

# **Richard BELCASTRO**

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## **Ann Hinson**

*For Soprano, Bb / Bass Clarinet, Violin, Cello and Percussion*



## Performance notes for "Ann Hinson"

### Percussion:

Glockenspiel - played with hard mallets

Vibraphone (no motor needed) - played with hard mallets

Splash Cymbal - played with hard yarn mallet

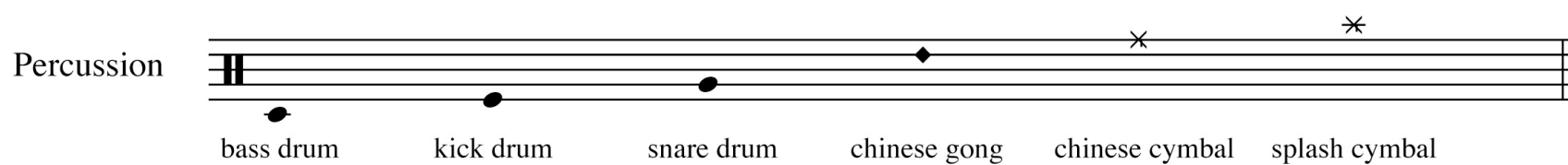
Chinese Cymbal - played with rubber mallet

Medium Chinese Gong - played with hard yarn mallet

Snare Drum - played with drum sticks

Kick Drum - played with foot pedal

Bass Drum (w/Tamborine laid on head) - played with Bass Drum Mallet



### Program Notes:

"Ann Hinson" was commissioned by Chamber Music Now! Inc. with funding from The Pew Center for Arts and Heritage, through the Philadelphia Music Project. This work seeks to explore early life at the Eastern State Penitentiary in Philadelphia, PA by focusing on the life of Ann Hinson, inmate number 100. Ann Hinson serves as a figure through which to depict the grander concepts of life in the ESP. While little is known about her specific actions at the ESP and no personal writings were left, she is mentioned as part of an inquiry into the prison. The text, written by the composer, are loosely based on mentions of Ann Hinson in historical documents provided by the ESP and in the research of Prof. Leslie Patrick of Bucknell University.

# ANN HINSON

C Score

For Soprano Voice, B $\flat$  / Bass Clarinet, Violin, Cello & Percussion

Richard Belcastro  
Music & Text  
2009

## I. Number One Hundred

$\text{♩} = \text{c. } 108$

Clarinet in B $\flat$

Percussion  
Glockenspiel w/ hard mallets  
*p*

Soprano

Violin  
*pp*  $\curvearrowright$  *mp*

Cello  
*agitato*  
*p*  $\curvearrowright$  *p*  $\curvearrowright$  *p*  $\curvearrowright$  *p*  $\curvearrowright$  *sim.*

Perc.

Vln.  
*p*  $\curvearrowright$  *mf* *p*  $\curvearrowright$  *f* *mp*  $\curvearrowright$  *pp* *p*  $\curvearrowright$  *pp* *mp*  $\curvearrowright$  *pp* *p*  $\curvearrowright$  *p*  $\curvearrowright$  *pp* *mp*  $\curvearrowright$  *pp*

Vlc.

Perc.

Vln.  
*pp* *mf* *f* *mp* *pp*  $\curvearrowright$  *mp* *mp*  $\curvearrowright$  *p*  $\curvearrowright$  *mf* *p*  $\curvearrowright$  *f* *mp*

Vlc.

B $\flat$  Cl.  
*p*  $\curvearrowright$  *p*  $\curvearrowright$

Perc.

S

Vln.  
*pp* *p*  $\curvearrowright$  *pp* *mp*  $\curvearrowright$  *pp* *p*  $\curvearrowright$  *pp* *mp*  $\curvearrowright$  *pp* *p*  $\curvearrowright$  *pp* *mf* *f* *mp* *p*  $\curvearrowright$  *p*  $\curvearrowright$  *p*  $\curvearrowright$  *p*  $\curvearrowright$

Vlc.  
*p*  $\curvearrowright$  *p*  $\curvearrowright$

One Hun-dred I'm

22

B♭ Cl. *mp* *sim.*

Perc.

