

ABSTRACT

Title of Document: DOUBT, for Narrator and Orchestra
Asha Srinivasan, Doctor of Musical Arts, 2008

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Doubt is a single-movement composition of roughly twelve minutes for narrator and orchestra (woodwinds, horns, and trumpets in pairs, timpani, percussion, strings). The piece explores the controversial issue of capital punishment. The text was compiled from resources found on the websites of Death Penalty Information Center (<http://www.deathpenaltyinfo.org>) and Anti-Death Penalty Information (<http://www.antideathpenalty.org>), as well as excerpts from the Bible.

Doubt was conceived of as a dramatic work in which a narrator recites factual information in a direct and unemotional manner and the orchestra provides a response to the mixed emotions elicited by the text. The list of dates and case summaries presented in the middle section of the piece seemed most powerful and effective when recited in a natural speaking voice, which is why I chose not to set the text as song. Also, I chose the orchestral medium rather than a chamber setting because the nature of the topic demanded a larger range of colors and combinations, as well as a louder, fuller sound.

Much of the music was composed while deciding which texts to include. Thus the music influenced the choice of text as much as the text suggested the musical setting. The four formal divisions of the piece are delineated primarily by the text. The first section is an orchestral introduction representing various emotional perspectives suggested by the texts. The narrator begins the second section with a Biblical verse over sparse orchestration. The third and main section of the piece begins with a new melody in the low strings that is closely related to the harmonic organization of the piece. The narrator lists dates of convictions, executions, exonerations and facts related to doubtful cases. The third section and the narration conclude with another brief passage from the Bible. The fourth section is a dramatic orchestral coda, bringing back the opening harmonies of juxtaposed perfect fifths. The final chord is full of tension and discord, reflecting the oppositions inherent in the topic of capital punishment: life vs. death, sympathy vs. reproach, pain vs. hope, but above all, doubt about guilt vs. innocence.

DOUBT, for Narrator and Orchestra

By

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2008

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Instrumentation and Notes

2 Flutes (1 Piccolo)
2 Oboes
2 Bb Clarinets
2 Bassoons

Percussion:
Large Suspended Cymbal
Crotales
Snare Drum

2 Horns in F
2 Trumpets in C

Narrator

Timpani

Violin I
Violin II
Viola
Violoncello
Contrabass

Percussion:

The image shows four musical notations for percussion instruments:

- (Large suspended cymbal):** A single note on a staff with a box labeled "Lg Sus Cym" above it.
- Crotales:** A note on a staff with a box labeled "Crotales" above it.
- Snare drum:** A single note on a staff with a box labeled "Snare drum" above it.
- Large suspended cymbal + Snare drum:** A complex notation on a staff showing a combined instrument. It includes a note labeled "Lg sus cym" and a note labeled "Snare drum". Below the staff, there are three playing techniques indicated: "normal" (a dot), "on rim" (an 'x'), and a note with a curved line above it.

Beaters:

- Soft yarn mallet**
- Metal mallet**
- Brushes**
- Snare stick**
- Semi-hard yarn mallet**
- Hard mallet**

Narrator:

The narrator for this piece can be either male or female and should be amplified using a microphone.

Notation:

The ↓ symbol shows points where the text's entrance *must* be synchronized with the musical event at that measure. If a sentence starts without this symbol, it is a continuation of the previous passage and must follow the previous sentence at a normal pace, without pause.

Sometimes rests have been provided to show clearly on which beat or part of the beat certain passages should begin. The rests are always given from the beginning of the measure. For example, at m. 99, the half-rest shows that "Then said Jesus" should begin on the last beat of the measure and in m. 101, "Father, forgive them" should begin an eighth rest after the downbeat (or in other words, slightly after the chord in the orchestra).

Dynamic marks show the general volume level, but the narrator should always be heard clearly over the orchestra.

The word (*beat*) is used to denote a dramatic pause of some appropriate length between sentences, as is typically found in theatrical scripts.

Other specific instructions about the dramatic recitation of the text have been given in italics.

Text

The text was derived from public domain versions of the Bible, as well as from these websites with permission: Death Penalty Information Center (<http://www.deathpenaltyinfo.org>) and Anti-Death Penalty Information (<http://www.antideathpenalty.org>). It should be read at a normal pace with clear enunciation but without exaggeration.

