BEN ARAUJO

Crying Tears of Blood

for large ensemble of 22 players

(2023)

Instrumentation:

2 flutes (2nd doubled with alto flute)
Oboe (doubled with cor anglais)
2 clarinets in Bb (2nd doubled with bass clarinet)
Bassoon (doubled with contrabassoon)

Alto saxophone in Eb
Tenor saxophone in Bb
Baritone saxophone in Eb

Horn in F
2 trumpets in Bb
2 trombones
Tuba

Percussion:
I: Suspended cymbals (3), tam-tam
II: Snare drum, bass drum
III: Bongos (5), tom-toms (5)

Violin I
Violin II
Viola
Violoncello

Transposing score

Duration: ca. 9:00

PERFORMANCE NOTES

General notes

Baton sweeps: symbolized by left- or right-facing arrows above each rehearsal mark. These indicate a sweeping motion made by the conductor across the ensemble to cue individual instruments into each bar one by one, whereby the players start playing once the baton points at them. Each baton sweep should last approximately 10 seconds, after which the conductor should place their hand to their side. When everyone has been cued in, depending on how long each bar lasts (indicated in seconds), the resulting sound should last for the remaining amount of time (for clarification, the indicated timings minus 10 seconds). Any changes in dynamics that take place over the length of a single bar should only happen after the baton sweeps have finished. (Exception: whenever a rehearsal mark has an upward- and downward-facing arrow above it, this indicates that all of the instruments who play in that bar should be cued in all at once).

Bar W: Individually cue Flute 1 through Percussion 2 to stop playing

Bar Z: Individually cue strings to stop playing

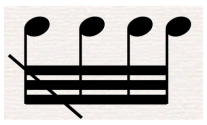
Figures enclosed by repeat signs should repeat in the order shown throughout the measure (varying the lengths of each figure is desirable).

Dynamics in quotation marks (e.g., "*ff*") refer to the intensity with which to perform a certain action, and not the resulting volume.

short pause

placed after a notehead: sustain with no vibrato

placed after a notehead: an exaggerated, wide vibrato (ca. 1/4 tone wide)


as fast as possible

indefinite high note/highest note possible

indefinite low note/lowest note possible

notes in parentheses: do not reattack the note

freely ritardando

freely accelerando

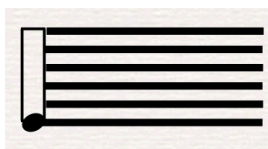
Woodwinds and brass

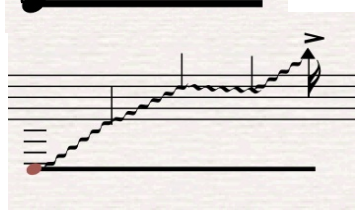
tongue slap (tongue ram for flutes)

1/2 wind noise 1/2 pitch

wind noise only (no pitch)

Woodwinds


random multiphonic
(fingering left to the performers' discretion)

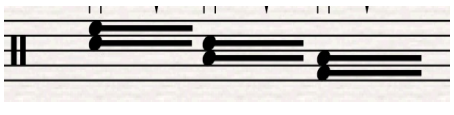

for clarinets and saxes: spectral multiphonic (achieved through changes in embouchure, etc.)

Brass

play and sing simultaneously
(crossed notehead indicates the note to be sung)

Strings

dampen the strings with the left hand



Percussion clef: spaces correspond to the strings on which to perform a certain action, from highest to lowest
(topmost space corresponds to string I, bottommost space corresponds to string IV)

Program note

The idea for this piece came about after I randomly stumbled upon the story of Hisashi Ouchi, a Japanese nuclear worker who, in September 1999, suffered the highest amounts of nuclear radiation out of any person in history, yet, unbelievably, survived for 83 days afterwards. However, during that period of time, his body began to slowly deteriorate from the radiation poisoning; for instance, his immune system had been completely erased, his skin began to peel off of his body en masse, and blood began seeping out of his eyes (hence my title). All of this happened to him while he was still alive to experience it, meaning that he suffered an excruciating amount of pain over these 83 days, after which he eventually died of multiple organ failure. Ultimately, after coming to terms with what happened to Hisashi, I felt so shocked and horrified that something like this could happen to another human being, especially the intense agony he felt every single day; so much so that I felt that I had to respond to this by writing a piece that perfectly captured this suffering, with the title "Crying Tears of Blood" serving as a metaphor for the visceral nature of the deterioration of Hisashi's body.

