

Rictus heads

Instrumentation

Clarinet in E flat

Percussion:

Vibraphone (with beaters of players choice)

Quijada - Jawbone of an ass*

Rainstick (large)

Bull-roarer

Egg shaker

Bass drum (large - with soft, archetypal bass drum beater)

Harmonium**

Two violins

*Use a vibraslap if a *quijada* cannot be found - and adjust dynamic levels accordingly

**Any small sustaining keyboard instrument (pipe-ish rather than reed-ish) may be used, providing that it has the required compass: e to c'''

Rictus heads

Suggested positions of players

HARMONIUM

PERCUSSION

CLARINET VIOLINS

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Rictus heads

After Jean-Michel Basquiat

I (Profit I - detail)

Expressionless, unblinking

LUKE STONEHAM

$\text{♩} = \text{circa } 120$

SOLO

Clarinet in Eb



ff sempre - big, bright, clear

Percussion

VIBRAPHONE



p *mf* *mf*

Hypnotic, unrelenting
(pedalling at players discretion)

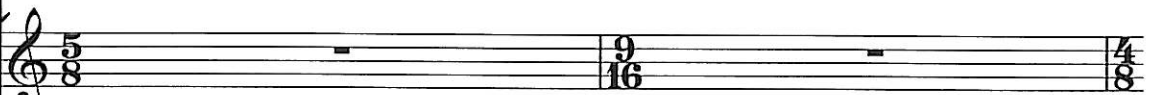


Harmonium




p sempre
As if sleepwalking, as if in your own space...

Violin I



Violin 2



*All tuplet markings apply to both hands in the vibraphone part
(unlike the harmonium part at bar 10, etc.)

3

E♭ Cl. *(ff sempre)*

Perc. (vibes) *mf*

Harm. *(p sempre)*

9 16

9 16

9 16

5

E♭ Cl.

Perc. *mf*

Harm.

9 16

9 16

9 16

7

E♭ Cl.

Perc.

Harm.

mf

mf

#5

9

E♭ Cl.

Perc.

Harm.

mf

mf

f

ff

II

IO

II

A

12

E♭ Cl.

ff sempre

Perc.

(vibes)

(p)

mf

mf >

mf

mf >

mf

Harm.

(p sempre)

15

E♭ Cl.

16

8

7

9

16

Perc.

mf

mf >

mf

mf

Harm.

7

9

16

E♭ Cl. ¹⁷ $\frac{9}{16}$

Perc. $\frac{9}{16}$

Harm. $\frac{9}{16}$

E♭ Cl. ¹⁹ $\frac{9}{16}$

Perc. $\frac{9}{16}$

Harm. $\frac{9}{16}$

22

E♭ Cl. *(ff sempre)*

Perc. (vibes) *mf*

Harm. *(p sempre)*

24

E♭ Cl. *mf*

Perc. *f ff*

Harm.

B

E♭ Cl. *ff* sempre 9 5

Perc. *(p)* *mf* *mf* 7

Harm.

E♭ Cl. 4 11 16 15 9 16

Perc. *mf* 11 16 18

Harm. 7 7 11 16 7 7 9 16

31

E♭ Cl. *(ff sempre)*

Perc. (vibes) *mf*

Harm. *(p sempre)*

33

E♭ Cl.

Perc. *mf*

Harm.

35

E♭ Cl.

Perc.

Harm.

mf

mf

37

E♭ Cl.

Perc.

Harm.

f

39

E♭ Cl. *(ff)* 9 *mf*

Perc. (vibes) 8 *ff* //

Harm. *(p)* 3 3 3

41

E♭ Cl. *ff sempre* 8 16 12 7 16

Perc. *(p)* 13 *mf* 20 *mf* 16 16

Harm. 3 3

C

43

E♭ Cl.

Perc.

Harm.

46

E♭ Cl.

Perc.

Harm.

49

E♭ Cl. *(ff sempre)* 9 14 10

Perc. (vibes) *mf* 10 12

Harm. *(p sempre)* 6

52

E♭ Cl. 3 5 14

Perc. *f* 12

Harm. 5

55

E♭ Cl.

