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Salem, 1692

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Hitchcock

Salem, 1692

for vocal ensemble and
percussion

Calvin Hitchcock

Salem, 1692

for vocal ensemble and
percussion

(2015)

Instrumentation

SSATBB

Percussion

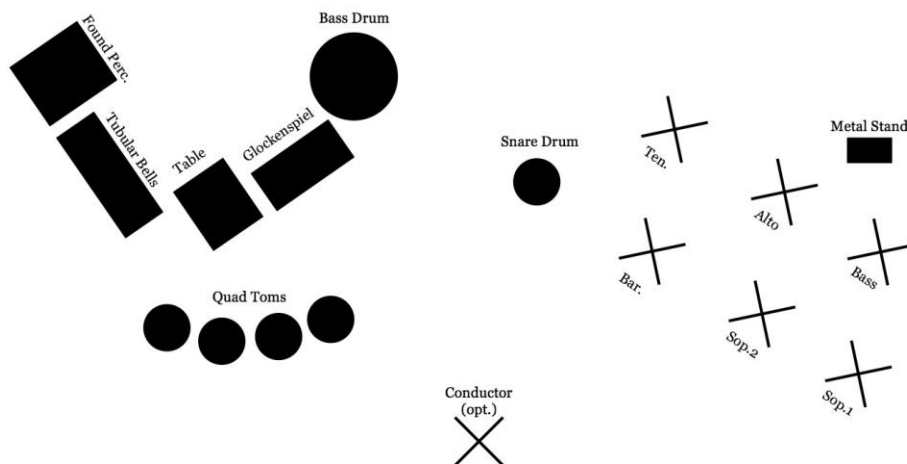
Tubular bells (mallet/bow)	Ratchet (Sop. I)
Slapstick	Cowbell (Sop. II)
Bass drum	Chain (Alto)
Glockenspiel	Claves (Tenor)
Found percussion*	Snare (Baritone)
Quad toms	Bass drum (Bass)

Singers should sing *without vibrato* throughout.

*Four metal bars (i.e. train rails with other metal leaned on top); strike with bolt/hammer-like mallets. This should create a clang, which is both stark and dry.

Setup

Singers should be positioned in two rows of three on stage left, percussion on stage right, with the conductor (optional) in the middle.



Text

Movement I.

Thou shalt not suffer a witch to live –Exodus 22:18

Movement II.

Every old woman with a wrinkled face, a furr'd brow, a hairy lip, a gobber tooth, a squint eye, a squeaking voice, or a scolding tongue ... a dog or cat by her side, is not only suspected but pronounced for a witch. – John Gaule

Movement III.

I am no more a witch than you are a wizard. If you take my life away, God will give you blood to drink. – Sarah Good

Movement IV.

Our father, which art in Heaven, hallowed be thy name. Thy Kingdom come, thy will be done in earth, as it is in heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from evil: For thine is the kingdom, and the power, and the glory, forever. Amen.

Movement VI.

Praise God from whom all blessings flow; praise Him all creatures here below; praise Him above ye heavenly host; praise Father, Son and Holy Ghost. Amen.

Notes

This piece follows the progression of the Salem Witch Trials, which took place in colonial Massachusetts in 1692. Over the course of a little more than a year, the Puritan community executed nineteen suspected witches, whose first names are whispered at the opening of the piece (excluding doubles). I aimed to capture the hysteria and religious hypocrisy responsible for driving a community to such an atrocity. With text largely based on quotes recorded during the actual witch trials, *Salem, 1692* is comprised of six movements. Movements one through three document the initial Old Testament mandate, the twisted superstitions that developed from said mandate, and the panicked responses of the accused. Recreating the ominous and prolonged walk to the gallows, movement four features the Lord's Prayer, a common test for witches at the time. The fifth movement symbolizes the execution. Traditionally used as a responsive text, the doxology provides the framework for the sixth and final movement. The distortion of the beautiful melody creates a somber response to the tragic events that transpired.

Duration: ca. 11”

I.