S  
in - mate One Hun - dred not Ann Hin - son just One Hun - dred

Vln. *mp* *sim.*

Vlc. *mp* *sim.*



28

B♭ Cl.

Perc.

S  
One Hun - dred! not Ann Hin - son not Ann Hin - son I'm

Vln. *8va*

Vlc.



34

B♭ Cl.

Perc.

S  
in - mate One Hun - dred not Ann Hin - son just One Hun - dred

Vln.

Vlc.

40

B $\flat$  Cl.

Perc.

S

Vln.

Vlc.

One Hun - dred! not Ann Hin - son not Ann Hin - son

8<sup>va</sup>

46

B $\flat$  Cl.

Perc.

S

Vln.

Vlc.

not Ann

*pppp*

*pppp*

*pppp*

### II. In Here Alone

$\text{♩} = c. 120$

51

B $\flat$  Cl.

Perc.

S

Vln.

Vlc.

*f*

Splash Cym, Chinese Cym, Kick Drum & Snare Drum (Snares on)

*f*

*f*

*f*

I'll go

54

B♭ Cl.

Perc.

S

Vln.

Vlc.

mad in ——— these walls. ——— No hu - - - man



57

B♭ Cl.

Perc.

S

Vln.

Vlc.

con - tact at all ——— In here a - lone Oh I don't know



60

B♭ Cl.

Perc.

S

Vln.

Vlc.

how ——— I can e - ven last through ——— one night. ———

63

B♭ Cl.

Perc.

S

Vln.

Vlc.

Oh \_\_\_\_\_ this can't \_\_\_\_\_ No \_\_\_\_\_ this can't be true I know \_\_\_\_\_ I've done

*ff* *f* *fff* *ff*

*ff* *f* *fff* *ff*

66

B♭ Cl.

Perc.

S

Vln.

Vlc.

wrong \_\_\_\_\_ I'm I - so - la - - - ted For what I \_\_\_\_\_ did Oh my

*fff* *ff* *fff* *ff*

*fff* *ff* *fff* *ff*

69

B♭ Cl.

Perc.

S

Vln.

Vlc.

Lord!

*fff* *ff* *f*

*fff* *ff* *f*



72

B $\flat$  Cl.

Perc.

S

Vln.

Vlc.

How's \_\_\_\_\_ this \_\_\_\_\_ treat - ment \_\_\_\_\_ hu - mane?



75

B $\flat$  Cl.

Perc.

S

Vln.

Vlc.

Driv - - - ing in - mates in - sane. \_\_\_\_\_



78

B $\flat$  Cl.

Perc.

S

Vln.

Vlc.

why is this place so aw-ful and cru - el? Oh I don't know what I \_\_\_\_\_ can do \_\_\_\_\_

81

B♭ Cl.

Perc.

S

Vln.

Vlc.

Oh \_\_\_\_\_ this can't \_\_\_\_\_ No \_\_\_\_\_ thus can't be true I \_\_\_\_\_

*ff* *f*

*ff* *f*

*ff* *f*

84

B♭ Cl.

Perc.

S

Vln.

Vlc.

know \_\_\_\_\_ I've \_\_\_\_\_ done wrong \_\_\_\_\_ I'm I - so - la - - - ted For what

*fff* *ff* *fff* *ff*

*fff* *ff* *fff* *ff*

*fff* *ff* *fff* *ff*

87

B♭ Cl.

Perc.

S

Vln.

Vlc.

I \_\_\_\_\_ did. Oh my Lord! \_\_\_\_\_ Oh \_\_\_\_\_ my

*fff* *ff* *f* *mp*

*fff* *ff* *fff* *ff* *f* *mp*

*fff* *ff* *fff* *ff* *f* *mp*

90

B♭ Cl. *mf* *mp* *f* *ff* *accel.*

Perc.

S  
Lord! \_\_\_\_\_ Oh! \_\_\_\_\_ Oh \_\_\_\_\_ this can't \_\_\_\_\_

Vln. *mf* *mp* *f* *ff*

Vlc. *mf* *mp* *f* *ff*

94

B♭ Cl. *f* *fff* *ff*

Perc.

