

FULL SCORE

# **THE PERIPHERY ARCHIVES**

*for small amplified ensemble, soundtrack and video*

(2018)

# THE PERIPHERY ARCHIVES

FULL SCORE IN C (concert pitch)

## Instrumentation (amplified ensemble):

. Mezzo-soprano

. Viola

. Violoncello

. Piano *{lid fully open; remove music rack to enable easier access for on-string harmonics}*

. 1 Percussionist –

. Triangle, tambourine, suspended crash cymbal

. 2 woodblocks (1 high, 1 low), 2 bongos (1 high, 1 low), 2 congas (1 high, 1 low),

. Snare drum *(+ single hi-hat on skin for mvt. III)*, low floor tom, kick bass drum (with pedal)

. Tubular bells 

. Drum sticks, triangle beater, hard felt mallets, hard plastic mallets, brushes

- Amplification suggestions are as follows:  unamplified  normal amplification  louder, focused on specific close mic.

. Laptop Performer

## Audiovisual / Laptop setup:

. Audio interface; onstage mixer with **4** group outputs + **1** more output for headphone amp; laptop running **QLab 4.1.6** or newer; headphone amp for conductor; 1x pair headphones

. Separate 'master' mixer in the middle of hall OR in the middle of audience, controlled by separate engineer. This is for overall balance and providing the amplification.

. Microphones for each performer. A radio mic is ideal for the singer. For percussion: in addition to an overhead, a close mic for the snare, crash, bongos and tubular bells is ideal. An additional microphone is required for each instrumentalist and the laptop performer to speak into in the third movement (5 extra microphones).

. Large projector behind ensemble for video.

. A minimum of **2** PA speakers is required (with power enabling amps) See stage plan for more detail. Additional on stage monitors for performers should be organised if useful.

. The composer will provide a copy of the QLab file complete with all relevant audio + video files.

. A click track will be provided for the conductor to enable synchronisation of acoustic and fixed media elements. This will be triggered in QLab.

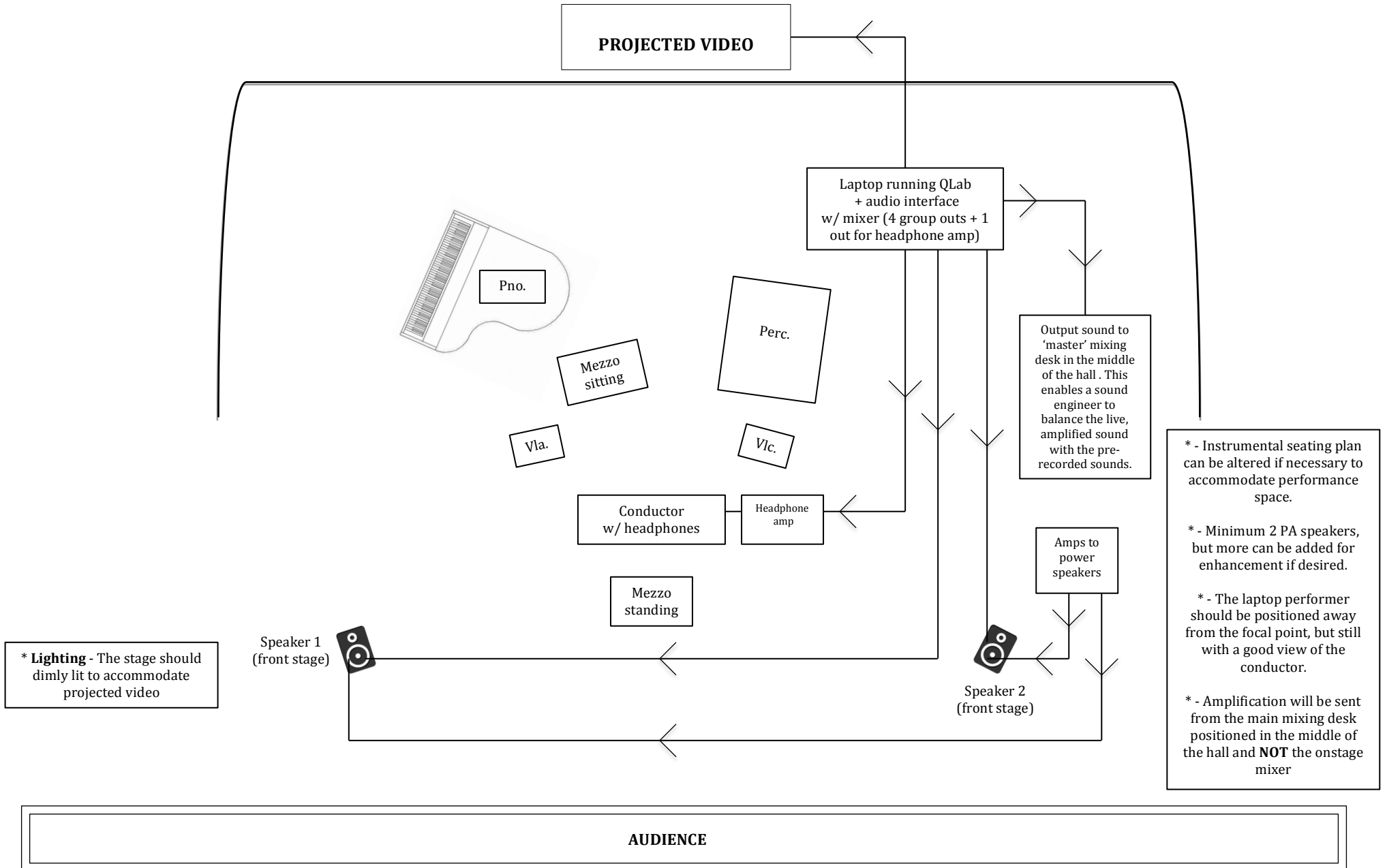
. **2** inputs into the mixer: **1** channel for stereo soundtrack material (routed to **2** speakers) + **1** input for conductor's click track.

. The loudspeakers should only play the soundtrack, **NOT** the click track.

. The laptop performer will follow the score to cue both the fixed media elements **AND** the sections requiring the click for the conductor.

**Duration: ca. 20"**

# STAGE PLAN



## Performance Notes:

(Most non-standard techniques are explained in footnotes or technique text in the body of the score/parts. The following descriptions are only for further clarification.)

### General:

. A successful performance of the piece relies heavily on a strict synchronisation of the acoustic, live elements and the fixed media elements. The conductor will have a click track for sections where metronomic synchronisation is vital. Therefore, unless directed otherwise, try to follow the conductor as precisely as possible and play completely metronomically.

. In movement III, for instrumentalists and laptop performer, there are extended sections of speaking, which are notated in boxed text. Start each chunk of text on the notated beat and strive for a natural, unmeasured delivery. Try to fit each chunk of text into the space of time denoted by the length of the squiggly arrow.



. Move gradually and smoothly from one technique indication to another for example, from sul tasto to sul pont.



. Senza misura time signature. In free time.

### Voice:

. For the few sections that are not denoted as 'senza vib', the singer should strive to use a very subtle vibrato which sounds **nothing** like an archetypal 'operatic' or 'classical' voice.

. The singer is required to move between two stage positions. One is a seated position (see stage-plan) where you may have the music on a stand. The other is stood at centre stage without music.



. For Sprechstimme passages, a cross notehead is used to depict the half sung, half spoken technique. The position on the staff isn't terribly important for this technique, as the pitch is always approximate.

### Strings:

#### Technique abbreviations

Where necessary to save space / avoid collisions, the following terms may be abbreviated after their initial use:

Sul tasto. >> s.t.

Sul pont. >> s.p.

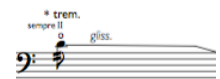
Molto sul pont. >> m.s.p.

Molto sul tasto >> m.s.t

Overpressure / slow bow >> o.p. (this technique text is coupled with an 'x' notehead)



. Increase bow pressure gradually until reaching a scratch tone or a heavy, distorted sonority depending on the written technique following the arrow. If the opaque hairpin preceding the arrow is the other way round, start with an overpressure bow and gradually return to ord.



. Asynchronous harmonic glissandi tremolo. Continuously glissando on one string, using the whole length of the fingerboard and always use natural harmonic finger pressure. Constantly vary the speed of the tremolo. The slower you bow, the more the partials speak. Strive to play completely independently from the other string player.

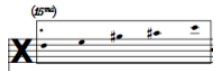


. Col legno battuto jeté. Let the wood of the bow bounce freely on the strings. Move freely between molto sul tasto and sul pont.



. Circular bowing. Always keeping the bow on the string, perform sustained, light circular motions. Vary the speed and move freely between sul pont. and sul tasto.

## Piano:



. This box notation requires the player to play independently, constantly vary the order and speed of the contained pitches and keep a constant brittle motion like clinking light bulbs. This should sound incredibly delicate, free and random in contrast to the measured material in the left hand.



. Percussive clusters. Always approximate, cover as many pitches in the notated range as possible.