Daughters of Jerusalem, weep not for me, but for yourselves and for your children. For behold, the days are coming in which they shall say, Blessed are the barren, and the wombs that never bore, and the breasts that never nursed. Then shall they begin to say to the mountains, Fall on us; and to the hills, Cover us. For if they do these things in a green tree, what shall be done in the dry?

And there were also two other malefactors led with him to be put to death. And when they arrived at the place that is called Calvary, there they crucified him and the malefactors, one on the right hand and the other on the left. Then said Jesus, Father, forgive them, for they know not what they do.

Convicted: 1979, Executed: 1989. Convicted: 1980, Executed: 1994. Convicted: 1987, Exonerated: 2007. Convicted: 1974, Exonerated: 2004. Convicted: 1983, New evidence uncovered... points towards another man... Executed: 1989. Convicted: 1992, arson experts have concluded that the fire was accidental. Executed: 2004. Convicted: 1986, New DNA blood evidence has thrown considerable doubt... Executed: 1997.

Considerable doubt... eyewitness error... bad lawyering... government misconduct... junk science... drunk lawyer... snitch testimony... false confessions... hearsay...

Convicted: 1983, No physical evidence linked him to the crime. Exonerated: 1987. Convicted: 1999, The DNA results pointed directly to another individual. Exonerated: 2004. Convicted: 1984, The conviction was overturned when another man confessed to the crime. Exonerated: 2002. Convicted: 1991, DNA evidence proved the hairs found clutched in the victim's hands were from a white man and the defendant was black... Exonerated: 1997. Convicted: 1982, The defense attorney failed to interview witnesses, failed to obtain police reports, elicited damaging testimony against his own client during cross examination of a witness. Exonerated: 1996.

17 years later... Exonerated, 12 years later... Exonerated, 16 years later... 21 years later... 26 years later... 30 years later... Never.

But they cried saying, "Crucify him, crucify him." Why? What evil has he done? Crucify him.

Doubt

Deliberately, with weight $\text{♩} = 80$

Flute *f*

Oboe *f*

Clarinet in B \flat *f*

Bassoon *f*

Horn in F *f*

Trumpet in C *f*

Timpani in E \sharp , B \flat , C \sharp

Percussion

Narrator

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

Contrabass *f*

4/4 2/4 4/4

a2

7

Fl. *f* *mf* *ff* **13** *3*/*4*

Ob. *f* *mf* *ff* *a2* *b2*

Cl. *f* *mf* *ff*

Bsn. *f* *mf* *ff*

Hn. *ff*

C Tpt. *f* *mf* *ff*

Timp. *mf* *p* *mf* *f* *ff*

Perc. [Lg Sus Cym] *mf* *f*

Vln. I *div.* *f* *mf* *ff* **13** *div.* *3*/*4* *4*/*4* *unis.* *3*/*4*

Vln. II *div.* *f* *mf* *ff* *unis.*

Vla. *f* *mf* *ff*

Vc. *f* *mf* *ff*

Cb. *f* *mf* *ff* *(non div.)* *div.* *unis.* *div.* *unis.*

16 **18** **18**

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

Cl. *f* *mf* *f*

Bsn. *mf* *f*

Hn. *f* *mf*

C Tpt. *f* *mf* *f*

Timp. *f* *p*

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *mf* *f*

div. unis. div. unis.

32

Fl. *mf* *p* 2. 1. 2. *(mf)* *ff*

Ob. *mf* *p* (a2) *ff*

Cl. *mf* *p* *sfz* *ff*

Bsn. *mf* *p* *ff*

Hn. *mp* *p* *mf* *f*

C Tpt. *mf* *p* *mf* *f*

Timp. *mp* *ff* E - G, Bb - Ab

Perc. *p* *ff*

Vln. I *mf* *p* *ff*

Vln. II *mf* *p* *ff*

Vla. *mf* *p* *ff*

Vc. *mf* *p* *ff*

Cb. *p* *ff*

40 **3**
4

Fl. *mp*

Ob. *p* *mp*

Cl. *p* *mp*

Hn. *p* *mp*

Perc. *p* (Crotales) (metal mallet)

Nr (at a slightly slow pace, but not too dramatically) *mf*
 Daughters of Jerusalem, weep not for me, but weep for yourselves, and for your children.



47 Sweet, yet tragic

Fl. *p* *mp*

Ob. *p* *mp*

Cl. *p* *mp*

Bsn. *mf* 1. solo

Perc.

Nr For behold, the days are coming

55 **59** 1. To Picc.