Perc.

Harm.

mf

ff

11 14 7

5 12 3

9 16 8

7 7 3

58

E♭ Cl.

Perc.

Harm.

D

ff sempre

p

mf

5 7

3

5

63

E♭ Cl.

Perc. (vibes)

Harm.

ff 7 5 8 13 *mf*

f *ff*

p sempre

67

E♭ Cl. TACET

Perc. to QUJADA

Harm.

3 3

2 (Marmaduke - detail)

E Grinning, demented; hectoring, rhetorical ($\text{♩} = \text{c. } 120$)

69 QUIJADA

Perc. $\{ \text{H} \}$ $\frac{4}{8}$ $\frac{11}{16}$ $\frac{7}{8}$ $\frac{7}{8}$ $\frac{13}{8}$ $\frac{4}{8}$

Harm. $\{ \text{C} \}$ $\frac{4}{8}$ $\frac{11}{16}$ $\frac{7}{8}$ $\frac{7}{8}$ $\frac{13}{8}$ $\frac{4}{8}$

...still an unfolding stream of consciousness - like automatic writing

Vln I $\{ \text{C} \}$ $\frac{4}{8}$ $\frac{11}{16}$ $\frac{7}{8}$ $\frac{7}{8}$ $\frac{13}{8}$ $\frac{4}{8}$ etc.

Both players *sempre*
Like some primitive electronic instrument

Vln 2 $\{ \text{C} \}$ $\frac{4}{8}$ $\frac{11}{16}$ $\frac{7}{8}$ $\frac{7}{8}$ $\frac{13}{8}$ $\frac{4}{8}$ etc.

72 (quijada)

Perc. $\{ \text{H} \}$ $\frac{4}{8}$ $\frac{7}{8}$ $\frac{9}{16}$
mf *pp*

Harm. $\{ \text{T} \}$ $\frac{4}{8}$ $\frac{7}{8}$ $\frac{9}{16}$
(p sempre)

Vln I $\frac{4}{8}$ $\frac{7}{8}$ $\frac{9}{16}$
(f sempre - both players)