HEADS DOWN, WHISPER NAMES RANDOMLY [20-30"] SNAP HEADS UP ON SLAPSTICK

Soprano 1: Bridget, Rebecca

Soprano 2: Sarah, Elizabeth


Alto: Mary, Alice, Margaret

Tenor: Susannah, George

Baritone: John, Martha, Samuel

Bass: Ann, Wilmot

Tubular Bells



S 1: thou shalt not

S 2: thou shalt not

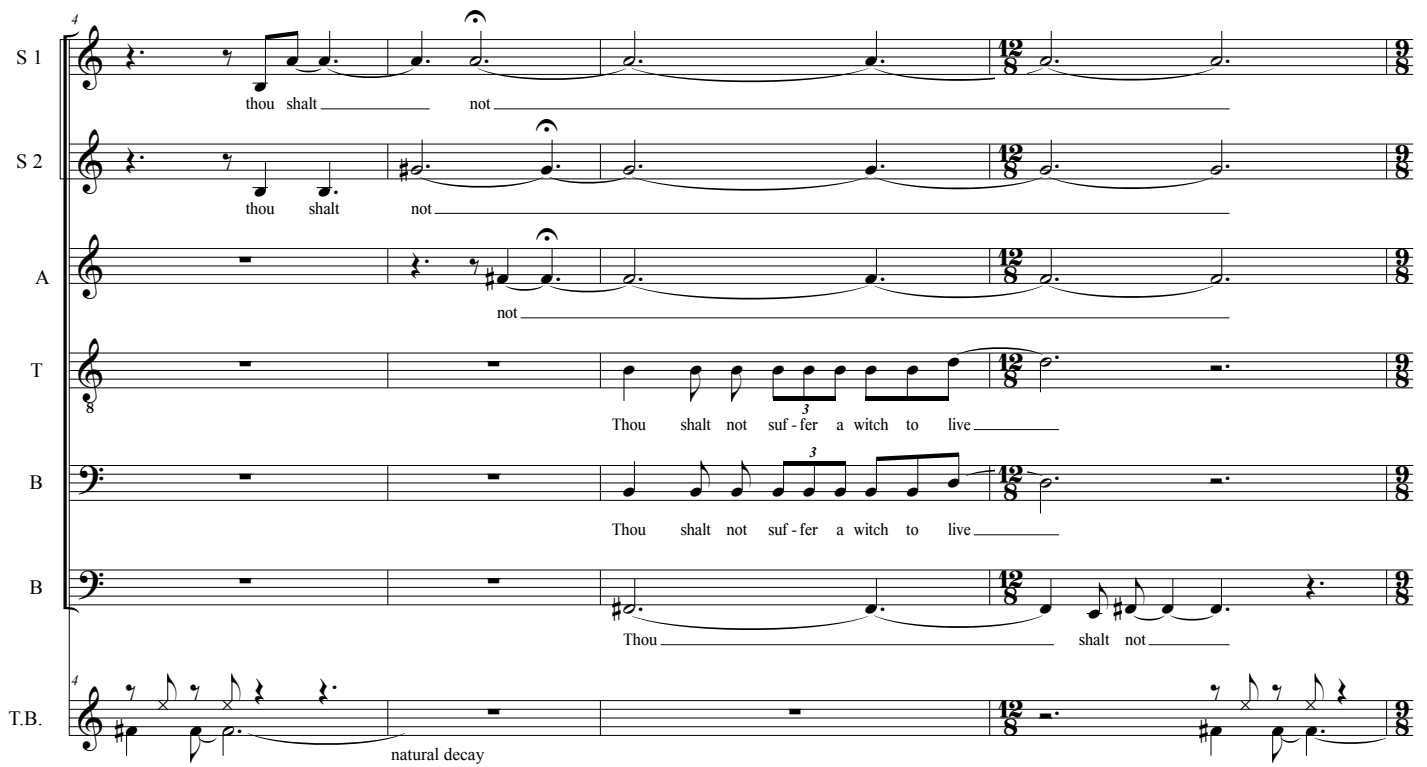
A: not

T: Thou shalt not suffer a witch to live

B: Thou shalt not suffer a witch to live

B: Thou shalt not

T.B.: natural decay



8

S 1 Ah Ah

S 2 Ah Ah

A Ah Ah

T Thou shalt not suf-fer a witch to live. Thou shalt not suf-fer a witch to live.

B Thou shalt not suf-fer a witch to live. Thou shalt not suf-fer a witch to live.

