

*f* wolf whistle

*f*

arco

*f*

S.

a - woooo - ga

Pno.

*mf*

30

Fl.

B♭ Cl.

Vc.

S.

Pno.

*f*

34

Musical score for measures 34-38. The score includes staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violoncello (Vc.), Soprano (S.), and Piano (Pno.). The key signature is two sharps (F# and C#) and the time signature is 3/4. The piano part features a rhythmic accompaniment in the right hand and a sustained bass line in the left hand. A double bar line is present at the end of measure 38.

39

41

Musical score for measures 39-43. The score includes staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violoncello (Vc.), Soprano (S.), and Piano (Pno.). The key signature is two sharps (F# and C#) and the time signature is 3/4. The piano part features a rhythmic accompaniment in the right hand and a sustained bass line in the left hand. The vocal line (Soprano) begins in measure 41 with the lyrics "On me they hang like a". The piano part includes dynamic markings such as *mp* and *pizz. swanky*. A double bar line is present at the end of measure 43.

44

Fl.

B♭ Cl.

Vc.

S.

Pno.

bad me-taphor a bad

49

50

Fl.

B♭ Cl.

Vc.

S.

Pno.

boing!

fp

pizz.  
boing!

f

f

si - mi - le

f p

51

Fl. *f*

B♭ Cl. *f*

Vc. *f*

S.

Pno. *f*

*p*

offering "helpful" commentary

Or two grapefruits

Or two tangerines

54

Fl. *mp*

B♭ Cl.

Vc.

S.

Pno. *mp*

offering "helpful" commentary

Or two smaller than average basketballs

offering "helpful" commentary

Or two larger than normal baseballs

(56) **57 Contemplative** ♩ = 86

Fl. *mp*

B♭ Cl. *mp*

Vc. *mp* arco

S. *mp*  
I want to do-nate these per-fectporn-star

*offering "helpful" commentary;  
a flummoxed response to cellist and flutist* **Contemplative** ♩ = 86

Pno. *f* Or two regular sized softballs *p*

Detailed description of the musical score: The score is for a piece titled '57 Contemplative' with a tempo of 86. It features five staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violoncello (Vc.), Soprano (S.), and Piano (Pno.). The Flute, B♭ Clarinet, and Violoncello parts begin at measure 56 with a double bar line and continue into measure 57. The Soprano part begins at measure 57 with the lyrics 'I want to do-nate these per-fectporn-star'. The Piano part has two staves. The upper staff contains the instruction 'Or two regular sized softballs' and a double bar line. The lower staff begins with a forte (f) dynamic and a sharp sign, followed by a double bar line. The piece concludes in measure 57 with a piano (p) dynamic and a fermata over a series of notes.

(60)

Fl.

B $\flat$  Cl.

Vc.

S.

Pno.

(2+3)

*p* *mf*

*p* *mf*

arco

*p* *mf*

*p* *mf*

tits to some-one who'd ac-tua-lly love them and che-rish

66

Fl.

B ♭ Cl.

Vc.

S.

them the way they de - serve

*mp* *p*

Pno.

69

Fl.

B ♭ Cl.

Vc.

S.

Someone who'd have a great time with 'em, out and about on the town I wonder if they'd like to be motorboated.

*pp* *ppp*

*pp* *ppp*

*ppp* *ppp*

Pno.

## VII. Sociology 101

text by Alexa Letourneau

**Melancholy, yet serene** ♩ = 64

(2+3)

Flute

B ♭ Clarinet

Violin

Violoncello

Soprano

Piano

*p*

*p*

*p*

arco

*p*

*p*

Gen - der is fake

(mayflyreader,  
tumblr.com, 2014)

**TACET: over the course of this movement, roll up a sock and place inside the soprano's trousers (or, forcefully hand to them to put in their own)**



7

Fl.

B♭ Cl.

Vln.

Vc.

S.

*p*

Gender is notan in - herent

13

15 (2+3)

Fl.

B♭ Cl.

Vln.

Vc.

S.

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

(Gailey et. al. 2023)

qua-li-ty of an in-di - vi - du - al

18

Fl. *fmp* *p*

B♭ Cl. *fmp* *p*

Vln. *fmp* *p*

Vc. *fmp* *p*

S. *f* *mp* *p*

Gen-der is per-sonal and sub-jec-tive

(Alex Zorach, Quora.com, 2018)

23 (3+2) 24

Fl. *p*

B♭ Cl. *p*

Vln.

