

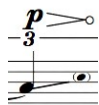
composer: Vitalija Glovackyte
poet: Jonas Mekas

from 'Daybooks 1970-1972'

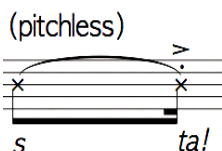
for soprano, bass clarinet
and of-stage string trio

PERFORMANCE GUIDANCE

Soprano



This suggests a glissando to an approximate pitch, the note in brackets not being exact.



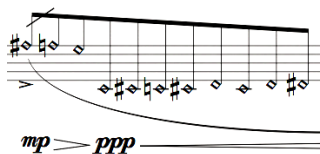
All crossed note heads should be pitchless and without tone i.e. breath only.

All words in italics are phonetic words.

All phonetic words using 'ah' (*ah*, *pah* etc) should be a closed 'a' as in *sponser*er.

All phonetic words using 'a' (*pa*, *ta* etc) should be an open 'a' as in *far*ar.

Clarinet



Diamond note heads should be performed as a mixture of both pitch and breath noise, the resulting sound should be light and airy.

Beams with a cross at the beginning indicate as fast as possible with no strict rhythm.



Crossed note heads should be pitchless, air only.



Crossed note heads with the indication to inhale should also be pitchless, but created through breathing in through the instrument.



Both the harmonic and the trill should be audible.

Strings

The string players should not be seen during the performance. They should be positioned so as not to be seen by the audience, either on a balcony, or behind stage or in a separate room, yet audible. Ideally, if the venue allows, the string players should be spaced evenly around the audience so as to give a surround sound effect.

PROGRAMME NOTE

from 'Daybooks 1970-1972' is based on a setting of a text taken from a collection of short poems written by one of the most distinguished and internationally renowned living Lithuanian artists, Jonas Mekas. Having been based in New York throughout most of his professional life, Mekas has been hugely influential in shaping American avant-garde cinema and has also contributed an extensive amount of works to the modern literary scene.

Like his American contemporary, poet Frank O'Hara, who must have been a source of influence, Mekas was a practitioner of a new, improvised, seemingly casual but instinctively structured poetry. The text set in this work typifies this style, written in plain language but suggesting something deeper, a suspension of time. The music aims to capture this extra layer of meaning through affecting the perception of musical time as the narrative unfolds.

from 'Daybooks 1970-1972'

4.

*I
wander
and
wander*

*sad
beneath
streets
of words*

*waiting
until
someone
 takes
 me by the hand
and
leads me
home*

Jonas Mekas

This work was commissioned for the Simon Bainbridge contemporary music festival, 2012.

Duration: c.a. 5 minutes

for Jessica and Caroline

from 'Daybooks 1970-1972'

composer: Vitalija Glovackyte
poet: Jonas Mekas

$\text{♩} = 60$
4/4
pp non vib.
closed, still sound

Soprano

4/4
airy sound,
quasi improvisation

Bass Clarinet
in B \flat

al.....ord.

tr

tr

mp > ppp

p

pp

sub.
p ppp < mp

4

3/4 cresc.

p

4/4

3

p

3

ah

B. C.

8

3/4

ff

pitchless

fff

4/4

very wide vib. —————> non vib.

sfmf

3

pa

3

tr

3

pitchless

3

ppp

p

f

ppp < (fff)

ff sfpp

p

B. C.

flz. quasi improv. al.....ord.

11

3/4 cresc.

p

3

3

p < 2/4 mfp < f f 4/4

ah

ah

3

3

3

ppp

pp < mf pp

p

f

ppp

p

f

f

B. C.

15

4/4 mf p < f

ff

pp

ppp cresc.