Fl. *mf* *p* *mp*

Ob. *mf* *p* *mf* solo *molto espressivo*

Cl. *mf* *p* *mf* solo *molto espressivo*

Bsn. *p* *mf*

Hn. *p* *mp*

C Tpt. *mp* *mp*

Perc. *pp* *mf* [Lg Sus Cym]

Nr in which they shall say, Blessed are the barren, and the wombs that never bore,

59 div. *mp* *mf*

Vln. I *mp* *mf*

Vln. II *mp*

Vla. *p* *mf* *mp*

Vc. *p* *mf* *mf*

Cb. *p* *mf*

61

Piccolo 1. $\frac{3}{4}$



p

Cl.

Bsn. 1. *mp* 2.

Hn. 1. *mp* 2.

C Tpt. a2

Perc. Snare Drum  without snares on rim  Crotales  *mf* 3 *p*

Nr and the breasts that never nursed. Then shall they begin to say to the mountains, Fall on us; and to the hills, Cover us. \downarrow For if they do these things in a green tree, *f*

Vln. I *mf* 3 $\frac{3}{4}$

Vln. II *mf* 3 3 3 3 3 3 3 3 3

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mf* *f*

67

67

Picc. *f* *ff* To Fl.

Fl.

Fl. 2 *f* *ff*

Ob. *mf* 1. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. 1. *mf* *ff*

C Tpt. *mf* *ff*

Timp. *mf* *f* *ff*

Perc. *ppp* *pp* *f* *ff* Lg Sus Cym

Nr *z* ↓ what shall be done in the dry?

67

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *ff*

75

Fl. f

Ob. f

Cl. f ff mf f

Bsn. f

Timp. p

Perc. mf p f

Nr. f And there were also two other malefactors led with him to be put to death.

Vln. I f mf $pizz!$ $arco$

Vln. II f $div.$ $(arco)$

Vla. f $(arco)$

Vc. f $(arco)$

Cb. f

2/4 3/4 4/4

78 $\frac{4}{4}$

Fl. Flute 1. *mf*
2. *mf*

Ob. *f* *f* 6

Cl. *f* 1. *f* 3 *mf*

Bsn. *mf*

Perc. Snare drum *mp*
Lg sus cym
without snares

Vln. I *f* *mp* *mp* *div.*

Vln. II *f* *f* *mf* *div. pizz.*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf* *arco.* *mf*

81

Fl. (2.)

Ob. (2.) *mf*

Cl. *f* *mf* 3 *f*

Bsn. *f* *mf* *f* *mf*

Hn. 1. *mf*

Perc. on rim *mf* *mf* *mf*

Vln. I

Vln. II

Vla. arco *mf*

Vc. *f* *mf*

85

85

Fl. *f* *ff* *f*

Ob. *f* *ff* *f*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *mp*

C Tpt. *f* *f* *mp*

Timp. *p*

Perc. [Lg Sus Cym]

85

Vln. I *f*

Vln. II *f* div.

Vla. *f* div.

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score covers measures 85, 86, and 87. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features complex rhythmic patterns with triplets and dynamic markings ranging from *f* to *ff*. The brass section (Horn, Trumpet, Trombone) provides harmonic support with dynamics from *f* to *mp*. The string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) plays sustained chords and moving lines, with dynamics from *f* to *mp*. The percussion part includes a large suspended cymbal (Lg Sus Cym) with a specific performance instruction. The score is written in a key with one sharp (F#) and a 3/4 time signature.

88 90 2/4

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

Ob. *mf* *f* *mf* *mf*

Cl. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

Hn. *mf* *p*

C Tpt. *mf* *p*

Timp. *mf* *pp*

Perc. Snare drum with snares *f* *mf* *p* Crotales *p*

Nr *mf*

And when they arrived at the place that is called Calvary there they crucified him

Vln. I 90 unis. *mf* 2/4

Vln. II unis. *mf*

Vla.

Vc. *mf*

Cb. *mf* >

103

93 $\frac{2}{4}$ $\frac{3}{4}$ rit. $\frac{4}{4}$ Darkly $\text{♩} = 62$

Fl. p ppp

Ob. (1.) p ppp

Bsn. p ppp

Nr and the malefactors, one on the right hand, and the other on the left. Then said Jesus, p Father, ♩ (gently) forgive them, for they know not what they do.