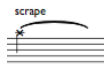


. On-string harmonics. The diamond notehead in the left hand denotes the key that the player should press (which is also the relevant string to perform the harmonic). The bracketed pitch shown in the upper staff is the sounding pitch of the resultant harmonic. The circled number above the staff indicates which partial to touch. For reference, the 9<sup>th</sup> partial on each string is right in front of the dampers so it should be relatively easy to make these speak. For further ease of performance, it may be necessary to prepare the piano with markings on the strings for finger placement and remove the music rack for comfortable access to the inside of the piano.

## Percussion:

. Due to the large number of instruments that need to be accessed simultaneously, it is advised to have a relatively compact setup. A percussion stage plan is not specified, as the preferred workable setup will vary from player to player. The tubular bells however can be moved well out of the way of the main setup as they are only used in the 1<sup>st</sup> interlude.

. For the third movement, the player is required to place a single hi-hat cymbal flat on the skin of the snare drum for the entirety of the movement. There is ample time to prepare this, as the percussionist is tacet during the 2<sup>nd</sup> interlude.



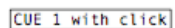
. In movement II, the cymbal scrapes are performed with a drum stick. Try to vary the sound each time the gesture appears. For an effective sound, the tip of the stick can be dragged slowly and firmly over the cymbal. In movement III, the scrapes are performed with a metal triangle beater and should be carried out with a smoother, faster action to produce a resonant sheen.



. At bar 126 in movement III, a painful scraping sound is notated on the congas and bongos. This should be performed with the fingernails, all over the skin and doesn't need to follow a strict rhythmic pulse but should remain continuous until notated rests. At rests, do not release the pressure as the microphone is likely to pick up any sound. Instead, abruptly stop any hand movement but maintain the depression of the skin.

## Laptop Performer:

. All of the fixed media elements and the click track for the conductor will be triggered in QLab. Where possible, one cue can trigger the video, soundtrack and conductor's click simultaneously. Timing each cue in conjunction with the conductor's beating is crucial for effective synchronisation so an unimpaired view of the conductor is essential at all times.



. The play symbol directs the laptop performer to trigger the relevant cue on the exact beat that is notated.

## **Composer's Note:**

*The Periphery Archives* engages with the heterogeneous nature of thinking and dreaming, and the ways that they overlap. One specific avenue that I was interested in was the liminal space in our minds, between fully conscious and unconscious thought. Freud coined this area of the mind the '*preconscious*', whereby our repressed and unconscious thoughts are still available for later recall. Through the work's five sections, I wanted to explore the fleeting nature of this cognitive processing, specifically the way that our memories; aspirations; worries and interests regularly wrestle for attention and have the ability to blur into each other. The tension between clarity and the warped imperfections of our recall informs the relationship between the music, images and text throughout the piece.

### ***I. Go With Me Somewhere***

Around the time I was starting this piece, something that sporadically permeated my thoughts was my favourite scene in David Lynch's *Mulholland Drive* and the memory of my first reactions to watching it.

### ***Interlude I. February, 16<sup>th</sup>***

A short song. The words are taken from one of Franz Kafka's diary entries.  
*Can't see my way clear. As though everything I possessed had escaped me, and as though it would hardly satisfy me if it all returned.*

### ***II. In the Shadow of Ms. Lincoln***

Ensemble featuring recordings of the jazz singer and civil rights activist, Abbey Lincoln, both in her songs and in interviews.

### ***Interlude II. 9 Mementos for Siblings***

Trio for viola, cello and piano featuring tape snippets that my older sister, Lily and I made on our toy recorder, aged four and eight.

### ***III. Threads***

The ensemble attempts to recall some of their *preconscious* thoughts while sharing some of mine.

# THE PERIPHERY ARCHIVES

## I

### Go With Me Somewhere

**4/4** moderately, metronomic (♩ = 72 )  
**4/4** CLICK ON

**A** sempre senza vib. *p* *f*

Mezzo-soprano. *sat in chair*  
ah  
(as in 'start')

Viola

Violoncello *sul tasto.*  
*pizz.*  
*mp*

Piano *mp*  
*Ped.*

Perc. **4/4**  
Triangle  
Shaker  
2 wood bl.  
2 bongos  
2 congas  
amplification settings  
①  
Bongos (with drum sticks)  
*mf*  
*p*

Laptop  
swelling intro  
rhythmic beeping  
& low, percussive pulsing  
*sim.*  
swell

2

**B**

7

M.S.

*p* *f*  
ah eeyah eeyah eeyah eeyah

Vla.

sul tasto. 3  
*p espr.* *mf*  
overpressure  
poco sul pont.

Vc.

*mf*

Pno.

*pp* *mf*

Perc.

Triangle  
*p* *mp* *p* *mf* *mp* *p*  
congas 5 5

Lap.

rhythmic beeping & low, percussive pulsing  
sim.  
'Rita, Wake up!'  
C 4



6/4

4/4 **C**

11

M-S.

ah eeyah eeyah eeyah eeyah

Vla.

ord. port. sul tasto. gliss. overpressure poco sul pont. p mf pp

Vc.

arco. overpressure ord. p mf

Pno.

mp p pp

Perc.

wood bl. p mf f

put one stick down and pick up shaker

Lap.

interference + voices delays rhythmic beeping & low, percussive pulsing sim. C

'it's okay!'

4

M.S. 16 *p*

ah ee ah ee ah ee ah ee ah

ord. *fp* *molto vib.* *vib. ord.* *ff*

Vc. *mp* *p espr.* *mf* *p* *ff* *sul pont.*

Pno. *p* *mp* *ff* *8<sup>vb</sup>. 1*

Perc. *pp* *mp* *mp* *p* *mp < f* *ff* *p*

Lap. *disorientating swells* *abrupt cut* *sim.* *sim.*

5 19 *sprechstimme* *mf* *f* *mp* *f* unpitched / percussive

M-S. *r r r Ri-ta* *r r r r r rrrr* *roll* *ra!* *eeyah eeyah* *a a a a* (as in 'trap')

Vla. *p* *ff* *p* *ff*

Vc. *p* *mf* *ff* *pp* *ff* *p* *II until break ord.*

Pno. *ff* *mf* *sfz* *p* *mf*

Perc. *p* *mf* *ppp* *mp* *f*

Lap. *sim.*

**D**

M.S. *sim.* *mp* *f* *mp* *5* *3*/*4* *f* *5*/*16* *4*/*4*

gradually grit teeth gradually start to open mouth between shouting and singing

r r r Ri-ta\_ r r r Ri-ta ----- eeyah eeyah eeyah 'yah!

Vla. *gliss.* *mp* *mf* *3* *gliss.* *gliss.* *ff* *scratch*

Vc. *gliss.* *mf* *gliss.* *gliss.* *ff* *scratch*

Pno. *mp* *ff* *mf* *fff* *8<sup>vb</sup>* *Ped.*

Perc. *f* *p* *5* *mp* *pp* *5* *f* *3* *(with sticks)* *5*/*16* *4*/*4*

Lap.

CLICK OFF

CLICK ON

poco rit. . . . . A tempo

M.S.  $\frac{4}{4}$  *pp* *mf* *pp*  $\frac{2}{4}$  *mf*  $\frac{4}{4}$  *pp* *mf* *p* *f*  $\frac{3}{4}$   $\frac{4}{4}$

si (see) len ci (see) oh --- ee --- oo --- 'wa!'

Vla. *pp* *ff*

II until break sul tasto. → o.p. → ord. *sim.* *gliss.* *sim.* *gliss.* molto vib.

Vc. *pp* *ff*

sul tasto. → o.p. → ord. → o.p. → ord. *sim.* *sim.* *sim.* *gliss.* molto vib.

Pno. *mf* *p* *mp* *pp* *ppp*

8<sup>vb.</sup> |

Perc.  $\frac{4}{4}$  pick up shaker  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Lap. VIDEO KEEPS GOING (Next cue stops this video cue) CUE 2 with click and video glitchy delays 'silencio'

M.S. *(approx rhythms)*  
*sprechstimme*  
*mf*

no hay ban-da  
(eye)

llo-ran-do  
(djur-an-doe)

Vla. *vib. ord.*  
*(non legato) unpitched*  
*mf* *p* *mp* *pp*  
*gliss.* *gliss.* *sim. IV* *gliss.* *mp* *pp*

Vc. *vib. ord.*  
*(non legato) unpitched*  
*mf* *p* *mp* *pp* *mp* *pp* *mp* *pp*  
*gliss.* *gliss.* *sim. I* *gliss.* *sim. II* *gliss.*

Pno. *mf* *p* *f* *p* *f* *p* *f* *mf* *p* *mf* *p* *sfz* *sfz*  
*8va* *loco* *3* *3*

Perc. **4/4**  
*mf*

Lap. *swell* *rings out* *glitchy* *swell* *glitchy* *swell*  
*'Rita Wake up'* *'it's okay'*



39

ord.

*p*

(approx rhythms)

sprechstimme → ord.

*p*

3

*mf*

M.S.

no no no

llo-ran-do  
(djur-an-doe)

Vla.

sim.  
II

gliss.

sim.  
I

gliss.

sim.  
IV

gliss.

*mp*

*pp*

*pp*

*mf*

*f*

Vc.

sim.  
II

gliss.

gliss.

sim.  
IV

gliss.