Vc.

S. *p*

the need for the e-qualrights a - mend-ment is more

(26)

(2+3)

Fl.

B♭ Cl.

Vln.

Vc.

S.

pres-sing now than e-ver giv-en mo-dern con-cep-tions of

(30)

(3+2)

Fl.

B♭ Cl.

Vln.

Vc.

S.

gender as a so-cial construct

(Abidi, 2022)

(35) 38 (2+3)

Fl.  
B ♭ Cl.  
Vln.  
Vc.  
S.

*p* *pp* *pp* *pp*

I don't think Gen-der is a

(41) 44

Fl.  
B ♭ Cl.  
Vln.  
Vc.  
S.

*p* *pp*

real or im - por - tant con - cept.

(vi891, Reddit  
.com, 2023)

45

Fl.

B♭ Cl.

Vln.

Vc.

S.

*p*

*p*

Gen - der is not real in the same way our bo - dies are

50

52

Fl.

B♭ Cl.

Vln.

Vc.

S.

*fp*

*fp*

*fp*

*f*

(Queer Sex Ed Course Curriculum, 2021)

Bi-o-lo-gical markers do not fall into

55 60

**To Alto Flute** n.v.

Fl. *ff* *p*

B♭ Cl. *ff* *mp* *pp*

Vln. *ff* *mp* *v*

Vc. *ff* *mp* *v*

S. *mp* *pp*

(Brown, 2020)

two sep-<sup>1</sup>rate camps. That is, gen-der is fake. If

62

**To Flute**

Fl.

B♭ Cl. *pp*

Vln.

Vc. *pp*

S. *half-whispering*  
(me, every day)

gen - der is fake then why does it hurt?

# VIII. Somehow Large

Text by Athos Maelstrom

**Playful and flamboyant** ♩ = 92



Flute



B ♭ Clarinet



Violin




Violoncello



**Over the course of this movement, using makeup wipes and/or other materials, remove the elements of "forced masculinization"; you may choose to keep some.**

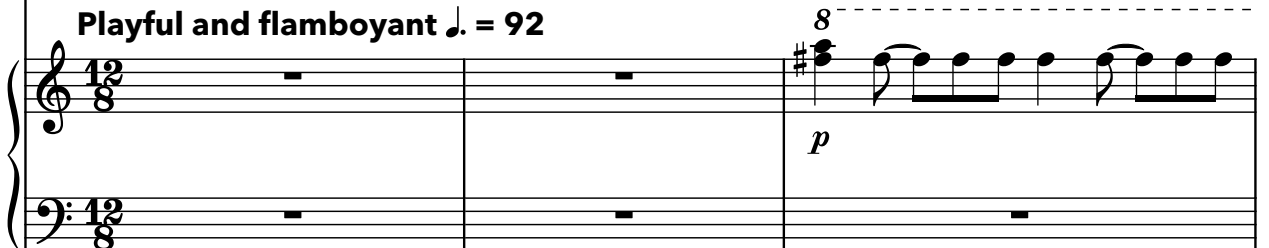
Soprano



**Playful and flamboyant** ♩ = 92



Piano



④

Fl.

B ♭ Cl.

Vln.

Vc.

S.

Pno.

*f*

*f*

*mf*

8

Detailed description: This system contains measures 4 and 5 of the score. Measure 4 features a flute melody with eighth notes and slurs, while the B♭ clarinet, violin, and viola are silent. The soprano part is also silent. The piano accompaniment consists of a right-hand melody with eighth notes and a left-hand accompaniment of eighth notes. Measure 5 shows the flute and soprano parts resting. The B♭ clarinet plays a half note chord. The violin and viola play a half note chord. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f* for the piano and *mf* for the piano accompaniment. A rehearsal mark '8' is placed above the piano part at the start of measure 4.

⑥

Fl.

B ♭ Cl.

Vln.

Vc.

S.

Pno.

