ABSTRACT

Title of Document:	DOUBT, for Narrator and Orchestra
	Asha Srinivasan, Doctor of Musical Arts, 2008
Directed By:	Dr. Robert Gibson, Director and Professor of Composition, School of Music

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

Asha Srinivasan

Dissertation submitted to the Faculty of the Graduate School of the University of Maryland, College Park, in partial fulfillment of the requirements for the degree of Doctor of Musical Arts 2008

Advisory Committee: Professor Robert Gibson, Chair Professor Barbara Haggh-Huglo Professor Dora Hanninen Professor Martha Nell Smith Professor Mark Wilson © Copyright by Asha Srinivasan (ASCAP) 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 Timpani	Narrator Violin I Violin II Viola Violoncello Contrabass	
Percussion: (Large suspended cymbal) Lg Sus Cym II •	Large suspended cymbal + Snare drum Lg sus cym Snare drum Snare drum I o Snare drum I o Snare drum Snare drum	
Beaters:		
🗓 Soft yarn mallet 🛛 👖 Metal ma	llet 🕅 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 \downarrow 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.deatripenaltyino.org) and Anti-Deatri Penalty mormation (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.

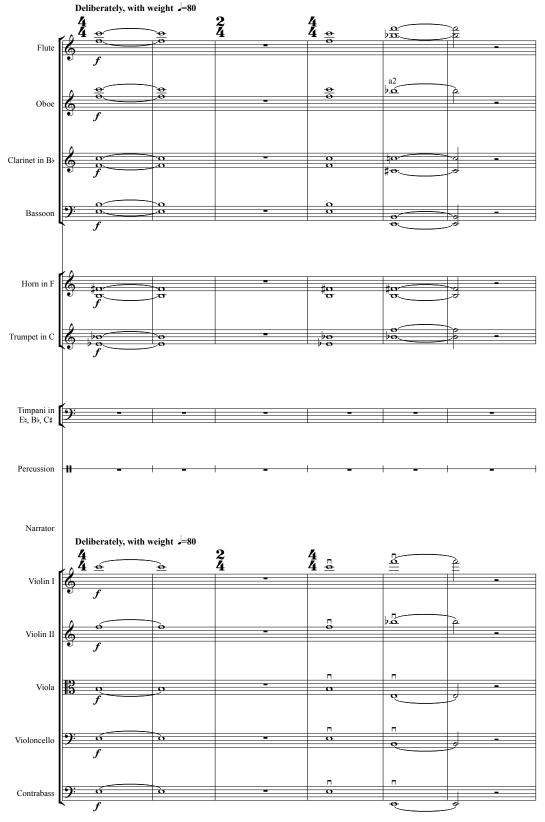
Considerable doubt... eyewitness error... bad lawyering... government misconduct... junk science... drunk lawyer... snitch testimony... false confessions... hearsay...

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



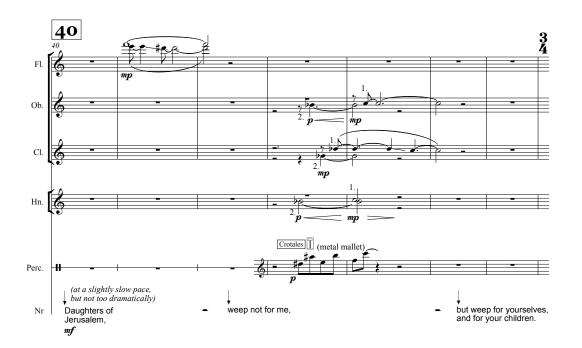
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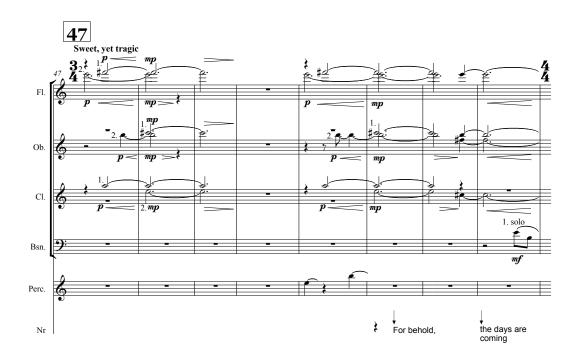












