*mp*

*pp*

*mf*

*f*

Pno.

loco

8va

8va

*mf*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*mf*

*p*

*ff*

Ped.

Ped.

8vb

Ped.

Ped.

Perc.

*f*

scary singing + possessed voice

Lap.

glitchy

swell

"silencio" cacophony fades in

'No hay banda'

10 **G**

43

M.S. *with panic* *mp* **3** **8** *f* **2** **4** **4** **4** *mp* **2** **4** **7** **16** *f* **4** **4**

si - len - cio si - len - cio

Vla.

Vc.

Pno. *p* *ff* *p* *ff*

Ped. *8va*

Perc. *mf* *f* *mf* *f*

Lap. *sim.* "silencio"



II



sprechstimme  
(approx. high pitch)

as if out of breath

49 **4/4**

M.S.

no no it's not oh it's not o-kay ay <sup>sharp</sup>inhale it's not

Vla.

senza vib. *fff* pizz. *p* arco sul pont *ff* col legno battuto delicately and ad lib. pitches *ppp* pizz. *p* arco sul pont *ff*

Vc.

senza vib. *fff* pizz. *p* arco sul pont *ff* col legno battuto delicately and ad lib. pitches *ppp* pizz. *p* arco sul pont *ff*

Pno.

*p* *8va* *8vb*

Perc.

**4/4** **2/4** **4/4** **2/4**  
*pp* *mp*

Lap.

"silencio" glitchy distorted swell "go with me somewhere" "Our lungs..." background breathing sounds throughout section glitchy, manipulated speech "function..."

12

55

as if out of breath

*mp* **4/4** *f* *mf* **5/8** **4/4**

M.S. o - kay *sharp inhale* it's it's not no hay (eye) hay ban-da (eye) it's not no

Vla. freely between m.s.t and s.p. *ppp* *pizz.* *p* arco sul pont *ff* *f* *ff* *f* [3]

Vc. freely between m.s.t and s.p. *ppp* *pizz.* *p* arco sul pont *ff* *f* *ff* *f* [3]

Pno. *8va* *8vb*

Perc. **2/4** **4/4** **5/8** **4/4** *pp* *p*

Lap. glitchy "exhale carbon dioxide.... ventilation" "respiration process" "inside our lungs"

13

M.S. **4/4** *p* **2/4** **4/4**

61

not oh not oh kay no it's

Vla. *ff* *f* *mp*

Vc. *ff* *f* *mp*

Pno. (8) (8)

Perc. **4/4** **2/4** **4/4**

*mf* *pp* *mf* *pp*

①

3

Lap. "process of breathing" \*inaudible speech\* "..carbon dioxide..." distorted swell

14 **J**

65 **4/4** **3/8** **4/4** **5/8** **4/4** **2/4**

(copy the tape part in bar 65)  
 (pre-bend quick legato portamento) *f* 3

M.S. llor ra\_\_ han doh\_\_  
 expressive / loose rhythms to mimic tape

Vla. *fp* *f* *fp* *f* *fp* *f*

Vc. *fp* *f* *fp* *f* *fp* *f*

Pno. *mf* *ff* *mf* *ff* *mf* *ff*

Perc. *mf* *pp* *mf* *pp* *mf* *pp*

Red. *8va* *8va* *8va* *8vb*

percussive cluster (approx register)

rhythmic beeping

Rebekah Del Rio singing

3 llor ra\_\_ han doh\_\_

3 llor ra\_\_ han doh\_\_

3 llor ra\_\_ han doh\_\_

3 llor ra\_\_ han doh\_\_

C  $\sharp$  E  $\sharp$  B  $\sharp$

15 **K** 7 2 7 sim. 7 4  
 16 4 16 8 16 4

M.S. *f* *f* *mp* *f* *fp* *f*  
 llor\_ ra\_ ha!

Vla. *f* *f* *mp* *f* *fp* *f*  
 scratch ord. very 'classical' tr ord. slide to approx highest pitch ord. sul pont.

Vc. *f* *f* *f* *fp* *f*  
 scratch ord. slide to approx highest pitch ord. sul pont.

Pno. *mf* *ff* *mf*  
 8<sup>va</sup> 8<sup>va</sup>

Perc. *mf* *p* *mf*  
 rhythmic beeping

C♯ C♯ C♯ D♭

16 **4/4** **2/4** **5/8** **7/16** **2/4**

M-S.

Vla. ord. *mp* *mf* *f* sul tasto. *fp* *ff* o.p. s.p.

Vc. ord. *mp* *mf* *f* sul tasto. *fp* *ff* o.p. s.p.

Pno. *mf* *ff* *p* *ff* *Ped.* *8va*

Perc. **4/4** **2/4** **5/8** **7/16** **2/4** *mf* *pp* *f*

C♯ *3* *3* singing figure continues into warped murmurs *3* llor ra han doh

17 **80** **2/4** **4/4** **3/8** **4/4** **3/8**

M-S. *sim.* *f* *3* *3*  
 llor\_ ra\_ han do

Vla. *3* *legato*  
 heavy bow pressure  
 sloppy / ugly  
*fp* *gliss.* *ff* *mp dolce* *ff*  
 sul tasto. *o.p.* *s.p.* ord. ord. *scratch*

Vc. *3* *legato*  
 heavy bow pressure  
 sloppy / ugly  
*fp* *ff* *mp dolce* *ff*  
 sul tasto. *o.p.* *s.p.* ord. ord. *scratch*

Pno. *tr*  
*very 'classical' p* *mf brutal f* *fff*  
*sub p* *ff*

Perc. *pp* *f*

Tape *cacophonous, mob like voices*

18

85

*sim.*  
**f**

**4/4** molto vib.  
ugly - becoming a scream

**2/4**

**7/16**

**4/4** **M**  
**fff** senza vib.  
(without emotion)  
**mp**

M.S.  
llor\_ ra\_ han doh\_ it's not\_

Vla.  
pressure ord.  
sul tasto. o.p. s.p. ord.

Vc.  
sul tasto. gliss. o.p. s.p. ord.  
**> p** **ff**

Pno.  
**ff** **mf**  
8va secco

Perc.  
**pp** **f**

Tape  
cacophonous, mob like voices



19

91

2  
4

a loud whisper  
(unpitched)  
4  
4 *mp*

senza vib.  
(without emotion)

M-S.

Vla.

Vc.

Pno.

Perc.

Tape

96

M.S.

Musical staff for M.S. (Melody) with lyrics: oh kay no oh oh. Dynamic markings: *f* and *mf*. A glissando line is present over the final 'oh'.

Vla.

Musical staff for Viola (Vla.) featuring triplet patterns.

Vc.

Musical staff for Violoncello (Vc.) featuring triplet patterns.

Pno.

Musical staff for Piano (Pno.) with 'loco' marking and a circled 8. Includes a dashed line indicating a repeat or continuation.

Perc.

Musical staff for Percussion (Perc.) with a *mf* dynamic marking.

Tape

Musical staff for Tape with a double bar line.

7 8 4/4

7 8 4/4

N

21

101 **4/4** (no emotion)  
**4/4** (mf)

**3/16**

**4/4**

**5/4**

**4/4**

M.S.

si len ci si len ci oh si si len ci si ci oh si len si len ci oh

senza vib.  
sul tasto.

vib ord.

Vla.

*mp* *sfz* *espr.* *sfz* *sfz*

senza vib.  
sul tasto.

vib ord.

Vc.

*mp* *sfz* *espr.* *sfz*

Pno.

*mp* *fff* *mp* *mf* *f* *p*

Ped.

Ped.

Ped.

Perc.

**4/4** **3/16** **4/4** **5/4** **4/4**

*p*

high B sine tone

muffled snare

sim.

sim.

Tape

textural sounds and swells

22 107  $\frac{4}{4}$   $\text{\textcircled{0}}$

M-S.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

si len ci si len oh si len ci ci

Vla. \* senza vib. (mp) *sfz* *sfz* vib ord. espr. senza vib. *sfz*

Vc. \* senza vib. (mp) *sfz* *sfz* vib ord. espr. senza vib. *sfz*

Pno. *mp* *mf* *p* *mf* secco

Perc.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

Tape *sim.* intermittent interference and noise in sine tone

\* - At the discretion of the player, regularly vary which string the figure is played on. Also vary where to bow the figure, between sul tasto. and sul pont.

112  $\frac{4}{4}$  **P**

M.S. *si len ci oh si len*

Vla. *vib ord. senza vib. vib ord. senza vib.*

Vc. *vib ord. senza vib. vib ord. senza vib. vib ord.*

Pno. *f*

*Ped.* Hold pedal until the sound has completely died away

$\frac{4}{4}$

Perc.

Tape *sim.*

M.S.

Musical staff for Mezzo-Soprano (M.S.) showing the vocal line with lyrics: ci oh si. The notes are quarter notes with a fermata over each. The lyrics are positioned below the notes.

Vla.

Musical staff for Viola (Vla.) with dynamics and vibrato markings. The staff contains five measures of music. Above the staff, vibrato markings alternate: *vib ord.*, *senza vib.*, *vib ord.*, *senza vib.*, *vib ord.*. Below the staff, dynamics are marked: *sfz espr.*, *sfz*, *sfz espr.*, *sfz*, *sfz espr.*. The notes are eighth notes with accents and slurs.