8

Detailed description: This system contains measures 6 and 7. Measure 6 features a B♭ clarinet melody with quarter notes and slurs. The flute, violin, and viola are silent. The soprano part is also silent. The piano accompaniment continues with a similar rhythmic pattern. Measure 7 shows the B♭ clarinet playing a half note chord. The violin and viola play a half note chord. The piano accompaniment continues with a similar rhythmic pattern. A rehearsal mark '8' is placed above the piano part at the start of measure 6.



Musical score for page 77, measures 8 and 9. The score is for a piece titled "Eight Songs for a Drag King".

**Measure 8:**

- Fl.:** Rest.
- B $\flat$  Cl.:** G4, F4, E4.
- Vln.:** G4, F4, E4.
- Vc.:** G2, A2, B2, C3, D3, E3, F3.
- S.:** Rest.
- Pno.:** Chords in G major: G2-B2-D3, G3-B3-D4, G4-B4-D5.

**Measure 9:**

- Fl.:** F4, G4, A4, B4. Dynamics: *f*.
- B $\flat$  Cl.:** Rest.
- Vln.:** F4, G4, A4, B4. Dynamics: *f*. Includes *pizz.* marking.
- Vc.:** G2, A2, B2, C3, D3, E3, F3. Dynamics: *mf*.
- S.:** G4, A4, B4. Dynamics: *f*. Lyrics: "In this world".
- Pno.:** Chords in G major: G2-B2-D3, G3-B3-D4, G4-B4-D5.

(10)

Fl.

B ♭ Cl.

Vln.

Vc.

S.

there are Large peo - ple\_

Pno.

8

12

Fl.

B♭ Cl.

Vln.

Vc.

S.

In this world

Pno.

pizz.

*ff*

8

1

14

Fl. *ff*

B♭ Cl.

Vln. *mp*

Vc. *mp*

S. *mp*  
and there are small people

Pno. *mp*

Detailed description: This page of a musical score contains measures 14 and 15. The score is for a chamber ensemble consisting of Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Soprano (S.), and Piano (Pno.). Measure 14 begins with a circled measure number '14'. The Flute part starts with a dynamic marking of *ff* and a breath mark. The B♭ Clarinet part has a breath mark. The Violin part has a dynamic marking of *mp*. The Viola part has a dynamic marking of *mp*. The Soprano part has a dynamic marking of *mp* and lyrics: "and there are small people". The Piano part has a dynamic marking of *mp*. The score is written in treble clef for Flute, B♭ Clarinet, Violin, and Soprano, and bass clef for Viola and Piano. The key signature has one sharp (F#).

16 17

Fl.

B♭ Cl.

Vln.

Vc.

S.

Pno.

*f*

*p*

*p*

*p*

In this world

15

8

18 20

Fl.

B♭ Cl.

Vln.

Vc.

S.

Pno.

15

8

*p*

If you are but lit - tle\_

21

Fl.

B♭ Cl.

Vln.

Vc.

S.

Pno.

col legno battuto

*p*

you can ne - ver be large nomat-ter

23

25

Fl.

B♭ Cl.

Vln.

Vc.

S.

Pno.

*non cresc.*

*non cresc.*

*non cresc.*

*f*

*f*

*arco ord.*

*f*

*f*

*molto rubato, cadenzish*

howLarge you try to be - come. Fit-ness can-not make you lar-ger

(27)

Fl.

B  $\flat$  Cl.

Vln.

Vc.

S.

Pno.

*mp*

*pp*

Style can-not make you lar-ger

Chem-i - cals can-not make you



30

Exhausted ♩. = 50

Musical score for measures 30-32. The score includes parts for Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), Violoncello (Vc.), Soprano (S.), and Piano (Pno.). The tempo is marked 'Exhausted ♩. = 50'. The Flute part begins with a *pp* dynamic. The Clarinet part begins with a *pp* dynamic. The Violoncello part begins with a *pp* dynamic. The Soprano part has lyrics: 'lar-ger' and 'You'll ne - ver be'. The Piano part has a *pp* dynamic.

Exhausted ♩. = 50

33

Musical score for measures 33-35. The score includes parts for Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), Violoncello (Vc.), Soprano (S.), and Piano (Pno.). The Flute part begins with a *pp* dynamic. The Clarinet part begins with a *pp* dynamic. The Violoncello part begins with a *mp* dynamic. The Soprano part has lyrics: 'vast — e-nough be - cause you were meant to be small,'. The Piano part has a *pp* dynamic.