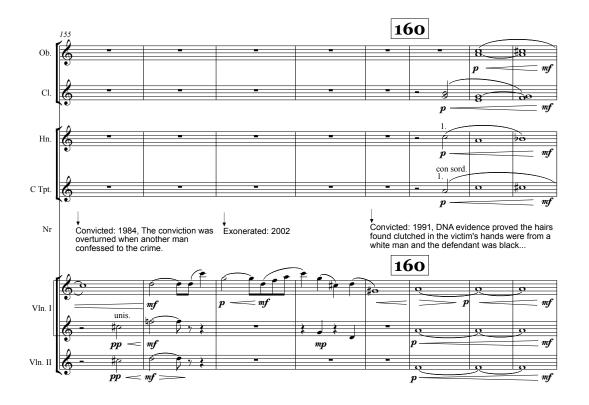


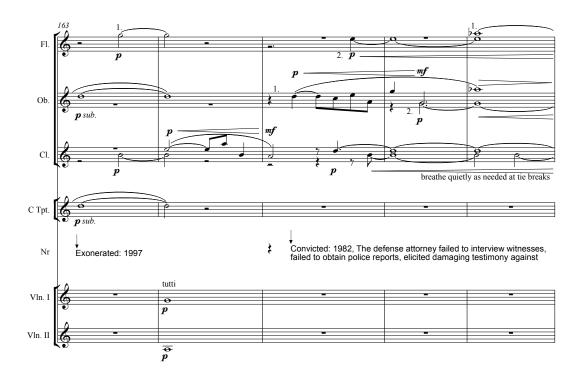




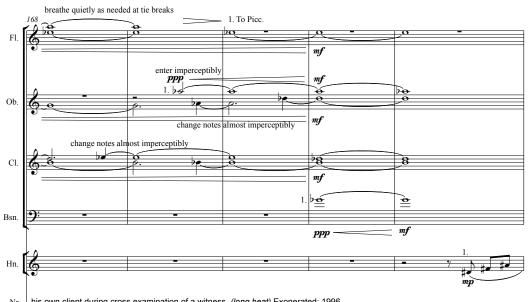




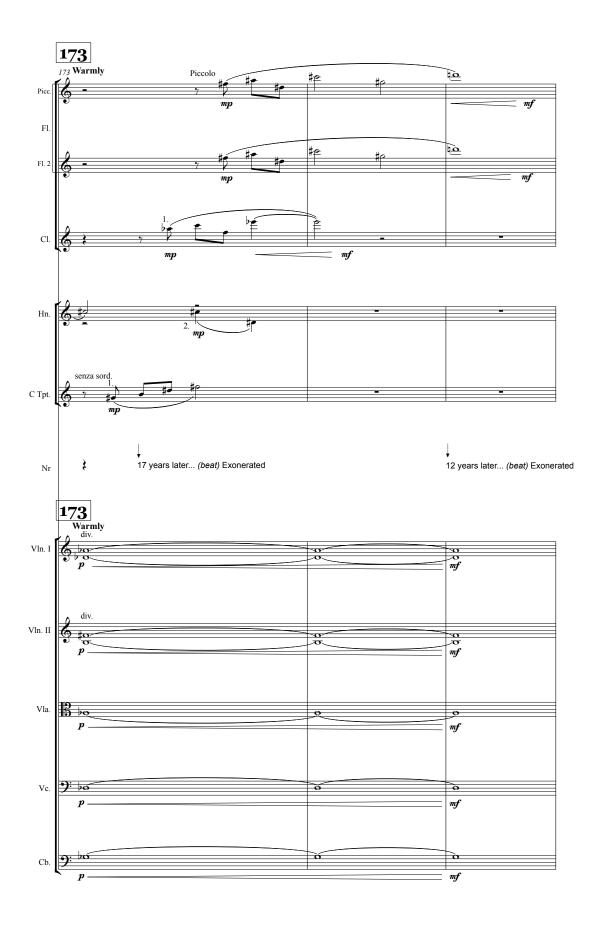


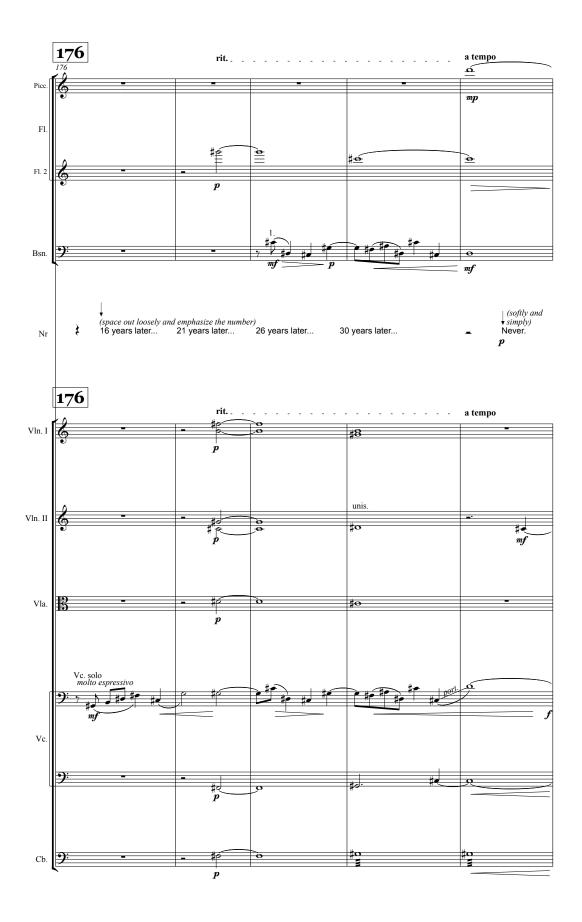




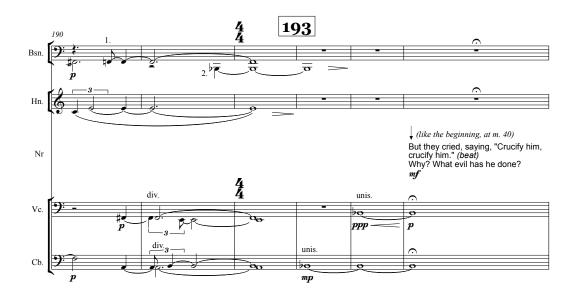


Nr his own client during cross examination of a witness. (long beat) Exonerated: 1996























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