(pitchless)

3

ah

s

ta!

fah

ah

3

3

3

3

ppp

6

p

sfpp

pppp

B. C.

18 S. *mf* *ppp* $\frac{7}{8}$ $\frac{2}{4}$ *mf* $\frac{4}{4}$
 ah ah ah wan

B. Cl. *p* $\frac{7}{8}$ $\frac{2}{4}$ $\frac{4}{4}$

22 S. *pp* *p* non vib. poco vib. *mf* $\frac{2}{4}$
 wan - - - der and wan - der

B. Cl. $\frac{4}{4}$ $\frac{2}{4}$ *mp* $\frac{2}{4}$

25 S. *poco* $\frac{2}{4}$ $\frac{3}{4}$ *mp* $\frac{4}{4}$ *f*
 and wan - der

B. Cl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mf* *sf* *p* *pp* *ppp*

28 S. *p* *mf* *p* $\frac{3}{4}$ *p* *mf* $\frac{4}{4}$
 wan - der

B. Cl. *mp* *ppp* *f* *p* $\frac{3}{4}$ $\frac{4}{4}$ *p*

32 S. non vib. *pp* *pppp* $\frac{5}{4}$ $\frac{4}{4}$ (non vib.) *sf* *ff* sub. *p* $\frac{3}{8}$
 (r)*

B. Cl. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ *sf* *ff* sub. *p*

Vln. *pppp* *IV, non vib.*

Vc. I *pppp* *IV non vib.*

Vc. II *pppp* *non vib.*

* The (r) is not intended to be heard (imperceptible).

36 *f p* $\frac{2}{4}$ *p* $\frac{4}{4}$ *ff p* *pp* breath only

S. *ah_ ah ah*

B. Cl. *p < mf* *mf f p < f* *ppp* key clicks with air, no pitch

39 non vib. *ppp* $\frac{3}{4}$ *p* $\frac{2}{4}$ *mf p* $\frac{4}{4}$ *f* poco vib. $\frac{3}{4}$

S. *wan-der*

B. Cl. *(ppp)* *p*

43 *mp* non vib. $\frac{3}{4}$ *f* non vib. *mf* poco vib. *poco*

S. *wan - - -*

B. Cl. *quasi improv.* *pp* *mf* *inhale* *f p*

46 *p* non vib. *p* *wan - - - (a) -*

S. *der*

B. Cl. *(pitchless)* *mp* *p* *pppp cresc.*

49 *cresc.* poco vib. *mf* non vib. *p*

S. *der*

B. Cl. *mp* *p*

* Dotted slur means in one breath.

inhale,
sucking in breath

52

S. *f* *mf* *poco* $\frac{5}{8}$ *f* $\frac{4}{4}$

oo sad be - neath streets

B. Cl. $\frac{4}{4}$ $\frac{5}{8}$ $\frac{4}{4}$

56

S. *poco vib.* *ff* *pppp* *p*

of words wait-

B. Cl. $\frac{4}{4}$ $\frac{3}{4}$

60

S. *poco vib.* *ppp* *p* *pp* *p*

ing un - til some - one

B. Cl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

64

S. *non vib.* *ppp* *p* *mp* *non vib.* *mf*

mm takes me by the hand

B. Cl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

68

S. *poco vib.* *f* *poco* *mf* *non vib.* *p*

and leads

B. Cl. *ppp* *p* (pitchless) $\frac{3}{4}$ $\frac{4}{4}$

Vc. I *Ill, non vib.*

72 *pp*

S. — me

B. Cl.

Vln. I, pizz.* behind bridge
ppp intense sound *cresc.*

Vc. I *pppp*

Vc. II *pppp*

76 $\text{♩} = 60$ non vib. *ppp*

S. home_

B. Cl. $\frac{5}{4}$

Vln. *pppp*

Vc. I

Vc. II

80 $\frac{7}{8}$ *p* *sub. ppp* $\frac{3}{4}$ *ppp* $\frac{4}{4}$

S. home

B. Cl. *ppp* *quasi improv.* *pppp* *poco* *pppp* *ppp* $\frac{3}{4}$ $\frac{4}{4}$

83 $\frac{4}{4}$ *pp* *sub. ppp* $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

S.

B. Cl. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ *ppp*

* Mute all strings with left hand so that they would not resonate whilst plucking.