36

Fl. *mp* Your body is minute and it fights expansion.

B ♭ Cl. *mp* Your body is minute and it fights expansion.

Vln. *mp* Your body is minute and it fights expansion.

Vc. *mp* Your body is minute and it fights expansion.

S. *pp*  
*tearfully*  
small

Pno. *mp* Your body is minute and it fights expansion.

38

Fl. *mf* You'll never be vast enough

B ♭ Cl. *mf* You'll never be vast enough

Vln. *mf* interrupting, momentary overlap  
At least not for yourself.

Vc. *mf* interrupting, momentary overlap  
At least not for yourself.

S.

Pno.

40

Purposeful and resolute ♩ = 50

Fl.

B ♭ Cl.

Vln.

Vc.

S. *mf*  
Per -

Purposeful and resolute ♩ = 50

Pno. *p*

*Red.* \* *Red.* \* *Red.* \* *sim.*

42

Fl.

B♭ Cl.

Vln. *mf*

Vc. *mf*

S.  
haps lit - tle to large is its ownkind of

Pno. *mf*

Detailed description: This page of a musical score for 'Eight Songs for a Drag King' contains measures 42 and 43. The score is arranged for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Soprano (S.), and Piano (Pno.). The Flute and B♭ Clarinet parts are mostly silent, indicated by rests. The Violin and Viola parts feature melodic lines with accents and a mezzo-forte (*mf*) dynamic. The Soprano part has lyrics: 'haps lit - tle to large is its ownkind of'. The Piano part provides a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic, consisting of eighth-note patterns in both hands and chordal textures.

44

Fl.

*f*

B ♭ Cl.

*f*

Vln.

Vc.

S.

*f*

large, its own kind of

Pho.

46

Fl.

B $\flat$  Cl.

Vln.

Vc.

S.

Pno.

large

But I don't quite be -

*p*

Detailed description: This page of a musical score contains measures 46 through 49. The score is for a chamber ensemble consisting of Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vc.), Soprano (S.), and Piano (Pno.). Measures 46 and 47 are mostly rests for the woodwinds and strings, with the Soprano part starting on a whole note 'large' in measure 46. In measure 48, the Soprano part has a quarter rest followed by a quarter note, then a quarter rest followed by a quarter note, and finally a quarter note. In measure 49, the Soprano part has a quarter note followed by a triplet of eighth notes, with a '4' above the triplet indicating a four-measure phrase. The Piano part provides a complex accompaniment with sixteenth-note patterns in both hands, including grace notes and dynamic markings like *p*.

48 50

Fl. *p*

B♭ Cl. *p*

Vln. *p*

Vc. *p*

S. *p* *mp*  
lieve that yet I'm try - ing to.

Pno. *p* *sempre*  
unwavering, quasi music box

51

Musical score for measures 51-52. The score includes staves for Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), Viola (Vc.), Soprano (S.), and Piano (Pno.). The Soprano part has lyrics: "e - ven if". The piano accompaniment features a melodic line starting at measure 8 and continuing through measure 15. The dynamic marking *mp* is present above the Soprano staff in measure 52.

53

Musical score for measures 53-54. The score includes staves for Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Violin (Vln.), Viola (Vc.), Soprano (S.), and Piano (Pno.). The Soprano part has lyrics: "the end is some-how large,". The piano accompaniment features a melodic line starting at measure 15. A four-measure slur is indicated above the Soprano staff in measure 53.



55

Fl.

B♭ Cl.

Vln.

Vc.

S. *p*  
the be-gin-ning was lit - tle

Pno. 15

**58**

in the time of one breath  
whistle tone

slow inhale

one breath

slow inhale

Fl. *f possible*

B ♭ Cl. follow flutist, 1 breath per bar  
air sound

*p*

Vln. follow flutist, 1 breath per bar  
bow on tailpiece, non-pitched  
con sord.

*p*

Vc. follow flutist, 1 breath per bar  
bow on tailpiece, non-pitched

*p*

S. follow flutist, 1 breath per bar

Pno. follow flutist, 1 breath per bar  
depress pedal

*ped.*

60

Fl.

B  $\flat$  Cl.

Vln.

Vc.

S.

Pno.

*pppp*

*pppp*

And ends cannot escape their beginnings.