B Thou shalt not shalt not

T.B. 8

12

cresc.

S 1 Ah Thou shalt

S 2 Ah Thou shalt not

A Thou shalt not suf-fer a witch to live. Thou shalt not

T Ah Thou shalt not suf-fer a witch to live. Thou shalt not

B Ah Thou shalt not

B Ah

T.B. 12 bowed (from bottom)

cresc.

17

S 1
Thou shalt Thou shalt

S 2
Thou shalt not Thou shalt not

A
Thou shalt not Thou shalt not Thou shalt

T
Thou shalt not Thou shalt not

B
Thou shalt not Thou shalt not ³ suf-fer a witch to live ³ suf-fer a witch to live

B
Thou shalt not Thou shalt not

T.B.
17

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. It features seven staves. The vocal parts are Soprano 1 (S 1), Soprano 2 (S 2), Alto (A), Tenor (T), Bass (B), and Trombone (T.B.). The instrumental part is Bass (B). The score begins at measure 17. The vocal parts have lyrics: 'Thou shalt', 'Thou shalt not', and 'Thou shalt'. The Bass part has lyrics: 'Thou shalt not', 'Thou shalt not', and 'suf-fer a witch to live' (twice, with a triplet of eighth notes). The Trombone part has lyrics: 'Thou shalt not', 'Thou shalt not'. The score includes various musical notations such as clefs, time signatures (12/8), key signatures (one sharp), and dynamic markings like 'cresc.'. There are also performance instructions like 'Thou shalt' and 'Thou shalt not' written below the notes.

II.

Calvin Hitchcock
Text by John Gaule, C. Hitchcock

stagger breaths when necessary

Soprano 1
Soprano 2
Alto
Glockenspiel

S 1
S 2
A
Glk.

1

S 1
S 2
A
T
B
B

1

B. Dr.

18

S 1
 _____ witch _____ witch _____

S 2
 _____ witch _____ witch _____

A
 witch _____ witch _____

T
 8 y lip gobb - er too - th squin - ty eye

B
 ev - 'ry old wo - man with a gobb - er tooth ev - 'ry old wo - man with a squint - ty eye ev - 'ry old wo - man with a squ -

B

B. Dr.
 18

22

S 1
 _____ witch _____ witch witch witch _____

S 2
 _____ _____ _____ witch _____

A
 witch _____

T
 8 squeak - ing vo - ice scold - ing tongue dog or ca - t

B
 eaking voice ev - 'ry old wo - man with a scold - ing tongue ev - 'ry old wo - man with a dog or cat

B

B. Dr.
 22

2 like a sigh

S 1
witch

S 2
witch

A
witch ev 'ry old wo - man

T
furr-owed brow gob-ber too-th squeak-

B
ev-'ry old wo-man with a wrink-kled face ev-'ry old wo-man with a hair - y lip ev-'ry old wo-man with a squin-ty eye

B
ev - 'ry old wo - man ev - 'ry old wo - man ev - 'ry old wo - man

B. Dr. 2

30

S 1

S 2
ev - 'ry old wo - man ev - 'ry old wo - man

A
ev - 'ry old wo - man ev - 'ry old wo - man ev - 'ry old wo - man

T
ing voice dog or ca - t by her side for a witch

B
ev - 'ry old wo - man with a scold - ing tongue Is not on - ly su - spec - ted for a witch but she is pro - nounc'd for a for

B
ev - 'ry old wo - man ev - 'ry old wo - man ev - 'ry old wo - man

B. Dr. 30

34

S 1 ev - 'ry old wo - man ev - 'ry old wo - man old wo - man

S 2 ev - 'ry old wo - man ev - 'ry old wo - man old wo - man

A ev - 'ry old wo - man ev - 'ry old wo - man old wo - man

T for a wi - tch sus - pec - ted for a wi - tch

B a witch ev - 'ry old wo - man is not on - ly sus but she is pro - nounc'd for a for a witch

B ev - 'ry old wo - man ev - 'ry old wo - man old wo - man

B. Dr. 34

38

S 1 for a wi - tch for a wi - tch witch *cresc.*

S 2 for a witch for a witch witch

A witch witch witch

T for a witch for a witch witch

B for a witch for a witch witch

B for a witch for a witch witch

B. Dr. 38

III.

