

# Fear Is Their Alibi

an electroacoustic composition featuring soprano voice and bassoon

Malesha Jessie Taylor, voice  
Clifton Joey Guidry, III, bassoon  
Yvette Janine Jackson, composer, electronics  
Jarita Davis, text  
Zekkereya El-Megharbel, animation

*Fear Is Their Alibi*  
by Jarita Davis

They keep talking about fear  
But when they start with fear, how will we end?

That fear is a fraud  
Their fear is a weapon

To thrill in terror  
and kill with cowardice

A punching fist of fright  
or grip around a stranger's throat

They feel alive again  
with each bullet shot

Keep pulling that trigger  
until you feel something

Follow that dark man  
until you fear for your life

Those wild with anger  
need a survival strategy

After hatred has been discharged  
fear is their alibi

Soprano

Composer Notes:

The phrases in the following pages will be incorporated into the electroacoustic composition.

In section A, the circle with the x sustained pitches of your choice from your high, middle, and lower registers. The pitches do not need to be stable (i.e., in tune). Although rhythms in section B are sometimes notated, there is room for interpretation. Read Jarita's poem before playing sections C, D, and E.

# FEAR IS THEIR ALIBI

Soprano  
for Malsha Jessie Taylor

**A** ① top of range      ② mid-range      lower register

alarm/bel canto to grief      alarm/bel canto to grief      on: mmm or moan

**B** Mournful, like a mother with a Black son  
Ritard, guided by text

They keep talkin' but fear      They keep talking 'but fear, but

When they start with fear      How will we end?

That fear is a fraud      Their fear is      Their fear is a

wea-pon      Their fear is a wea-pon

Repeat 2 times

To thrill - - - - -      Deliberately  
and kill with co-ward-ice

For it

Repeat 2 times

To thrill - - - - -

Deliberately, rit...

in ter-ror and kill with co-ward-ice

A punching fist of bright or a grip a-round a stran-ger's throat

softer

They feel a-live a-gain a-li-ive

Faster

They feel a-live a-gain with each bull-et shot

Keep pull-ing that trig-ger

un-til you feel some-thing

*Faster*  
Fol-low that blade man un-til you fear for your life!

Those with wilb an-ger need a sur-viv-al strate-gy  
Those wild with an-ger

After hatred's been dis-charged

Factually 3 7

Fear is their al-ib-i

C On one breath, express a response to Jarita's text

D On one breath, express what you are feeling right now

E 30-60 seconds  
Free improvisation

# Bassoon

## Composer Notes:

The phrases in the following pages will be incorporated into the electroacoustic composition.

In section A, the circle with the x in the treble clef indicates the highest sustained pitched you can produce on your instrument and, in the bass clef, the lowest pitch. It is assumed that this will be outside the standard tessitura of the instrument. The pitch does not need to be stable (i.e., in tune). Squiggly lines indicate contour. Multis can be those that feel most comfortable based on a low pitch. All phrases in A and B should be free and rubato unless otherwise indicated. Read Jarita's poem before playing sections C and D and E.

① **A** Alarming and Exasperated

*f*

*p* *mf* *mp*

*multi* *multi*



Bassoon  
FEAR IS THEIR ALIBI  
For Clifton Joey Guidry, III

A Alarming and Exasperated

①

f p mf mp

multi multi

②

f mf mp

accel. then rit. accelerando until trill

p

③ From sparse to dense (pitches need not be exact)

mp

B

Mourningful, like a mother with a Black son

Rubato, lyrically

Handwritten musical score for the first section, "Rubato, lyrically". It consists of three systems of staves. The first system has two staves: the top staff is in 7/8 time with notes and rests, and the bottom staff is in bass clef with chords and rests. The second system has two staves: the top staff is in 7/8 time with notes and rests, and the bottom staff is in bass clef with chords and rests. The third system has one staff in 7/8 time with notes and rests. Dynamics include mp, mf, f, and mp. There are also some markings like "3 2" and "3 2" above notes, and a sharp sign above a note in the second system.

Oppressively

Handwritten musical score for the second section, "Oppressively". It consists of three systems of staves. The first system has two staves: the top staff is in 7/8 time with notes and rests, and the bottom staff is in bass clef with notes and rests. The second system has two staves: the top staff is in 7/8 time with notes and rests, and the bottom staff is in bass clef with notes and rests. The third system has one staff in 7/8 time with notes and rests. Dynamics include f, mp, and mf. There are also some markings like "3" above notes and a double bar line at the end of the first system.

Handwritten musical score consisting of five staves. The first staff is in treble clef with a 7/8 time signature, featuring a melodic line with dynamics *mp* and *mf*. The second staff is in bass clef with a 7/8 time signature, showing a bass line with dynamics *mf* and a fermata. The third staff is in bass clef with a 7/8 time signature, continuing the bass line with dynamics *mp*. The fourth staff is in bass clef with a 7/8 time signature, featuring a melodic line with dynamics *p* and *mf*, and a fermata. The fifth staff is in bass clef with a 7/8 time signature, showing a bass line with dynamics *mp*, markings for *rit...*, *slight cresc.*, and *p*.

Three empty musical staves, each consisting of five horizontal lines.

C On one breath, express a response to Jarita's text

D On one breath, express what you are feeling right now

E 30-60 seconds  
Free improvisation