Vln 2 $\frac{4}{8}$ $\frac{7}{8}$ $\frac{9}{16}$

75

Perc. $\{ \text{H} \}$ $\frac{9}{16}$ $\frac{7}{8}$ $\frac{9}{16}$
mp *f* *p*

Harm. $\{ \text{T} \}$ $\frac{9}{16}$ $\frac{7}{8}$ $\frac{9}{16}$

Vln I $\frac{9}{16}$ $\frac{7}{8}$ $\frac{9}{16}$

Vln 2 $\frac{9}{16}$ $\frac{7}{8}$ $\frac{9}{16}$

F EGG

f sempre

to EGG
and BASS DRUM

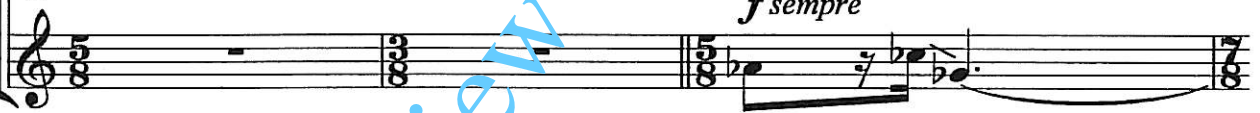
mp
Mere puffs of smoke

BASS DRUM

Perc. { 78 

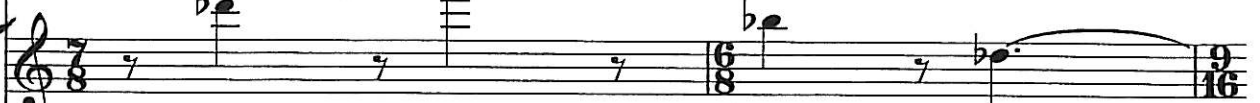
Harm. { 

Vln I 

Vln 2 

Perc. { 81 

Harm. { 

Vln I 

Vln 2 

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(egg)
f sempre

83

Perc. $\{ \text{H} \} \frac{9}{16}$ (BD) (*pp*) *p* $\frac{4}{8}$

Harm. (*p sempre*) $\frac{9}{16}$ $\frac{4}{8}$

Vln I (*f sempre*) $\frac{9}{16}$ $\frac{4}{8}$

Vln 2 $\frac{9}{16}$ $\frac{4}{8}$

85

Perc. $\{ \text{H} \} \frac{4}{8}$ *pp* $\frac{9}{16}$

Harm. $\frac{4}{8}$ $\frac{9}{16}$

Vln I $\frac{4}{8}$ $\frac{9}{16}$

Vln 2 $\frac{4}{8}$ $\frac{9}{16}$

87

Perc. $\{ \text{H} \}$ $\frac{9}{16}$ $\frac{4}{8}$ $\frac{9}{16}$

Harm. $\{ \text{H} \}$ $\frac{9}{16}$ $\frac{4}{8}$ $\frac{9}{16}$

Vln I $\frac{9}{16}$ $\frac{4}{8}$ $\frac{9}{16}$

Vln 2 $\frac{9}{16}$ $\frac{4}{8}$ $\frac{9}{16}$

89

Perc. $\{ \text{H} \}$ $\frac{9}{16}$ $\frac{4}{8}$ $\frac{7}{16}$

Harm. $\{ \text{H} \}$ $\frac{9}{16}$ $\frac{4}{8}$ $\frac{7}{16}$

Vln I $\frac{9}{16}$ $\frac{4}{8}$ $\frac{7}{16}$

Vln 2 $\frac{9}{16}$ $\frac{4}{8}$ $\frac{7}{16}$

(egg)
(f sempre)

91

Perc. $\{ \text{H} \}$ $\frac{7}{16}$ $\frac{11}{16}$ $\frac{4}{8}$
mp (BD) *pp*

Harm. $\{ \text{H} \}$ $\frac{7}{16}$ $\frac{11}{16}$ $\frac{4}{8}$
(p sempre)

Vln I $\{ \text{H} \}$ $\frac{7}{16}$ $\frac{11}{16}$ $\frac{4}{8}$
(f sempre)

Vln 2 $\{ \text{H} \}$ $\frac{7}{16}$ $\frac{11}{16}$ $\frac{4}{8}$

93

Perc. $\{ \text{H} \}$ $\frac{4}{8}$ $\frac{4}{8}$ $\frac{4}{8}$ $\frac{4}{8}$
(pp)

Harm. $\{ \text{H} \}$ $\frac{4}{8}$ $\frac{4}{8}$ $\frac{4}{8}$ $\frac{4}{8}$

Vln I $\{ \text{H} \}$ $\frac{4}{8}$ $\frac{4}{8}$ $\frac{4}{8}$ $\frac{4}{8}$

Vln 2 $\{ \text{H} \}$ $\frac{4}{8}$ $\frac{4}{8}$ $\frac{4}{8}$ $\frac{4}{8}$

to RAINSTICK

96

Perc.

Harm.

Vln I

Vln 2

mp

G
RAINSTICK

99

Perc.

Harm.

Vln I

Vln 2

f sempre

Preview File Only

102

Perc. { *(rainstick)* *5* *6* *to EGG and BASS DRUM*

Harm. *(p sempre)*

Vln I *(f sempre)*

Vln 2 *mp*

Set down and let play out

106

Perc. { *EGG* *BASS DRUM* *(f sempre)* *(dead-stroke)* *mp*

Harm. *mf* *More focused, more present now*

Vln I *f sempre*

Vln 2

109

Perc. $\{ \} \text{H}$ $\frac{5}{8}$ $\frac{9}{16}$ $\frac{11}{16}$ $\frac{4}{8}$

Harm. $\{ \} \text{T}$ $\frac{5}{8}$ $\frac{9}{16}$ $\frac{11}{16}$ $\frac{4}{8}$

Vln I $\{ \} \text{T}$ $\frac{5}{8}$ $\frac{9}{16}$ $\frac{11}{16}$ $\frac{4}{8}$