Calvin Hitchcock
Text by Sarah Good, C. Hitchcock

accel. *a tempo*

Soprano 1
I am I am no I am no more a witch

Soprano 2
I am I am no I am no more a witch

Alto
I am I am no I am no more a than you are a wi-zard I am no more a witch than you are a wi - zard

Tenor
I am I am no I am no more a witch

Baritone
I am I am no I am no more a witch

Bass
I am I am no I am no more a I am no witch

Bass Drum
accel. *a tempo*
(found percussion)

accel. *a tempo*

S 1
I am I am no I am no more a witch

S 2
If you If you take If you take my life a God will give you blood to drink God

A
I am I am no I am no more a than you are a wi-zard I am no more a witch than you are a wi - zard I

T
If you If you take If you take my life a - way

B
If you If you take If you take my life a - way

B
I am I am no I am no more a I am no witch I

B. Dr.
accel. *a tempo*
(found percussion)

11

S 1 I am

S 2 will give you blood to drink. If you take

A am no more a witch than you are a wi - zard I am no more a witch than you are a wi - zard I am no more a witch than you are a wi - zard I am no more

T

B

B am no witch

B. Dr.

15

S 1 no witch I am no

S 2 my life a - way God will give you blood to drink

A a witch than you are a wi - zard I am no more a witch than you are a wi - zard I am no more a witch than you are a wi - zard I am no more a witch

T I am

B I am

B I am

B. Dr.

19

S 1
 — witch I am no witch

S 2
 — If you take my life a - way God will

A
 than you are a wi-zard I am no more a witch than you are a wi - zard I am no more a witch than you are

T
 I am no I am no witch I am no witch

B
 I am no I am no witch I am no witch

B
 I am I am no witch I am no witch

B. Dr.
 19

23

S 1
 I am no

S 2
 give you blood to drink I

A
 a wi - zard I am no more a witch than you are I am no more a witch I

T
 I am I am no witch I am no witch! Ah

B
 I am I am no witch I am no witch! Ah

B
 I am I am no witch I am no witch! Ah

B. Dr.
 23

cresc.

28 *accel.*

S 1
witch I am I am no I am no more a

S 2
I am I am no I am no more a

A
I I am I am no I am no more a

T
I am I am no I am no more a

B
I am I am no I am no more a

B
I am I am no I am no more a

B. Dr. 28 *accel.*

32 *cresc.*

S 1
witch *Shout, with emotion:* I am no more a witch than you are a wizard! If you take my life away, God will give you *blood* to drink!

S 2
witch Ah witch *Shout!* Witch!

A
witch Ah witch Witch!

T
witch Ah witch Witch!

B
witch Ah witch Witch!

B
witch Ah witch Witch!

B. Dr. 32

IV.

Calvin Hitchcock

Read at a slow, deliberate pace
Stagger entrances based on text placement, parts need not line up perfectly until "Amen"

Soprano 1

Soprano 2

Alto

Tenor

Baritone

Bass

Bass Drum

1. Our father, which art in Heaven, hallowed be thy name. Thy Kingdom come, thy will be done in earth, as it is in heaven.

2. Our father, which art in Heaven, hallowed be thy name.

Count independent of voices, enter on second "Our Father"

S 1

S 2

A

T

B

B

B. Dr.

3. Our father, which art in Heaven, hallowed be thy name. Thy Kingdom come, thy will be done in earth, as it is in heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors. Our father, which art in Heaven, hallowed be thy name.

4. Our father, which art in Heaven, hallowed be thy name. Thy Kingdom come, thy will be done in earth,

5. Our father, which art in Heaven, hallowed be thy name.

6. Our father, which art in Heaven, hallowed be thy name.

5

S 1 Thy Kingdom come, thy will be done in earth, as it is in heaven. Give us this day our daily bread.


S 2 Give us this day our daily bread. And forgive us our debts, as we forgive our debtors.

A And forgive us our debts, as we forgive our debtors. And lead us not into temptation, But deliver us from evil.

T as it is in heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors.

B And lead us not into temptation, But deliver us from evil. For thine is the kingdom, the power, and the glory,

B Thy Kingdom come, thy will be done in earth, as it is in heaven. Give us this day our daily bread.