Vc.

Musical staff for Violoncello (Vc.) with dynamics and vibrato markings. The staff contains five measures of music. Above the staff, vibrato markings alternate: *senza vib.*, *vib ord.*, *senza vib.*, *vib ord.*. Below the staff, dynamics are marked: *sfz*, *sfz espr.*, *sfz*, *sfz espr.*. The notes are eighth notes with accents and slurs.

Pno.

Musical staff for Piano (Pno.) showing a whole rest across all five measures.

Perc.

Musical staff for Percussion (Perc.) with rhythmic notation. The staff contains five measures of music with various rhythmic patterns, including quarter notes and eighth notes.

Tape

Musical staff for Tape with dynamics and slurs. The staff contains five measures of music with slurs and a dynamic marking *sim.* (simile) in the second measure.

25

120

M-S.

len ci oh

to centre stage position

Vla.

senza vib. vib ord. senza vib.

*sfz* *smfz espr.* *sfz* *f*

Vc.

senza vib. vib ord. senza vib.

*sfz* *smfz espr.* *sfz* *f*

Pno.

Perc.

To tub. bells

Tape

*sim.*

Drums fade into warped 'Crying' by Roy Orbison

sine tone gets louder and stops abruptly

fades out

# Interlude I

February 16th

**4/4** ♩ = 55 leaden

*mp* sempre senza vib. (very pure)

**7/16**

Mezzo-soprano  
centre stage position  
can't see my way clear — can't see

Viola

Violoncello

Piano  
*p*  
3  
Ped.

**4/4** ① felt covered hard mallets  
*p*

**7/16**

Tubular Bells



(3,2,2) **A**

M.S.  $\frac{7}{16}$   $\frac{3}{4}$  *pp* *mp*  $\frac{2}{4}$  *pp*  $\frac{4}{4}$

my way can't see ee ee ee my ai ai ai ai way clear ear ear

Vla. *spiccato* *poco sul pont*  
*mp* <sup>3</sup> *sub pp* *mp*

Vc. *spiccato* *poco sul pont*  
*mp* <sup>3</sup> *sub pp* *mp*

Pno.

8<sup>vb</sup>

Tub. B.  $\frac{7}{16}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

**B**

M.S. **4/4** 8 *mf* *p* **3/4**

as though e-ver-y thing had e - scaped me

Vla. *pp* pizz., sul tasto. *mf* arco., ord. spiccato *mp*

Vc. *pp* pizz., sul tasto. *mf* arco., ord. spiccato *mp*

Pno. Ped.

Tub. B. **4/4** *mf* **3/4**

C

M-S. **3/4** *pp* **4/4** *f* *mp*

me i ha ha had e - scay ay and as though

Vla. *pp* poco sul pont. *mf* pizz., sul tasto. *pp* 3 3

Vc. *pp* poco sul pont. *mf* pizz., sul tasto. *pp*

Pno. *mf* *p* 3 3

Ped.

Tub. B. **3/4** **4/4** *p* 5 5

gradually reduce vocal quality  
to a pathetic whimper

cracked whimper

M.S. *mf* *p* *mp* *p* *mp* *ppp*

and as though as though i i i it i i it aw aw all re re-tur tur tur re re - tur tur tur(ned)

Vla. arco poco sul pont. spicc. *mf* *mp* *pp*

Vc. arco poco sul pont. spicc. *mf* *mp* *pp*

Pno. *p* 8<sup>vb</sup>

Tub. B. *mf* *pp*

# II

## In The Shadow Of Ms Lincoln

steady and nostalgic (♩ = 50)

**4/4** CLICK STARTS **CLICK STOPS** ca. 28"

Mezzo-soprano. *centre stage position*

Viola

Violoncello

Piano

Perc. **4/4** (⊗) (⊙) Tambourine (with hand) To brush in one hand and drum stick in the other

Susp. crash cymbal  
2 wood bl.  
Tambourine  
2 Bongos

Snare Drum  
Kick Bass Drum

Laptop CUE 3 with click and video audience applause senza misura  
Abbey Lincoln, singing 'Tender as a Rose'

"Ladies and gentleman,  
Ms Abbey Lincoln." ■ she was as ten - der as a rose she was as soft as co - tton down

♩ = ca. 74

4/4 rit.

Laptop

and from her head down to her toes she was a dream that hung a -



♩ = ca. 48 - 50

UNCONDUCTED / NO CLICK

imitating melisma in the tape part  
(a call and response figure)  
freely to match tape  
*p sempre espr.*

♩ = 50

CLICK STARTS

M.S.

/m/\_\_\_\_ /m/ /m/\_\_\_\_ /m/

senza vib.  
circular bowing (vary speed throughout)

sempre II



Vla.

Vc.

*ppp*

poco vib.  
poco sul pont.

sempre II

*ppp* legato, freely

gliss.

gliss.

rhythmic vinyl scrapes  
(continues throughout whole movement)

Abbey Lincoln vocal (itches aren't exactly in tune)

CUE 4 with click  
and video  
(stops previous cue)

Lap.

round  
(a shadow of the vocal is left and slowly fades out)

hmmm mmm hmmm hmmm mmm

33 10 **B**

M-S. */m/* */m/* */m/* *port.*

Vla. *\* trem. sempre I gliss.* *ppp ad lib. with occasional sfz accents* *synchronous*

Vc. *\* trem. sempre II gliss.* *ppp ad lib. with occasional sfz accents* *synchronous*

Pno. *f mp f mp f mp pp*

1/2 Ped.

Perc. *p* Snare drum circular rotations with brushes (one hand) **6/4** **4/4**

Lap. *hmmm mmm hmmm hmmm mmm*

\* - Ad lib. speed of tremolo - asynchronous and agitated - constant harmonic glissandi, using entire length of the string

34 15 **4/4** **C**

*senza vib.*  
*mp* naive

M.S. how can I? do some thing\_ some

vib ord. *p*

Vla. ord. sul pont. *mf* ord. sul pont. *mf*

Vc. ord. sul pont. *mf* ord. sul pont. *mf*

Pno. *f* *pp* *mp* *f* *pp* *mp*

Perc. **4/4** (woodblocks and bongos)  
upper voice with drum stick (other hand)  
*mp*

Lap. hmmm



35 17 *mf* **5/4** stop very abruptly **4/4**

M.S. - - thing worth- while

Vla. *fp* espr. *port.* *mf*

Vc. *fp* espr. *port.* *mf*

Pno. *f* *mp* *pp*

Perc. **6** **3** **3** **5/4** *pp* **4/4**

Lap. gradually becomes, rhythmic erratic and distorted

Detailed description of the musical score: The score is for a piece with six parts. The vocal line (M.S.) starts at measure 17 with the lyrics 'thing worth- while'. It features a melodic line with a triplet of eighth notes, a glissando, and a half note, followed by a 5/4 time signature change. The violin (Vla.) and viola (Vc.) parts play a triplet of eighth notes, followed by a portamento and a half note, then a 5/4 time signature change. The piano (Pno.) part has a dynamic of *f* for the first two measures, *mp* for the next two, and *pp* for the final two. The percussion (Perc.) part has a 6/8 time signature for the first two measures, then a 3/8 time signature for the next two, and a 5/4 time signature for the final two. The lap steel guitar (Lap.) part is marked 'gradually becomes, rhythmic erratic and distorted' and features a long, sustained note that changes in timbre and rhythm over time. The score ends with a 4/4 time signature.

36 19 **4/4** **D**

M.S. *mp* *f* *mp* *f*

I could ne-ver be like her could i be could I be some one like that her

Vla. *p* *ff* *p* *ff*

Vc. *p* *f* *p* *ff*

Pno. *mp* *mf* *p* *mf*

Perc. *mf* *p* *mf*

Lap. *(p)*

37

21

M.S.

it them her or does it ma - tter?

Vla.

ord. → sul pont.

*p* ————— *ff*     *p* ————— *ff*     *p* ————— *ff*

Vc.

ord. → sul pont.

*p* ————— *ff*     *p* ————— *ff*     *p* ————— *ff*

*tr*

Pno.

*pp*

*8<sup>vb</sup>*

Perc.

scrape

6     3

⓪ brush down  
pick up other drum stick

Lap.

**E** ← ♩ = ♩ →  
♩ = 100

23

**2**  
**4** *mp* *espr.*

**4**  
**4**

**2**  
**4**

**4**  
**4**

M-S.

where do I

Vla.

ord. → sul pont pizz.  
tr  $\frac{b}{\text{trill}}$  3  $\varphi$  arco normale  
*p* < *ff* *f* *pp* < *f* *sfz* *f* 3 6 3

Vc.

ord. → sul pont  
tr  $\frac{b}{\text{trill}}$  II 0 3  
*p* < *ff* *f* *pp* < *f* *ff* *f* 3 6 3

Pno.

*mf* 3 3 3 3 *f* 3 3 3 3 *mp* 3 6

Perc.