103

$\frac{2}{4}$ $\frac{3}{4}$ rit. $\frac{4}{4}$ Darkly $\text{♩} = 62$

Vln. I p ppp

Vln. II p ppp

Vc. p ppp // lyrically mp

Cb. p ppp // lyrically mp



104 *poco accel.* $\text{♩} = 72$

Bsn. mp mf

Nr (in a flat, factual manner) Convicted: 1979 Executed: 1989 Convicted: 1980 mp

poco accel. $\text{♩} = 72$

Vln. I p

Vla. (unis.) mp mf p

Vc. mf

Cb. mf mp p sul E pizz. arco sul E pizz.

115

112 poco accel. $\text{♩} = 80$

Bsn. *mf*

Nr Executed: 1994

Vln. I *p*

Vla. *p*

Vc. *mf* *pizz.* *p* arco sul D

Cb. *p* *mp*



118 poco accel.

Ob.

Cl. *a2* *mf*

Perc. lg sus cym Snare drum without snares *p*

Nr Convicted: 1987 Exonerated: 2007 Convicted: 1974 Exonerated: 2004 *mf*

Vln. I *pizz.* *p*

Vln. II *p*

Vla. arco *mf*

Vc. arco *mf* *mp* *mf*

Cb. *p* *pizz.* arco *pizz.*

124

124 $\text{♩} = 88$

Ob. *mp*

Perc. \downarrow (still in a flat, yet firm tone)

Nr Convicted: 1983, New evidence uncovered... points towards another man... (beat) Executed: 1989

Vln. I *mf* arco sul G

Vln. II *mf* arco

Vla. *mf*

Vc. *mf* *mp* *p*

Cb. *mf* *mp*



128

Fl. *mf*

Ob. *p* *mf*

Cl. *mf* *mp*

Perc. *mp* [Lg Sus Cym]

Nr \downarrow Convicted: 1992, arson experts have concluded that the fire was accidental. (beat) Executed: 2004 \downarrow Convicted: 1986, New

Vln. I *mp* sul A

Vln. II *mf*

Vla. *mf*

Vc. *p sub.* *mf* *p sub.*

Cb. *p sub.*

135

133

Fl. *f*

Ob. *mf*

Cl. *mf*

C Tpt. *mf*

Perc.

Nr DNA blood evidence has thrown considerable doubt...*(trail off)* (beat) Executed: 1997

↓ Considerable doubt...

135

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *p sub.* *f*

Cb. *arco* *f*

138

Fl. *mf*

Ob. *mf*

Hn. *mf* a2

C Tpt.

Perc. with snares

Nr
(at a normal pace with some pause between each, not synchronized)
 eyewitness error... bad lawyering... government misconduct... junk science... drunk lawyer... snitch testimony...

Vln. I

Vln. II

Vla. *f* pizz.

Vc. *f*

Cb. *f* pizz.

141

Fl. *p* *f* *mf* *f*

Ob. 1. *p* *f* *mf* *f*
2.

Cl. *mf* *f* *mf* *f*

Bsn. *mf* *f* *mf* *f*

Hn. *p* *f* *mf* *f*

C Tpt. *p* *f* *mf* *f*

Timp. *mp* *mf* G - E, Ab - Bb

Perc. [Lg Sus Cym] *f*

Nr false confessions... hearsay... *f*

Vln. I *p* *f* *mf* *f*

Vln. II *p* *f* *mf* *f*

Vla. *mf* *mp* arco *f* *mf* *f*

Vc. pizz. *p* arco *f* *mf* *f*

Cb. *p* arco *f* *mf* *f*

146
146 rit. Gently ♩=68

Fl.

Cl.

Perc. *Crotales*

Nr

Convicted: 1983, No physical evidence linked him to the crime. *mf*

(with a sense of hope and irony) Exonerated: 1987

Convicted: 1999, The DNA results pointed directly to another individual. (beat) Exonerated: 2004

146
rit. Gently ♩=68 div.

Vln. I

Vln. II

Vla.

Violin I Solo *delicately*



160
155

Ob.

Cl.

Hn.

C Tpt.

Nr

Convicted: 1984, The conviction was overturned when another man confessed to the crime.

Exonerated: 2002

Convicted: 1991, DNA evidence proved the hairs found clutched in the victim's hands were from a white man and the defendant was black...

160

Vln. I

Vln. II

unis.

