

COMMISSIONED BY HARD RAIN SOLOISTENSEMBLE WITH FUNDS
FROM AN ARTS COUNCIL OF NORTHERN IRELAND SMALL GRANTS AWARD

THE EMPTINESS OF
THE EVER-EXPANDING UNIVERSE
CANNOT COMPARE TO THE VOID
WHERE YOUR HEART SHOULD BE

FOR ALTO FLUTE, BASS CLARINET,
PIANO, VIOLIN & CELLO (2018)

IAN WILSON
(1964)

DEDICATED TO SO-CALLED LEADERS AND PEOPLE IN POWER EVERYWHERE
WHO PANDER TO THEIR OWN DESIRES, DOGMAS, POCKETS,
NARROW SUPPORT BASES, AND/OR STOCKHOLDERS
INSTEAD OF SERVING THE GREATER GOOD.

YOU WILL BE THE END OF US ALL.

This piece also requires 5 music box mechanisms with handles (one for each player, all different tunes),
2 resonators (for flautist's & clarinetist's music box mechanisms, e.g. small wooden boxes),
2 soft/medium-soft percussion beaters (for violinist & cellist), an e-bow (for pianist),
and an analogue radio (to be operated by the pianist, or the conductor [if one is present], or a 3rd party)



When the music box mechanisms are being played, their handles should be turned slowly
and intermittently so that their tunes are not recognizable (apart from at the very end)

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FOR ALTO FLUTE, BASS CLARINET, PIANO, VIOLIN & CELLO (2018)

♩ = 60

1 * PLAY ON THE 3 MOST RESONANT LONGITUDINAL STRUTS INSIDE PIANO WITH MEDIUM-SOFT PERCUSSION BEATER

Piano

Violin

Violoncello

col legno battuto

col legno battuto

5:3

3

3

mf

p

pp

p

pp

Explore breath/wind sounds, slightly pitched and/or unpitched; plenty of air through instrument, with modest variations in volume (both loudness & amount of air) and pitch(es). Should be mainly air, though. Start small, aim for rather more in the middle, finish small again.

(c.30")

B. Cl.

Pno.

Vln.

Vc.

pp → *mp* → *pp*

(mf)

5:3

5:3

3

3

p

pp

p

pp

A. Fl.

B. Cl.

Pno.

Vln.

Vc.

key clicks

3

5

3

pp

mp

ord. (subtone)

ppp!

(mf)

5:3

3

3

5:3

3

p

pp

p

pp

A

27

A. Fl. *pp* *pp*

B. Cl.

Pno. *pp(!)*

Vln. *p* (one note per bar, *ad lib.*) **OFF**

Vc.

HOLD E-BOW ON SHOWN STRING(S) INSIDE PIANO

HOVERING ON BORDER BETWEEN SOUND AND AIR

LAY VIOLIN FLAT ACROSS KNEES. PUT MUSIC BOX ON BELLY, OTHER SIDE OF TAILPIECE FROM CHIN REST, FOR RESONANCE. TURN HANDLE VERY SLOWLY.

36

A. Fl. *sim.* *sim.*

B. Cl. *pp* key clicks

Pno. **OFF**

Vln. arco ord., sul pont. *pp* *mf*

Vc. *pp* *mf*

43

B. Cl. *mp*

Vln. molto sul pont. *pp* (fingered note)

Vc. molto sul pont. *ppp* (sounding note) *p*

46

B. Cl. *pp*

Pno. *mf* *come sopra*

Vln. *p* *ppp*

Vc. *ppp*



Explore breath/wind sounds, slightly pitched and/or unpitched; plenty of air through instrument, with variations in volume (both loudness & amount of air) and pitch(es). Should be mainly air, though. Start small, aim for bigger in the middle, finish small again.

51 (c.30")

A. Fl.

Pno.

Vc. *p* (one or two notes per bar, *ad lib.*)

OFF

LAY CELLO FLAT ACROSS KNEES. PUT MUSIC BOX ON BELLY FOR RESONANCE. TURN HANDLE VERY SLOWLY.



62

A. Fl. *pp* *sim.*

B. Cl. *ppp!* *ppp!*

Pno.

Vln. *pp* *poco* *sim.*

ord.

HOVERING ON BORDER BETWEEN SOUND AND AIR

HOVERING ON BORDER BETWEEN SOUND AND (WHITE) NOISE

molto sul pont./super pont.

B

73 *sim.*

A. Fl.

B. Cl.

ppp!

B

sim.

Vln.

Vc.

p

* GENTLY BEAT BACK OF CELLO (IN 2 PLACES) WITH SOFT PERCUSSION STICK *

* KEEP CELLO AS FREE AS POSSIBLE FROM ANYTHING THAT MIGHT DAMPEN ITS NATURAL RESONANCE (HANDS). HAVE IT STANDING AND SUPPORT IT BY THE SCROLL ONLY.



TAKE MUSIC BOX, PUT IT ON SOMETHING RESONANT, TURN HANDLE VERY SLOWLY.