*p* **2** **4** *s* **4** *mf* **4** **4** *s* **2** **4** **4** **4**  
Kick bass drum  
*mf* 6 3 3 3 3 3 3 3

Lap.

3 3 3 3 3 3 3 3

My fa-ther

con-fused

de-

M.S. 27  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $f$   $\frac{2}{4}$   $\frac{4}{4}$

fit in here?

ord. → sul pont

pizz.

ord. → sul pont

ord. → sul pont. ord. → sul pont. ord.

Vla.  $mp$   $mf$   $sfz$   $pp$   $f$   $p$   $f$   $p$   $f$   $p$

Vc.  $mp$   $mf$   $pp$   $f$   $ord.$   $6$   $p$   $f$   $p$   $f$   $p$

Pno.  $f$   $mp$   $pp$   $fffz$   $Red.$   $pp$   $8^{vb}$

Perc.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $3$   $\frac{2}{4}$   $\frac{4}{4}$   $mf$

Lap.  $nied$   $sto - len$   $aw - ful man$

Turn to face screen  
(sit on floor and watch projection)

"Do these thoughts..."  
background murmurs of cacophonous  
voices begin to fade in slowly

occasionally ad lib. very free echoes of the melismatic material from the opening of the movement.  
Speed, register, pitches, length of pauses etc. at discretion

M.S. continue to ad lib. intermittently

Vla. *ff* *f* *pp* *mp*

Vc. *ff* *p* *ff* *mp*

Pno. *mf* *pp* *mf* *pp* *mf* *pp*


Perc. *f* *p*


Lap. "Yes" "We don't disappear..." "What about... acting?" "I don't think of myself..."

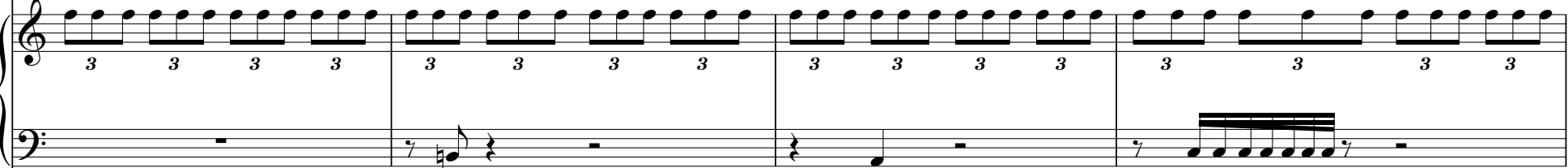
②  
try and compensate for *sfz* accents

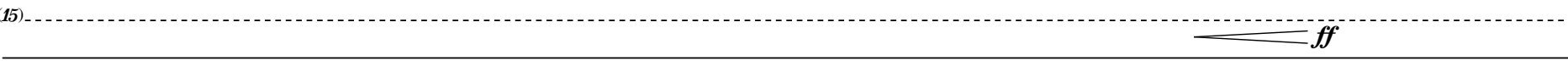
drum sticks down with fingertips / hands

M-S. 

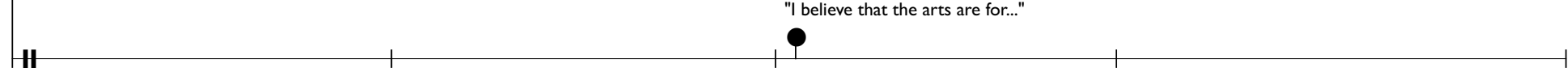
Vla. 

Vc. 

Pno. 

(15).....  
 *ff*

Perc. 

Lap. 

"I believe that the arts are for..."

*Different streams of speech start to fade in, some warped, some intelligible.*

M-S.  

Vla. *arco. at the heel* *f* *pizz. sfz* *arco. ord. sul pont. p ff* *pizz. sfz* *arco, sul pont. gliss. p ff* *f* *arco. ord. sul pont. p fff*


Vc. *arco sul pont. p ff* *pizz. sfz* *arco, sul pont. tr p ff* *pizz. sfz* *arco. ord. sul pont. p ff* *f* *pizz. sfz* *arco, sul pont. p fff*

Pno. *p ff* *p ff* *p ff* *p ff* *p ff* *p ff* *p ff* *p ff* *p ff* *p ff* *secco*

(15)-----

Perc. ① pick up triangle beater for scrapes (keep using hand for bongos) *sfz* (triangle beater) slow scrape (l.v) *p f* *p f* *p f* *p f* *p f* *ss* *ss* *ss* ② choke cymbal at the same time *p fff*

"I believe the arts are for ... character building..."

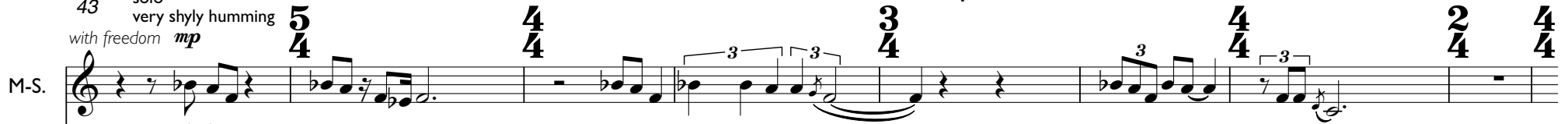
Lap. 



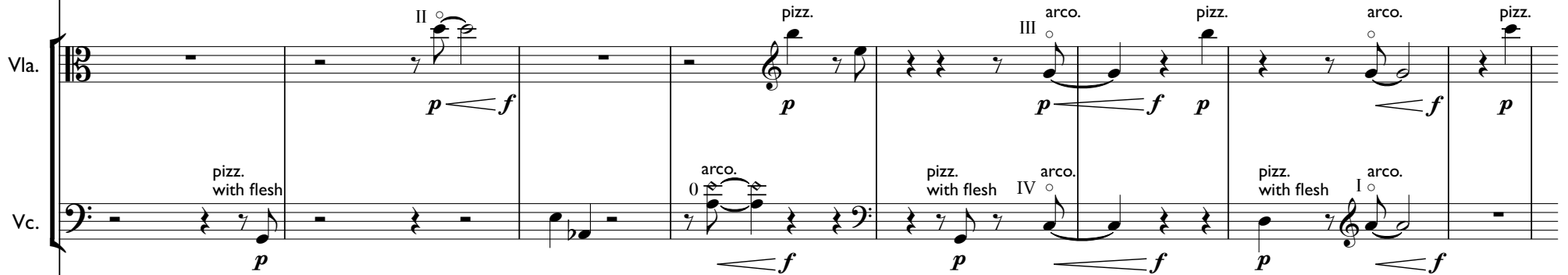
# G CLICK STOPS


43 solo  
very shyly humming  
with freedom *mp*

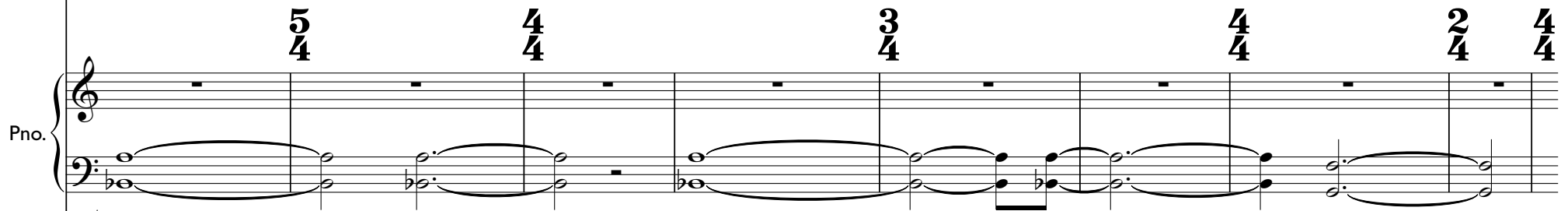
poco rit. . . . . A tempo

M.S. 

/m/  
(still facing the screen, sitting on the floor)  
(Melody from 'Tender as a Rose' by Abbey Lincoln)

Vla. 

Vc. 

Pno. 

sub *mp*  
una corda

CUE 5 just video  
(previous audio cue keeps going)

Lap. 



poco rit. . . . . A tempo

M.S. **51**  $\frac{4}{4}$

*mf* stop abruptly slowly make your way back to your chair

Vla. arco. arco. pizz.

*p* *f* *p* *f* *p*

Vc. senza vib. pizz. with flesh arco. II<sup>o</sup>

*p* *f* *p* *f*

Pno.  $\frac{4}{4}$

*p* 1/2 Ped.

CUE 6 just audio  
 (stops previous audio cue + video cue 5 continues)

Lap. **II**

ca. 3"

M.S.

Vla.

Vc.

Musical notation for M.S., Vla., and Vc. staves. Each staff shows a series of rests followed by a final note with a fermata in the sixth measure.

Pno.

*ppp*

8<sup>va</sup>

Piano part (Pno.) featuring triplets in the bass line and a melodic line in the treble. The final measure includes an 8va passage marked *ppp*.

CUE 7 - just audio (stops video)

▶ "And that's the way the story goes"

Lap.

Lap. staff with a vertical bar line at the beginning and a final note with a fermata at the end.