S  
No \_\_\_\_\_ this can't be true I \_\_\_\_\_ know \_\_\_\_\_ I've \_\_\_\_\_ done wrong \_\_\_\_\_ I'm i - so -

Vln. *f* *fff* *ff*

Vlc. *f* *fff* *ff*

97

B♭ Cl. *fff* *ff* *fff* *ff* *fff* *ff* *fff* *rit.*

Perc.

S  
la - ted For \_\_\_\_\_ what I \_\_\_\_\_ did. Oh \_\_\_\_\_ my Lord! Oh \_\_\_\_\_ my Lord!

Vln. *fff* *ff* *fff* *ff* *fff* *ff* *fff*

Vlc. *fff* *ff* *fff* *ff* *fff* *ff* *fff*

### III. Inquest Confession

♩ = c. 160

101 Vibraphone w/ hard mallets (motor off)

Perc. *ff*



Perc. *p* *ff*



B♭ Cl. *ff*

Perc. *ff*



B♭ Cl.

Perc. *ff*



B♭ Cl. *p*

Perc. *p*

Vln. *ff* *pizz.* *p*

Vlc. *ff* *p*



B♭ Cl. *mp* *fp* *mf* *fmp* *f* *sfz* *ff*

Perc. *mp* *mf* *f*

Vln. *mp* *fp* *mf* *fmp* *f* *sfz* *ff*

Vlc. *mp* *mf* *f* *sfz* *ff*

*a tempo*

B $\flat$  Cl. *mf ff*

Perc. *mf ff*

Vln. *mf ff*



B $\flat$  Cl.

Perc.

S  
It's not true \_\_\_\_\_ not true what they said \_\_\_\_\_  
I'm not real - - - ly held in sol - i - tar - y

Vln.



B $\flat$  Cl. *p mp f mf*

Perc. *p mp*

S  
I get to go out \_\_\_\_\_ speak to the guards \_\_\_\_\_ work in the  
con - fin - ment I work \_\_\_\_\_ wait on their guests \_\_\_\_\_ at - tend their

Vln. *p pizz. mp <> fp mf*

Vlc. *p mp f mf*

153

B $\flat$  Cl. *f mp f sfz ff p*

Perc. *ff* Chinese Gong & Bass Drum w/ Tamborine  
2nd time only

S  
laun - dry \_\_\_\_\_ it's not all bad. \_\_\_\_\_  
par - ties \_\_\_\_\_ it's not all bad. \_\_\_\_\_

Vln. *fmp f sfz ff p ff* *8va*

Vlc. *f mp f sfz ff p ff*

159

B $\flat$  Cl. *ff*

Perc. *ff*

Vln. *ff* *8va*

Vlc. *ff*

165

B $\flat$  Cl. *ff*

Perc. *ff*

Vln. *ff* *8va*

Vlc. *ff*

This musical score is divided into three systems, each starting with a double bar line and a repeat sign. The instruments are Bb Clarinet (Bb Cl.), Percussion (Perc.), Violin (Vln.), and Violoncello (Vlc.).

- System 1 (Measures 171-176):** Bb Cl. starts at measure 171 with a melodic line. Perc. has a rhythmic accompaniment. Vln. and Vlc. play a similar rhythmic pattern. Dynamics include *mp*, *fz*, and *f*. A *(8va)* instruction is present above the Vln. staff.
- System 2 (Measures 177-182):** Bb Cl. continues with a melodic line. Perc. maintains the rhythmic accompaniment. Vln. and Vlc. play the rhythmic pattern. Dynamics include *mp*, *fz*, *p*, *mf*, and *p*. A *(8va)* instruction is present above the Vln. staff.
- System 3 (Measures 183-188):** Bb Cl. continues with a melodic line. Perc. maintains the rhythmic accompaniment. Vln. and Vlc. play the rhythmic pattern. Dynamics include *ff*, *p*, *fz*, and *fz*. A *(8va)* instruction is present above the Vln. staff.
- System 4 (Measures 189-194):** Bb Cl. continues with a melodic line. Perc. maintains the rhythmic accompaniment. Vln. and Vlc. play the rhythmic pattern. Dynamics include *ff*, *p*, *ff*, *mp*, and *fz*. A *(8va)* instruction is present above the Vln. staff.