B. Dr. 

7

S 1 And forgive us our debts, as we forgive our debtors. And lead us not into temptation


S 2 And lead us not into temptation, But deliver us from evil. For thine is the kingdom, the power, and the glory, For ever and ever

A For thine is the kingdom, the power, and the glory, For ever and ever.

T And lead us not into temptation, But deliver us from evil. For thine is the kingdom, the power, and the glory,

B For ever and ever.

B And forgive us our debts, as we forgive our debtors. And lead us not into temptation, But deliver us from evil.

B. Dr. 

9

S 1 But deliver us from evil. For thine is the kingdom, the power, and the glory For ever and ever Amen.

S 2 Amen.

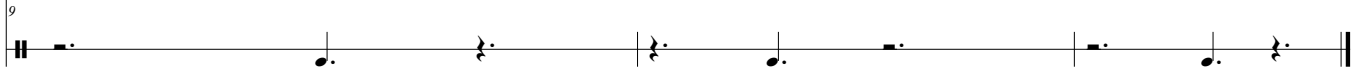
A Amen.

T For ever and ever. Amen.

B Amen.

B For thine is the kingdom, the power, and the glory For ever and ever. Amen.

9

B. Dr. 

V.

Deliberately (♩ = 100)

This system includes staves for Sop. 1 (Rachet), Sop. 2 (Cowbell), Alto (Chain), Tenor (Claves), Baritone (Snare Drum), Bass (Bass Drum), and Quad Toms. The tempo is marked 'Deliberately' with a quarter note equal to 100 beats per minute. The Baritone part is marked '(like a heartbeat)'. The Tenor part features triplet patterns in the final measure.

6

This system includes staves for Rat., C. Bl., Ch., Clv., S. Dr., B. Dr., and Quads. The Rat. part has a measure rest in the first measure. The C. Bl. part has a melodic line starting in the fourth measure. The Clv. part has triplet patterns in the third and fifth measures. The S. Dr. part is marked '(like a heartbeat)'. The B. Dr. part has a steady eighth-note pattern. The Quads part has a complex rhythmic pattern with 'x' marks.

12 start groaning (mouth closed)

Rat.

C. Bl.

Ch.

Clv.

S. Dr.

B. Dr.

Quads

drop chain on metal stand

17 intensify groaning (mouth open)

Rat.

C. Bl.

Ch.

Clv.

S. Dr.

B. Dr.

Quads

22

Rat.

C. Bl.

Ch.

Clv.

S. Dr.

B. Dr.

Quads

increase intensity more

26

Rat.

C. Bl.

Ch.

Clv.

S. Dr.

B. Dr.

Quads

start screaming

abrupt stop

rachet

VI.

Calvin Hitchcock
Text by Thomas Ken, C. Hitchcock

Soprano 1

Soprano 2

Alto

Tenor

Baritone

Bass

Bass Drum

Praise God from whom all bless - ings flow Praise Him all creat - ures here be - low

Praise God from whom all bless - ings flow Praise Him all creat - ures here be - low

S 1

S 2

A

T

B

B

B. Dr.

Aw

Aw

Aw

Praise Him a - bove ye heaven - ly hosts Praise Fa - ther, Son and Ho - ly Ghost Praise God from whom all

falsetto
Aw

Praise Him a - bove ye heaven - ly hosts Praise Fa - ther, Son and Ho - ly Ghost Praise God from whom all

10

S 1

S 2

A

T

B

B

bless - ings flow Praise Him all creat - ures here be - low Praise Him a - bove ye heaven - ly hosts Praise

bless - ings flow Praise Him all creat - ures here be - low Praise Him a - bove ye heaven - ly hosts Praise

10

B. Dr.

15

S 1

S 2

A

T

B

B

Fa - ther, Son and Ho - ly Ghost A - men Ah

Fa - ther, Son and Ho - ly Ghost A - men Ah

Fa - ther, Son and Ho - ly Ghost A - men Ah

Fa - ther, Son and Ho - ly Ghost A - men Ah

Fa - ther, Son and Ho - ly Ghost A - men Ah

Fa - ther, Son and Ho - ly Ghost A - men Ah

15

B. Dr.