# Interlude II

9 Mementos for Siblings

**A**  
con sord. ca. 6" **4/4** molto rubato (♩ = ca. 66) **3/4** **4/4**

Viola

Violoncello

Piano

Laptop

**CUE 8**

fade in and coughs ca. 6"

Matthew: "Lily, watch this" ca. 2"

"I can see a Jigaree, it is jumping after me, jumping here, jumping there Jigarees jump everywhere" ca. 10"

"I can see a Jigaree, it is dancing after me, dancing here, dancing there Jigarees dance everywhere" ca. 12"

tape clicks off

\* - Hold every fermata until you hear the definite 'click off' of the tape finishing. Try to kill your sound as soon as you hear each cue end (each definite 'click off')

**B**

47

Vla.  $\frac{4}{4}$  8  $\frac{3}{4}$   $\frac{4}{4}$  stop when the next clip is cued

Pno.  $pp$   $mp$   $p$   $f$

Lap. CUE 9

tape clicks on

Matthew:  
"This is very great. Have you heard the story of Robin Hood? I've got the tape of it. If you want to listen to it, come back soon ... Chapter one"

tape clicks off

ca. 12"

**C**

lively, with freedom ( $\text{♩} = \text{ca. } 116$ )

Vc.  $\frac{4}{4}$  12  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{2}$   $\frac{2}{4}$   $\frac{4}{4}$  *molto rall.*

Pno.  $pp$  brittle, delicate *una corda.*  $8^{va}$  loco

Lap. CUE 10

tape clicks on

Lily:  
"It's funny, isn't it? I mean, just think, we can make loads of money, just by recording this tape ... and then, we'll get it published all over the world. Imagine that!?"

tape clicks off

ca. 12"

18 **D** *molto rubato* (♩ = ca. 96) **5** *molto rall.* (♩ = ca. 86) **4**

48 **4** **4** **4** **4** **4** **4**

Vla. *mp lyrical* *gliss.* *gliss.* *gliss.* *pp etc.* *on-string harmonics (in front of dampers)* ⑨

Vc. *mp* *pizz.* *gliss.* *gliss.* *pp etc.* *extend the rall. until the tape 'clicks off'*

Pno. *mf* *8<sup>va</sup>* *Ped.*

Lap. **CUE 11** *tape clicks on* *tape clicks off*

Matthew: *\*laughs\** - "can I say something funny?"

Lily: "what?"

Matthew: "in there"

Lily: "In where?"

Matthew: "in there"

Lily: "In there? ... what's that?"

ca. 9"

**E** *lively, with freedom* (♩ = ca. 86)

22 **4** **3** **2** **4** **4**

Vc. *pizz.* *gliss.* *gliss.* *gliss.* *mf espr., lazy*

Pno. *pp* *3* *3* *3* *5* *3* *3* *3* *3* *8<sup>va</sup>* *loco* *sfz* *mp*

Lap. **CUE 12** *tape clicks on* *tape clicks off*

Lily: *\*unintelligible squeaking\**

ca. 5"

49 **25**  $\frac{4}{4}$  arco., molto vib. **3**  $\frac{4}{4}$  arco., vib ord. **4**  $\frac{4}{4}$  straight **4**

Vc. *mp exaggerated* *mf* *mp* *p* niente

Pno. *p* *8<sup>vb</sup>*

Lap. **||** **||**

Lily:  
"I was being a bit dramatic then ... let me introduce myself ... I was doing all those squeaky voices stuff ... i'm Lily the Weird... okay? ... Bye Bye now. Have a good day."

ca. 11"

**F**  $\frac{4}{4}$  **30** **molto rubato** ( $\text{♩} = \text{ca. } 66$ ) **molto rall.**

Vla. *p molto espr.* *ppp* *p* *pp*

Pno. *pp* *ppp* *mp* *8<sup>va</sup>* *loco* *8<sup>vb</sup>*

Lap. **||** **||**

CUE 13 **Red.** **||**

tape clicks on

Matthew:  
"Hello! This is a Matthew here. Um ... there's a place called erm .. um Knaresborough and there's and, and you get the swing, you go on the waterslide and i'm very brave at going on"

Matthew:  
"so bye-bye and see me later for an alligator."

tape clicks off

ca. 24"

G

35 - ca. 11" **6/4** (♩ = ca. 76) **4/4**

Vla. II molto vib. *slow gliss.* *mp* *f*

Vc. IV molto vib. *slow gliss.* *mp* *f*

Pno. *sempre laissez vibrer* *f*

Lap. **CUE 14** tape clicks on Lily and Matthew: \*singing\* "Wooo, that was worthwhile - wooo, that was worthwhile - wooo, that was worthwhile - wooo, that was worthwhile" tape clicks off

Ped. ... *sempre ped. until final tape 'click off'*

8<sup>vb</sup>



51 **H** **4/4** *molto rubato* (♩ = ca. 76)

Vla. *p* *lyrical*

Vc. *pp* *sul pont. trem.*

Pno. *mf* *mp*

Lap. **CUE 15**

tape clicks on

Matthew: "Uhh, I love my sister 'cos she's very nice ... and ... sometimes she's very sad 'cos I go to school and ... because she ... stays at home with her mum."

tape clicks off

ca. 13"

Pno. *pp*

Lap. **CUE 16**

tape clicks on

Matthew: *little sung intro*	Lily: "Right then, next, on the news we have a good song"	Matthew: "Shut up! Shut up!"	Lily: "Right, I am shutting up"	Matthew: "Are you?" *gargling sound, pretending to die*
------------------------------	---	------------------------------	---------------------------------	---

tape clicks off

ca. 18"

Attacca to mvt. III

# III

## Threads

violent, fast (♩ = ca. 143)

NO CLICK

Mezzo-soprano

5/4 *ff* 4/4 3/2 *mf* 4/4 *f* 5/4

these!  
centre stage position

these threads of my mind

they

Perc.

Susp. crash cymbal  
2 wood bl.  
Tambourine  
2 bongos  
2 congas

snare w / hi-hat cymbal  
low floor tom  
Kick bass drum

⓪ hard mallets

*fff* *pp* < *f* *mp* *fff* *f* *p*

M.S.

6 5/4 3 2/3 4/4 *lyrical* *p* *mf* 6/4

don't

they don't

they don't make much sense to me\_ or may - be\_ to a -

Perc.

*pp* < *f* > *pp* *pp* < *f* > *pp* < *f* *p* *mp* *f* < *p*

53 12  $\frac{6}{4}$   $p$

M-S.  $\frac{4}{4}$   $ff$  *senza vib.*  $p$

-ny - one can you hear a knock-ing or not

Perc.  $pp$   $f$   $pp$   $f$   $mp$   $p$   $f$   $p$

6 6 3

16  $ff$   $p$  gradually becoming uglier and harsher  $ff$

M-S.  $ff$   $p$  so much in-for-ma-tion let's try work-ing it out

Vla. *sul pont. trem.*  $pppp$  *meno e meno trem.* *ord. ord.* *gliss.* *espr.*  $ff$  *scratch*

Vc. *espr.*  $ff$  *scratch*

Perc.  $mp$   $mf$   $p$

Lap.  $low\ rumbles$  *swelling intro* *harsh swell*

**A**  $\text{♩} = 143$  **CLICK STARTS**

CUE 17 with click and video

54

21

5/4

3/4

4/4

7/8

M-S.

Vla.

senza sord.

heavy *pp* < *fff*

Vc.

senza sord.

heavy *pp* < *fff*

Pno.

*ff*

*ff*

*f*

*p*

*f*

3

3

3

3

3

5/4

3/4

4/4

7/8

Perc.

*ff*

*f*

*p*

*f*

3

3

3

3

5

low rumbles, ticking and glitchy machinery

Lap.

55

26  $\frac{7}{8}$

$\frac{4}{4}$

**B**

vib ord.  
espr. *mp*  $\text{-----}$  *f*

M-S.

what's that know

Vla.

heavy *pp*  $\leftarrow$  *fff* *p*  $\text{-----}$  *mf*

senza vib.

Vc.

heavy *pp*  $\leftarrow$  *fff* *ff*

Pno.

*mf* *ff*

Perc.

$\frac{7}{8}$   $\frac{4}{4}$

*pp*  $\leftarrow$  *f*  $\rightarrow$  *pp*

3 6 6

Lap.

swell

mid-frequency, measured machinery clicks

31 *mp*

M.S. - - cking

Vla. *p*

Vc. *ff* *mp* *f* *p* *heavy pp* *fff* *mp*

(non-legato) arco., sul pont. *gliss.* *pizz.*

Pno. *mp < f* *ff* *mp* *ff* *mp < ff* *mp* *ff* *mp* *f*

Perc. *f* *pp < f > pp* *f*

Lap. *p* *f*

poco sul pont. *fff*

*8<sup>vb</sup>*

*3* *6* *6*

*3* *4* *4*

57

36  $\frac{4}{4}$

espr. *mp*  $\longrightarrow$  *f*

$\longrightarrow$  *mp*

$\frac{5}{4}$

M.S.

some - thing fli - ckers and I see thi(ngs) (hi hi hi hings)

Vla.

ord.

heavy *pp*  $\langle$  *f*  $\langle$  *pp*  $\langle$  *ff*  $\langle$  *pp*  $\langle$  *fff*  $\langle$  *mp*

(non-legato)  
arco., sul pont.