195

B $\flat$  Cl. *ff mp p fz fz ppp*

Perc. *ff mp p fz fz*

Vln. *ff mp p fz fz pp*

Vlc. *ff mp p fz fz pp*

### IV. "She Cried Alot"

$\text{♩} = c. 90$

202

Vln. *poco sul ponticello mf*

Vlc. *mf*

207

B. Cl. *mf ff mf*

Perc. *Splash Cym, Chinese Cym, Chinese Gong, Kick Drum & Snare Drum (Snares off)*

Vln. *p mp p ff*

Vlc. *mf*

212

B. Cl. *ff sfz mf*

Perc. *fz sfz*

S *Ah Ah*

Vln. *p mp p ff sfz p mp*

Vlc. *mf sfz*



217

B. Cl. *mf*

Perc.

S

Vln. *ff* *p*

Vlc. *mp* *ff* *mp*

Ah \_\_\_\_\_  
Ah \_\_\_\_\_

222

B. Cl. *mf* *ff*

Perc.

S

"She cried all day" that's what the re-cords say \_\_\_\_\_  
"She cried all day" how could they be so cold \_\_\_\_\_

Vln. *ff* *mf* *ff*

Vlc.

227

B. Cl. *mf* *ff*

Perc.

S

Ah \_\_\_\_\_ I cried all day \_\_\_\_\_ that's be-cause I had no way \_\_\_\_\_ to pay  
Ah \_\_\_\_\_ I cried all day \_\_\_\_\_ with-out mo-ney how could I \_\_\_\_\_ go home.

Vln. *mf* *ff* *mf* *ff*

Vlc.

*accel.*

♩ = c. 120

232

B. Cl. *fff*

Perc. *fff*

S

Vln. *f*

Vlc. *f*

238

B. Cl.

Perc.

Vln.

Vlc.

244

B. Cl.

Perc.

Vln.

Vlc.

249

B. Cl.

Perc.

Vln. *fff*

Vlc.

254 *rit.*

B. Cl.

Perc.

Vln.

Vlc.

*p*



### V. I'm Ann

$\text{♩} = c. 108$

260 Glockenspiel with hard mallets

Perc.

*p*

Vln.

*pp*  $\longleftarrow$  *mp*

Vlc.

*agitato*

*p*  $\triangleright$  *p*  $\triangleright$  *p*  $\triangleright$  *p*  $\triangleright$  *sim.*



266

Perc.

Vln.

*p*  $\longleftarrow$  *mf* *f* *mp*  $\longleftarrow$  *pp* *p*  $\longleftarrow$  *pp* *mp*  $\longleftarrow$  *pp* *p*

Vlc.

*8va*



271

Perc.

*p*

Vln.

*pp* *mf* *f* *mp* *pp*  $\longleftarrow$  *mp* *mp*  $\longleftarrow$  *p*  $\longleftarrow$  *mf* *p*  $\longleftarrow$  *f* *mp*

Vlc.

*8va*

276

B♭ Cl. *p* <> *p* <>

Perc.

S  
Ann — Hin - son my

Vln. *pp p pp mp pp p pp mf f mp p* <> *p* <>

Vlc. *p* <> *p* <>



281

B♭ Cl. *mp sim.*

Perc.

S  
name is Ann Hin - son not One Hun - dred I'm Ann Hin - son

Vln. *mp sim.*

Vlc. *mp sim.*



287

B♭ Cl.

Perc.

S  
Ann Hin - son! Not One Hun - dred I've been par - doned.

Vln. *8va*

Vlc.

293

B $\flat$  Cl.

Perc.

S

Vln.

Vlc.

the gov - er - nor said \_\_\_\_\_ I'm Ann \_\_\_\_\_ Hin - son \_\_\_\_\_ not One Hun - dred \_\_\_\_\_



299

B $\flat$  Cl.

Perc.

S

Vln.

Vlc.

Ann Hin - son! \_\_\_\_\_ not One \_\_\_\_\_ Hun - dred \_\_\_\_\_ not One \_\_\_\_\_ Hun - dred \_\_\_\_\_



305

B $\flat$  Cl.

Perc.

S

Vln.

Vlc.

I'm Ann \_\_\_\_\_ I'm Ann \_\_\_\_\_ I'm Ann \_\_\_\_\_

*pppp*

*pppp*

*pppp*