

UNFINISHED BUSINESS

EXCERPTS FROM A THEATRE PIECE

*for Dancer,
Trumpeter, Percussionist
Wind Controller,
SOUND SCULPTURES
Atari Sampler
and Computer Sequences*

These excerpts particularly demonstrate the graphic notation/drawing developed to record the electronic samples in the score.

Primavera

UNFINISHED BUSINESS

was first performed at the Charles Cryer Theatre in Sutton, 1991.

by Matthew Hart-Dyke (tpt, wind controller)

Martin Allen (perc)

Fiona McCleod (Dancer)

Adam Hart-Dyke (Electronics)

Sound Sculptures by Derek Shiel.

Directed by Derek Shiel and Julia Usher.

The work was supported by an Arts Council Electronic Music Bursary.

Preview File Only

1 PRELUDE: FANFARE

SCENARIO

The Dancer enters, in company with the trumpeter. Both are dressed in a bright colour. The trumpeter delivers the opening fanfare to accompany a joyful, exuberant and affirmative dance. The Trumpeter may stand centrally with the dancer, closely identified with her.

During the ario, her movements become more expressive, less athletic, although she may retain the fast tempo.

transposed

trumpet

glorioso

Musical score for trumpet fanfare, consisting of five staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The music is marked 'glorioso' and 'molto stacc'. The second staff continues the fanfare with 'mf' and 'sfz' markings. The third staff includes 'staccatiss.' and 'free' markings. The fourth staff is marked 'mp molto cresc' and ends with a double bar line. The fifth staff is marked 'brazen' and ends with a double bar line. The word 'ARIA' is written in large letters to the right of the fifth staff.

ARIA

Musical score for ario, consisting of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The music is marked '4 freely' and 'mf'. The second staff continues the ario with 'mf' and 'mp' markings. The third staff is marked 'mp' and 'molto roll'. The music features various rhythmic patterns and dynamics throughout.

1 CLOSING IN

ATARI

CAGE ONE

Wind Con

DOORGONGS

percussion

The second line is a graphic representation of the actual sounds of the electronic sequence. The notated line above bears little resemblance to events because of long delays in decaying sounds; it is included here as a reference matrix. Performers and listeners will actually find the graphic line much clearer to follow.

The ominous sound of the 'doors' disturbs her. During the long sequence she begins to show fear, claustrophobia etc.

There is a sense of her world diminishing, of being little by little cramped and confined. There is always a threat *behind*. As the running /panting idea develops, she begins to "run on the spot", as if to escape the doors shutting behind her. She begins to lose her bright over-costume. She begins to pant, then to tire. During the brass fanfares she shows a collapse of nerve and individuality, so that at the final door crash she is left motionless, frozen.

Percussionist:

Assists 'doorslam' gongs. Then begins to position the upright sculptures in a diagonal behind the dancer that becomes increasingly threatening. BUT; each doorslam does not have to be illustrated live.

Door 1

Sfz)))>>>>>>

P004 DOOR 1

WindCont 2 Bves DOWN

Perc sfz PPP fizz

Door 1

WindCont

Perc

Preview File Only

Door 1

A

WC

P

DOOR 2 POOI ON

poco f

Door 1

A

WC

P

Door 1

A

WC

P

DOOR 3

fast

WC

f *sfz*

Door 2
16



dragon rear

Door 1
22



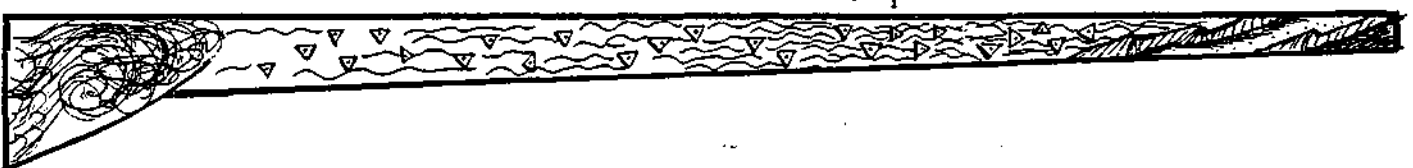
Door 1
28



Door 2
34



Door 1
40



Door 1
46



cresc molto

CHANGE DISC

Wind contr P002 DOOR 4 SOLO

CAGE TWO

ATARI

Music staff (Bass clef) starting at measure 37. The notes are: G2, A2, Bb2, A2, G2, F2, E2, D2.

Talkie staff with a graphic illustration of a landscape with mountains and a river.

Music staffs for Flutes and Basses.

Music staff (Bass clef) starting at measure 41. The notes are: G2, A2, Bb2, A2, G2, F2, E2, D2.

Talkie staff with a graphic illustration of a landscape with mountains and a river.

Music staff (Bass clef) starting at measure 43. The notes are: G2, A2, Bb2, A2, G2, F2, E2, D2.

Talkie staff with Arabic text: من اداء وطيفين - الأولى لانفاس ... عليه برفق - والثانية لقدم عطفا - حفسره - والعنق عليه تاليا م 2 ثانياً - حفر الزور - حيث يمتد نف العرسه وسفر -

Talkie staff with musical notation.

Music staff (Bass clef) starting at measure 45. The notes are: G2, A2, Bb2, A2, G2, F2, E2, D2.

Talkie staff with musical notation.

Talkie staff with a graphic illustration of a landscape with mountains and a river, and text: ATENC PAU Los pul fijados e No es po Presion la cinta

Molto

47 49

Musical score for Violoncello (Cello) and Tuba. The Cello part features a melodic line with a fermata at measure 49. The Tuba part consists of rhythmic accompaniment with triplets.



Molto

49 51

Musical score for Violoncello (Cello) and Tuba. The Cello part continues the melodic line with a fermata at measure 51. The Tuba part continues with rhythmic accompaniment.



Molto

51 53

Musical score for Violoncello (Cello) and Tuba. The Cello part continues the melodic line with a fermata at measure 53. The Tuba part continues with rhythmic accompaniment.



Molto

53 54

Musical score for Tuba and Percussion. The Tuba part features a melodic line with a fermata at measure 54. The Percussion part consists of rhythmic accompaniment. The instruction 'cresc molto' is written above the Tuba staff.