*gliss.*

*f*  $\longrightarrow$  *p*

Vc.

arco.  
senza vib.

*p*  $\longrightarrow$  *mf*

trem.

$\longrightarrow$  sul pont.

$\longrightarrow$  *p*

$\longrightarrow$  *mf*

Pno.

*mf*

*ff*

*mp*  $\langle$  *f*

*ff*

$\frac{4}{4}$

Perc.

*pp*  $\langle$  *f*  $\langle$  *pp*  $\langle$  *f*

(*f*)

$\frac{5}{4}$

Lap.

reverse swell

58

41  $\frac{5}{4}$

$\frac{4}{4}$  **C**

*mp*

*f*

threads of my threads of my threads of my mind they

M-S.

Vla.

pizz.

arco.  
senza vib.

*p*

*mf*

Vc.

senza vib.

*p*

*mf*

Pno.

*mp*

*ff*

*mf*

*ff*

*mp*

*f*

$\frac{5}{4}$

$\frac{4}{4}$

(*p*)

*f*

Perc.

*p*

*f*

swell

pitched, ethereal beating

Lap.

gradually the pitch glissandos down



M-S. *mf* *p* *espr. f* *gliss.*  
 tea(r) heh heh heh hair fo - -

Vla. *arco., sul pont.* *gliss.* *p* *pp < fff* *pp < fff* *f* *pizz.* *(pizz.)* *f*

Vc. *arco., sul pont.* *gliss.* *p* *pp < fff* *pp < fff* *f* *pizz.* *arco., molto vib.* *p*

Pno. *ff* *mp* *ff* *mp < ff* *mp* *ff* *mp* *ff* *mp* *ff*

Perc. *p* *mp* *p* *f*

Lap. high click fade in swell low harsh rumble

50

M.S. *gliss.* *p* whisper (unpitched) *f*

- - cus and sho(w) oh oh me (ee) (ee) it's not ea - sy these threads of my

Vla. *pizz.* *p* arco., molto vib. *p*

Vc. *f* scratch *pizz.* *p* (pizz.) *f*

Pno. *sub p* *ff*

Perc.

Lap. *sim.* *sim.* clicks and swell reverse swell to gradually distorted texture

54

M.S. *p* *port.* *molto legato mp*

threads of threads of my mi(nd) - (eye eye eye eye ind) how\_ do\_\_

Vla. *scratch* *f* *pizz.* *p* *arco., molto vib.* *(p)*

Vc. *pizz.* *p* *arco., molto vib.* *(p)*

Pno. *sub p* *ff* *Ped.*

Perc. *p* *f* *mp*

Lap. choppy, rhythmic texture

58

M.S. *f* *p* *f*  
 phrase i(t) 3 (i i i) 3 it let me

Vla. *f* *mp* *p* *f*  
 scratch arco., molto vib. scratch  
 pizz. gliss.

Vc. *f* *p* *(p)* *f*  
 scratch gliss. arco., molto vib. scratch  
 pizz. gliss.

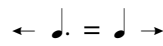
Pno. *p* *ff*  
 3 3

Perc. 3

Lap. distorted swell choppy, rhythmic texture



**molto rit.**



**♩ = 96**

**CLICK STOPS**

*niente*

slowly walk around the stage, stopping and untheatrically watching / examining each performer when they speak

M.S. 63  
try (eye eye eye eye )

Vla. pizz. *p* arco. *p espr.*

Vc. pizz. *p*

Pno. *sub p* *f sub pp* *8<sup>vb</sup>* *sempre laissez vibrer*

Perc. *f* *pp* *f* *pp* *mf* *p* *f*

Lap. *slight increase in reverb and machinery whirs down*

CUE 18  
just video

laptop performer speaking live in a deadpan, untheatrical manner

I really hated you in the ten minutes just after I woke up. I saw you directing this boy's choir and the words seemed to be some sort of attack on the clothes I was wearing yesterday. There was also a bit where you brought up the time I mispronounced 'irrevocable' and then instructed the boys to publically shame me about it.

69

M-S.

Vla.

Vc.

Pno.

Perc.

Lap.

73

M-S.

Vla.

scratch

speaking live in a deadpan, untheatrical manner

If i'm usually the first person to dismiss the idea of a guilty pleasure in art, why don't I confess as readily to having seen the Austin Powers trilogy this many times?

*fff*

Vc.

*p espr.*

3

Pno.

3

3

3

3

3

(8)

(8)

Perc.

*p*

*pp*

*mf*

*f*

*f*

*pp*

l.v

scrape (sempre l.v)

s

6

Lap.

78

M-S.

Vla.

Vc.

Pno.

Perc.

Lap.

speaking in a deadpan, untheatrical manner

Does a part of me like the slight sting of the cold wind on my ears and lips when I'm cycling in the morning?

I.v secco

speaking in a deadpan, untheatrical manner

That looks like a warped version of 'Taxi Driver' where Robert De Niro plays every single character, including the extras.



M-S.

Vla.

Vc.

speaking in a deadpan, untheatrical manner

All languages that derive from Latin form the word 'compassion' by combining the prefix 'with' and the root meaning 'suffering' .... is that supposed to be profound?

Pno.

Perc.

Lap.

hold until the text  
has finished

ca. 10"

89

M-S.

Musical staff for M-S. (Mouthpiece/Saxophone) with a long note and a fermata.

Vla.

Musical staff for Viola. Includes triplets, gliss., and dynamics *fff*. A scratch mark is present above the staff.

Vc.

Musical staff for Violin. Includes triplets, dynamics *p*, *mf*, and *fff*. A scratch mark is present above the staff.

Pno.

Musical staff for Piano. Includes triplets, dynamics *mp* and *fff*, and a pedal instruction: "lift pedal as soon as the last word, 'fulfilled' is over."

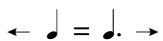
Perc.

Musical staff for Percussion. Includes dynamics *ff*, *pp*, *ff*, *p*, *ff*, *pp*, *fff* and the instruction "secco."

Lap.

I really don't know very much about the world. I need to read more. Just set aside fifteen minutes in a day to learn about something new. Anything. The chanting rituals of Tibetan monks; a firmer grasp of our economic situation; learn some basic German nouns. Less of those clickbait articles. "A man takes a photo of his toes every day for a year and you'll never believe what he found out." Stay away from that. Maybe then I'll feel more fulfilled.

Musical staff for Lap. (Lap Steel) with a long note and a fermata.



♩ = 143



CLICK STARTS

95

speaking untheatrically

slowly walk back to centre stage

M-S.

You probably won't

Vla.

Vc.

Pno.

Perc.

Lap.

Musical staff for M-S. (Mezzo-Soprano) with lyrics: "You probably won't".

Musical staff for Vla. (Viola) with dynamics: p espr., mf, fff, pp < fff. Includes a "scratch" annotation.

Musical staff for Vc. (Violoncello) with dynamics: mf, pp < fff, espr. p, mf. Includes "pizz." and "arco" annotations.

Musical staff for Pno. (Piano) with dynamics: fff, mp, fff.

Musical staff for Perc. (Percussion) with dynamics: f mp. Includes a circled "1" and triplet markings.

CUE 19 with click and video



harsh swell

swelling rumbles and feedback

High whistles which gradually gliss. down

swell that rings on

glitchy machinery and high clicks



102  
molto legato *mp*

M.S.

*f* *p* **5/4** *f* **4/4** **H** *p*

it's all so flee - ti (ng) i i i ing

Vla.

*mf* *pp* < *fff* *p* *f* *p*

pizz. arco, sul pont. pizz. arco, sul tasto. gliss. senza vib.

Vc.

*p* sub. *ff* *p* *f* *p*

trem. sul pont. arco, sul tasto. gliss. ord.

Pno.

*mp* *fff* *p*

8<sup>va</sup>

Perc.

*p*

**5/4** **4/4**

Lap.

$\leftarrow \overset{\text{3}}{\text{J}} = \text{J} \rightarrow$   
 $\text{J} = 215$   
 $\frac{4}{4}$  senza vib.  $\leftarrow p \rightarrow mf$  sudden surge

108 *mp* *ff*

M.S. I doh doh don't know what that is red

Vla. *f*

Vc. *f*

Pno. *sffz* *sffz* *sffz* *sffz* *sffz* *fff*

(8) loco 3 3 *f*

Perc. *f* *p* *f* *p* *f* *p sub.*

5/4 4/4

Lap. distorted swell

115 *p* *mf* *p* *mf* *p* *mf* *p* vib. ord. *p*

M.S. black bright soft dark

Vla. flautando *p*

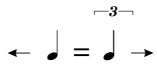
Vc. *p*

Pno. *ff* *p* *ff* *3*

8<sup>va</sup>

Perc. *f* *p* *f* *p* *3* *3* *3* *3*

Lap. abrupt harsh rumble *sim.* *sim.* *sim.* *sim.* high, washy swell with gradual downward gliss  
reverb gradually increases leaving a tail



♩ = 143

CLICK STOPS



123

M.S. *f* slowly walk around the stage, stopping and untheatrically watching / examining each performer when they speak

Vla. *f* *p dolce*

Vc. *f* sul pont., start punta d'arco extreme pressure, keep bow on the string nudge scratch *sfz sfz sfz sfz*

Pno. *pppp legato* sempre (15<sup>ma</sup>) right hand senza misura / freely and independently soft staccato *p* *loco* 8<sup>vb</sup>.1

Perc. *ff* ② try and compensate for *sfz* accents put one mallet down continuous scraping with finger nails all over the skin slow circular motions, varying pressure and speed throughout *mp* speaking in a deadpan, untheatrical manner Who took the time to make a Wikipedia page about rice cakes? ...Why was I visiting the Wikipedia page about rice cakes?