163

Fl. *p* 1. *p* 2. *mf*

Ob. *p sub.* 1. *p* 2. *p*

Cl. *p* *p* *mf* *p* breathe quietly as needed at tie breaks

C Tpt. *p sub.*

Nr Exonerated: 1997 Convicted: 1982, The defense attorney failed to interview witnesses, failed to obtain police reports, elicited damaging testimony against

Vln. I tutti *p*

Vln. II *p*



breathe quietly as needed at tie breaks

168

Fl. 1. To Picc. *mf*

Ob. enter imperceptibly *ppp* 1. *mf* change notes almost imperceptibly *mf*

Cl. change notes almost imperceptibly *mf*

Bsn. 1. *ppp* *mf*

Hn. 1. *mp*

Nr his own client during cross examination of a witness. (long beat) Exonerated: 1996

173

173 Warmly

Picc. *mp* *mf*

Fl. *mp* *mf*

Fl. 2 *mp* *mf*

Cl. *mp* *mf*

Hn. *mp*

C Tpt. *mp*

Nr. 17 years later... (beat) Exonerated 12 years later... (beat) Exonerated

173

Warmly
div.

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

176

rit. a tempo

176

Picc. *mp*

Fl.

Fl. 2 *p*

Bsn. *mf* *p* *mf*

Nr. *p*

(space out loosely and emphasize the number)
 16 years later... 21 years later... 26 years later... 30 years later...
 (softly and simply)
 Never.

176

rit. a tempo

Vln. I *p*

Vln. II *p* unis. *mf*

Vla. *p*

Vc. *mf* *port.* *f*

Cb. *p*

Vc. solo *molto espressivo*

181

To Fl. $\frac{2}{4}$ $\frac{3}{4}$

Picc. *mf*

Bsn. *mp*

Hn. *p* *mf* *p*

Vln. I unis. *mf* $\frac{2}{4}$ $\frac{3}{4}$

Vln. II

Vla. *mf*

Vc. *mf* tutti *mp*

Cb. *mf* *mp*



190

$\frac{4}{4}$ 193

Bsn. *p* 1. 2. 3.

Hn. 3.

Nr

Vc. div. $\frac{4}{4}$ unis. *ppp* *p*

Cb. *p* div. 3. unis. *mp*

(like the beginning, at m. 40)
 But they cried, saying, "Crucify him,
 crucify him." (beat)
 Why? What evil has he done?
mf

198

Dramatically

196

2/4

Flute 3/4

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

198

Dramatically

(quietly)
Crucify him.
pp

2/4

3/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

214 $\frac{4}{4}$ Deliberately, with weight $\text{♩} = 80$

Picc. f mf f

Fl.

Fl. 2 f mf f

Ob. f mf f

Cl. f mf f

Bsn. f sfz f

Hn. f sfz f

C Tpt. f mf f

Timp. f sfz f

Perc. mp mf

[Lg Sus Cym]

$\frac{4}{4}$ Deliberately, with weight $\text{♩} = 80$

Vln. II f mf f

Vla. f mf f

Vc. f sfz f

Cb. f sfz f

div. unis

226

222

Picc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *ff* *mf* *f*

Hn. *ff* *mf* *f*

C Tpt. *mf* *f*

Timp. *f* *p* *f*

Perc. *p* *p* *mp* *mf*

(Snare Drum) with snares

lg sus cym
snare drum

226

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *ff* *mf* *f*

Cb. *ff* *mf* *f*

div. unis. *f*

232

231 To Fl. $\frac{3}{4}$ $\frac{2}{4}$ Flute $\frac{4}{4}$

Picc. *mf*

Fl. *mf*

Fl. 2 *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Timp. *mf*

Perc. *mf* *mp* *p* *mf* *f* *mf* *p* on rim

232

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

243

Fl. *f* *ff* *fff*

Ob. *f* *fff*

Cl. *ff* *fff*

Bsn. *f* *ff* *fff*

Hn. *f* *ff*

C Tpt. *ff*

Timp. *mf* *sfz (pp)* *fff* l.v.

Perc. *ppp* *fff* l.v.

Vln. II *f* *fff*

Vla. *f* *fff*

Vc. *f* *fff*

Cb. div. *f* *fff*

Detailed description: This page of a musical score covers measures 243 to 246. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, and Trumpet) plays sustained notes with dynamic markings increasing from *f* to *fff*. The string section (Violin II, Viola, Violoncello, and Contrabasso) also plays sustained notes, with dynamics increasing from *f* to *fff*. The percussion section includes a Timpani part with triplets and a Percussion part with sustained notes, both marked with *fff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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