83

A. Fl.

B. Cl.

p (1 or 2 notes per bar, *ad lib.*)

TAKE MUSIC BOX, PUT IT ON SOMETHING RESONANT, TURN HANDLE VERY SLOWLY.

p (1 or 2 notes per bar, *ad lib.*)

HOLD E-BOW ON SHOWN STRING(S) INSIDE PIANO

Ped. *pp*

Vc.



90

A. Fl.

B. Cl.

Pno.

OFF

PUT A HEAVY CLOTH OVER BOTTOM OCTAVE OF STRINGS TO DAMPEN SOUND

HOVERING ON BORDER BETWEEN SOUND AND (WHITE) NOISE

ord. molto sul pont./super pont.

pp

sim.

96

A. Fl. OFF

B. Cl. OFF

Pno. *pp espressivo*

ord. *15^{ma}*

ord. *8^{va}*

Vc. *sim.*



C Più mosso
♩ = 84

101 (15)

Pno.

ord. *8^{va}*

C Più mosso
♩ = 84

TOP LINE: BEAT STRINGS NEAR WIDEST PART OF FINGERBOARD
BOTTOM LINE: BEAT BACK OF INSTRUMENT WHERE MOST RESONANT
USE SOFT/MEDIUM-SOFT PERCUSSION BEATER *

Vln.

mp

* KEEP VIOLIN AS FREE AS POSSIBLE FROM ANYTHING THAT MIGHT DAMPEN ITS NATURAL RESONANCE. HAVE IT SUSPENDED IN THE AIR, HELD BY THE SCROLL ONLY.



HOVERING ON BORDER
BETWEEN SOUND AND AIR
(BREATHE WHEN NECESSARY)

108

A. Fl. *pp* etc. *come sopra - but this time keep sounds between Quiet and Very Quiet*

B. Cl. *pp*

Vln. *mf*

120

D

A. Fl.

B. Cl.

Vln.

Vc.

mp

p

mf

GENTLY BEAT BACK OF CELLO (IN 2 PLACES) WITH SOFT PERCUSSION STICK

132

PUT A HEAVY CLOTH OVER MIDDLE OCTAVE OF STRINGS TO DAMPEN SOUND

Pno.

Vln.

Vc.

mp

(mp)

Red.

mp

mf

loco

141

E

A. Fl.

B. Cl.

Pno.

Vln.

Vc.

TAKE MUSIC BOX, PUT IT ON SOMETHING RESONANT, TURN HANDLE VERY SLOWLY.

p (1 or 2 notes per bar, *ad lib.*)

(mp)

p (1 or 2 notes per bar, *ad lib.*)

E

LAY VIOLIN FLAT ACROSS KNEES. PUT MUSIC BOX ON BELLY, OTHER SIDE OF TAILPIECE FROM CHIN REST, FOR RESONANCE. TURN HANDLE VERY SLOWLY.

p (1 or 2 notes per bar, *ad lib.*)

149

A. Fl.

B. Cl.

Pno.

Radio

Vln.

Vc.

TAKE MUSIC BOX, PUT IT ON STRINGS (WHERE MOST RESONANT), TURN HANDLE VERY SLOWLY.

p (1 or 2 notes per bar, *ad lib.*)

Ped.

LAY CELLO FLAT ACROSS KNEES. PUT MUSIC BOX ON BELLY, FOR RESONANCE. TURN HANDLE VERY SLOWLY.

p (1 or 2 notes per bar, *ad lib.*)

154

A. Fl.

B. Cl.

Pno.

Radio

Vln.

Vc.

GRADUALLY TURN HANDLE FASTER AND FASTER, UNTIL BY THE FINAL BAR THE MUSIC BOX IS PLAYING AS FAST AS POSSIBLE

STOP

GRADUALLY TURN HANDLE FASTER AND FASTER, UNTIL BY THE FINAL BAR THE MUSIC BOX IS PLAYING AS FAST AS POSSIBLE

STOP

GRADUALLY TURN HANDLE FASTER AND FASTER, UNTIL BY THE FINAL BAR THE MUSIC BOX IS PLAYING AS FAST AS POSSIBLE

STOP

IF THE PIANIST'S MUSIC BOX IS FIXED, S/HE CAN ALSO OPERATE THE RADIO, WHICH SHOULD BE AN ANALOGUE TYPE. IF NOT, THEN IF A CONDUCTOR IS PRESENT, S/HE CAN OPERATE THE RADIO; OR SOMEONE ELSE CAN. THE RADIO'S WHITE NOISE SHOULD DROWN OUT THE MUSIC BOXES IN THE END.

TUNED TO WHITE NOISE

ppp

ff

10-12"

10-12"

GRADUALLY TURN HANDLE FASTER AND FASTER, UNTIL BY THE FINAL BAR THE MUSIC BOX IS PLAYING AS FAST AS POSSIBLE

STOP

GRADUALLY TURN HANDLE FASTER AND FASTER, UNTIL BY THE FINAL BAR THE MUSIC BOX IS PLAYING AS FAST AS POSSIBLE

STOP