Lap. CUE 20 just video

\* Strings: Slightly dampening the open strings with the left hand. Near the bridge and starting at the point of the bow, apply as much pressure to the C string as you can and hold in that position without making a sound. When notated, nudge the bow to create an incredibly short, ugly scratch. Stop the bow abruptly on the string to kill the sound after one of the 'nudges'. Try not to release pressure at any time or take the bow off the string. Use the full length of the bow.

\*\* ad lib. length and order of pitches like lightbulbs clinking (always in motion)

M.S.

Vla.

Vc.

Pno.

Perc.

Lap.

That person sat near me on the train, playing a game on their phone with the volume up pretty loud. I'm just as jealous of their inhibition and their obvious absence of social anxiety as I am pissed off by their lack of consideration.



139

M-S.

Vla.

Vc.

slow bow scratch so the tone breaks up into little starts and stops

speaking in a deadpan, untheatrical manner

I really want some of those olives with the little wedge of garlic in the middle ... i'm getting worried about my sodium intake

ord.

*p dolce*

sim. *pppp* legato (15<sup>ma</sup>)

Pno.

*sfzz*

Perc.

sim.

(*mp*)

secco

*sfz*

Lap.

76 144

M-S.

Vla.

Vc.

Pno.

Perc.

Lap.

sim.

*(mp)*

*(p)*

loco

8<sup>vb</sup>

8<sup>vb</sup>

secco

*(sfz)*

*(f)*

speaking in a deadpan, untheatrical manner

I've got to force myself to work more. People keep telling me that I should only write when I really want to do it or when I feel inspired, but if I followed that logic i'd only write the first minute of every piece.

sul pont., start punta d'arco  
extreme pressure,  
keep bow on the string

nudge scratch

slow bow scratch so  
the tone breaks up into  
little starts and stops

sempre *n*

*sfz*

*sfz*

*f*

*sfz n*

*p* ————— *f*

scratch

*ff*

stop abruptly

*fffz*

15<sup>ma</sup>

77 150 slowly back to centre stage

M.S.

Vla. I'm still annoyed that he's making me speak in this piece. I play the viola. If I really wanted to speak in front of large groups of people, I would have done an acting course. *molto vib.*  
*fff*

Vc. *p dolce* *fff*  
*molto vib.*

Pno. *fffz* *fffz* *fffz* *mf* *fff*  
*15<sup>ma</sup>* *15<sup>ma</sup>* *15<sup>ma</sup>* *15<sup>ma</sup>*  
*8<sup>vb</sup>* *8<sup>vb</sup>* *3* *3* *3* *3*  
*Ped.*

Perc. *secco* *sim.*  
*sfz* *mp* *f sub.*

Lap.

CLICK STARTS

K

78 159

M.S.

five! rea-sons to com- plain\_ four!

Vla.

vib ord.

Play incredibly fast and frenetic but randomly timed bursts

start to fall out of sync with vlc.

continue to ad lib. in this fashion (always the same pitch until the gliss. starts)

Vc.

vib ord.

Play incredibly fast and frenetic but randomly timed bursts

start to fall out of sync with vla.

continue to ad lib. in this fashion (always the same pitch until the gliss. starts)

Pno.

*fffz*

*fff*

8vb

Perc.

secco

pick up other mallet

mallets

*sfz*

*ff*

Lap.

CUE 21 with click and video

swelling rumbles and feedback

harsh swell

low, distorted C# which slowly rises in pitch + glitchy machinery

79 164

M.S. *5* mu-ddled mem-o-ries\_\_\_ *5* thir teen wo - rries and con - cerns\_\_\_ and no way to con -

Vla. (non-legato) *gliss.*

Vc. (non-legato) *gliss.*

Pno.

Perc.

Lap.

80 168

M.S. *sempre senza vib.* **5/4** **7/8** **4/4**

trol it's not o - - kay it's o -

Vla. *gliss.* *fp* *ff* *heavy pp* *fff* *pp* *fff* *ord.* *scratch*

Vc. *gliss.* *fp* *ff* *heavy pp* *fff* *pp* *fff* *ord.* *scratch*

Pno. *f*

Perc. *pp* *f* *pp* *f* 3 3 3

Lap.

81 171

M.S.  $\frac{4}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{4}{4}$

kay i'm not fine i'm fine it's not clear it's clear these

Vla. *pp* *fff* *pp* *fff* *pp* *fff* *pp* *pizz. (non-legato)* *gliss.*

Vc. *pp* *fff* *pp* *fff* *pp* *fff* *pp* *fff* *pp* *fff*

Pno.

Perc.  $\frac{4}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{4}{4}$  *ff* *f*

Lap.

82 175 **4/4** *fp* vib ord. **5/4** **M** **7/8** *ff* **4/4** **7/8**

M-S. threads of my min(d) d!

Vla. *gliss.* *fff* arco. flautando *p dolce / ad lib. vibrato*

Vc. *pp* *fff* *pp* *fff* *p* (pizz.) l.v.

Pno. *mf sub.* *p* 3

Perc. **4/4** **5/4** **7/8** **4/4** **7/8** *p* *fff* *p* ①

Lap. swell brittle ticking pulse sim.

Detailed description of the musical score: The score is for measures 82-175. The vocal line (M-S.) starts with the lyrics 'threads of my min(d) d!' and features a long melisma. The flute (Vla.) plays a glissando followed by a fortissimo (fff) passage and then arco flautando in a dolce, ad lib. vibrato style. The violin (Vc.) has dynamic markings of pp, fff, pp, fff, and p, with a pizzicato (pizz.) section. The piano (Pno.) accompaniment includes a mezzo-forte (mf) section with a 'sub.' (sustained) marking and a piano (p) section. The percussion (Perc.) part features a complex rhythmic pattern with dynamic markings of p and fff, and a circled '1' above a specific measure. The lap steel guitar (Lap.) part includes a 'swell' section and a 'brittle ticking pulse' section marked 'sim.' (simulacrum).



**N**

senza vib.  
freely

**3/4**

*p*

**7/8**

**4/4**

**7/8**

**4/4**

(d)

**7/8**

M-S.

these threads of these threads

Vla.

scratch  
pizz. l.v.  
arco. flautando

Vc.

arco. flautando  
dolce / ad lib. vibrato  
scratch

Pno.

8va  
loco  
3

Perc.

7/8 3/4 7/8 4/4 7/8 4/4 7/8

Lap.

arco.  
flautando  
V V V

pizz.  
l.v.  
o

(only increase dynamic enough  
to create the scratch each time)

dolce / ad lib. vibrato

(only increase dynamic enough  
to create the scratch each time)

8va-----| loco

8va-----| loco

8va-----| loco

84 186

M.S.  $\frac{7}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{5}{4}$   $\frac{7}{8}$

of these threads of my

Vla. dolce / ad lib. vibrato scratch pizz. l.v.

Vc. arco. flatuando

Pno.  $\delta^{va1}$  loco  $\delta^{va1}$

Perc.  $\frac{7}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{5}{4}$   $\frac{7}{8}$  *mf* *p sub.*

Lap.

85

192  $\frac{7}{8}$

$\frac{4}{4}$

$\frac{7}{8}$

$\frac{5}{4}$

$\frac{7}{8}$

$\frac{4}{4}$

M.S.

threads of my these

Vla.

arco.  
flautando  
dolce / ad lib. vibrato

Vc.

scratch  
pizz.  
l.v.

Pno.

loco  
8va-1  
loco  
8va-1  
loco

Perc.

Lap.

197 **4/4** **7/8** **4/4** **7/8** **5/4** **7/8** **4/4**

M-S. threads of threads of my of

Vla. *scratch* *pizz. l.v.* *arco. flatuando*

Vc. *p* *arco. flatuando* *p dolce / ad lib. vibrato* *scratch* *pizz. l.v.* *p*

Pno. *8va* *loco* *8va* *loco*

Perc. **4/4** **7/8** **4/4** **7/8** **5/4** **7/8** **4/4**

Lap.

lights killed on beat 1  
and video keeps rolling  
for ca. 6"

87

203 **4/4**

**7/8**

**4/4**

**9/8**

**6/4**

**G.P.**

M-S.

my threads of my mind

Vla.

scratch

pizz. secco

Vc.

(pizz.) secco

Pno.

8va

loco

Perc.

**4/4** **7/8** **4/4** **9/8** **6/4**

Lap.

final tick