In the piece, I treat the ensemble as a single entity which slowly starts to grotesquely break down and disintegrate (through the use of various noise techniques), eventually giving out and breathing its last breath. However, a texture of string harmonic glissandi appears at the end, symbolizing the release that death gives from suffering.

for the RCM New Perspectives Ensemble, and in memory of Hisashi Ouchi (1964-1999)

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BEN ARAUJO (2023)

Senza misura

A ca. 20" B ca. 20" C ca. 20" D ca. 25" E ca. 25" F ca. 30" G ca. 30"

Flute 1
Flute 2
Oboe
Clarinet in B♭ 1
Clarinet in B♭ 2
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Bassoon
Horn in F
Trumpet in B♭ 1
Trumpet in B♭ 2
Trombone 1
Trombone 2
Tuba

Suspended cymbals with hard mallets
Percussion 1

Snare drum
with brushes (rub slowly on surface in a circular motion)
Percussion 2

Bongos
with soft mallets
Percussion 3

Violin I — sul IV
Violin II — sul IV
Viola — sul III
Violoncello — sul III

pp p mp pp mf

H ca. 30'' | I ca. 20'' | J ca. 20'' | K ca. 20'' | L ca. 20'' | M ca. 20''

Fl. 1
Fl. 2 — To Alto. Fl.
Ob. — To Cor Anglais
Cl. 1
Cl. 2 — To Bass Cl.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn. — To Cbsn. — Contrabassoon
Hn.
Tpt. 1
Tpt. 2
Tbn. 1 — flz.
Tbn. 2 — flz.
Tba.
Susp. cymb. — To T.-tam — Tam-tam — arco (with double bass bow)
Perc. 1
Snare drum — To B. D. — Bass Drum with soft mallets
Perc. 2
Bongos — To T.-toms — Tom-toms
Perc. 3
Vln. I
Vln. II
Vla.
Vc. — molto sul pont.

f *p* *ff* *ffp* *mf* *pp*

N ca. 10'' O ca. 10'' P ca. 20'' Q ca. 20'' R ca. 20'' S ca. 25''

14

Fl. 1
Alto Flute
A. Fl.
Cor Anglais
C. A.
Cl. 1
Bass Clarinet in B♭
Cl. 2
Alto Sax.
Ten. Sax.
Bari. Sax.
Cbsn.
Hn.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.

overblow
remove reed
spectral multiphonic
overtone gliss.
norm.
to soft mallets
soft mallets
scrape with hard end of mallets
strike with hard end of mallets
take superball
with superball
take superballs
with superballs
extreme bow pressure (scratchy)
col legno battuto

T ca. 25'' U ca. 25'' V ca. 25'' W ca. 20'' X ca. 10'' Y ca. 30'' Z ca. 10''

20

Fl. 1: tongue ram | 1/2 wind 1/2 pitch | wind noise only — "ff"

A. Fl.: tongue ram | 1/2 wind 1/2 pitch | wind noise only — "ff"

C. A.: tongue slap | wind noise only — "ff"

Cl. 1: tongue slap | 1/2 wind 1/2 pitch | wind noise only — "ff"

B. Cl.: tongue slap | 1/2 wind 1/2 pitch | wind noise only — "ff"

Alto Sax.: tongue slap | 1/2 wind 1/2 pitch | wind noise only — "ff"

Ten. Sax.: tongue slap | 1/2 wind 1/2 pitch | wind noise only — "ff"

Bari. Sax.: tongue slap | 1/2 wind 1/2 pitch | wind noise only — "ff"

Cbsn.: tongue slap | wind noise only — "ff"

Hn.: tongue slap | 1/2 wind 1/2 pitch | wind noise only — "ff"

Tpt. 1: tongue slap | 1/2 wind 1/2 pitch | wind noise only — "ff"

Tpt. 2: tongue slap | 1/2 wind 1/2 pitch | wind noise only — "ff"

Tbn. 1: tongue slap | 1/2 wind 1/2 pitch | wind noise only — "ff"

Tbn. 2: tongue slap | 1/2 wind 1/2 pitch | wind noise only — "ff"

Tba.: tongue slap | 1/2 wind 1/2 pitch | wind noise only — "ff"

Perc. 1: take brushes | with brushes (rub on surface with a circular motion) — "ff"

Perc. 2: take brushes | with brushes (rub on surface with a circular motion) — "ff"

Perc. 3: take brushes | with brushes (rub on surface) — "ff"

Vln. I: ricochet (legno batt.) — "ff" "mf" "ff" "mf" | col legno tratto (1/2 wood) — "ff" | norm. extreme pressure (scratchy) | decrease bow speed | pp sul IV sul I sul III sul II

Vln. II: ricochet (legno batt.) — "ff" "mf" "ff" "mf" "ff" "mf" | col legno tratto (1/2 wood) — "ff" | norm. extreme pressure (scratchy) | decrease bow speed | pp sul IV sul III sul I sul II

Vla.: ricochet (legno batt.) — "ff" "mf" "ff" "mf" "ff" "mf" | col legno tratto (1/2 wood) — "ff" | norm. extreme pressure (scratchy) | decrease bow speed | pp sul IV sul II sul I sul III

Vc.: ricochet (legno batt.) — "ff" "mf" "ff" "mf" "ff" "mf" | col legno tratto (1/2 wood) — "ff" | norm. extreme pressure (scratchy) | decrease bow speed | pp sul IV sul III sul II sul I