Vln 2 $\{ \} \text{T}$ $\frac{5}{8}$ $\frac{9}{16}$ $\frac{11}{16}$ $\frac{4}{8}$

112

Perc. $\{ \} \text{H}$ $\frac{4}{8}$ $\frac{7}{16}$ $\frac{15}{16}$ $\frac{15}{16}$

Harm. $\{ \} \text{T}$ $\frac{4}{8}$ $\frac{7}{16}$ $\frac{15}{16}$ $\frac{15}{16}$

Vln I $\{ \} \text{T}$ $\frac{4}{8}$ $\frac{7}{16}$ $\frac{15}{16}$ $\frac{15}{16}$

Vln 2 $\{ \} \text{T}$ $\frac{4}{8}$ $\frac{7}{16}$ $\frac{15}{16}$ $\frac{15}{16}$

pp *mp* *mf*

3 3 3 3

\triangle \triangle \triangle \triangle \triangle \square \square \square \square

\square \square \square \triangle

(egg)
f sempre

Perc. ξ $\text{II}5$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{7}{8}$ $\frac{11}{16}$ $\frac{16}{16}$

f (BD) *mp* *mp*

Harm. $\frac{5}{8}$ $\frac{6}{8}$ $\frac{7}{8}$ $\frac{11}{16}$ $\frac{16}{16}$

p sempre

Vln I $\frac{5}{8}$ $\frac{6}{8}$ $\frac{7}{8}$ $\frac{11}{16}$ $\frac{16}{16}$

f sempre

Vln 2 $\frac{5}{8}$ $\frac{6}{8}$ $\frac{7}{8}$ $\frac{11}{16}$ $\frac{16}{16}$

||

Perc. ξ $\text{II}8$ $\frac{11}{16}$ $\frac{16}{16}$ $\frac{16}{16}$

f *mf*

Harm. $\frac{11}{16}$ $\frac{16}{16}$ $\frac{16}{16}$

Vln I $\frac{11}{16}$ $\frac{16}{16}$ $\frac{16}{16}$

Vln 2 $\frac{11}{16}$ $\frac{16}{16}$ $\frac{16}{16}$

120 to BULL ROARER

Perc. *f* *mp*

Harm.

Vln I *mp*

Vln 2

This system contains measures 120 and 121. The Percussion part starts with a triplet of eighth notes marked *f*, followed by a single eighth note marked *mp*. The Harp part features a triplet of eighth notes and a triplet of sixteenth notes. The Violin I part has a melodic line with a slur and a fermata, marked *mp*. The Violin II part has a similar melodic line with a slur and a fermata. Dynamic markings include *f*, *mp*, and *mf*. There are also triangle and square symbols below the Harp staff.

I BULL ROARER

122

Perc. *mf*

Harm.

Vln I *f sempre*

Vln 2

This system contains measures 122 through 125. The Percussion part has a long note marked *mf*. The Harp part features a triplet of eighth notes and a triplet of sixteenth notes. The Violin I part has a melodic line with a slur and a fermata, marked *f sempre*. The Violin II part has a similar melodic line with a slur and a fermata. Dynamic markings include *mf* and *f sempre*. There are also triangle and square symbols below the Harp staff.

128

Perc. $\{ \text{H} \}$ $\frac{10}{16}$ $\frac{6}{16}$ $\frac{6}{8}$

Harm. $\frac{10}{16}$ $\frac{6}{16}$ $\frac{6}{8}$

Vln I $\frac{10}{16}$ $\frac{6}{16}$ $\frac{6}{8}$

Vln 2 $\frac{10}{16}$ $\frac{6}{16}$ $\frac{6}{8}$

130

Perc. $\{ \text{H} \}$ $\frac{6}{8}$ $\frac{11}{16}$ $\frac{9}{16}$

Harm. $\frac{6}{8}$ $\frac{11}{16}$ $\frac{9}{16}$

Vln I $\frac{6}{8}$ $\frac{11}{16}$ $\frac{9}{16}$

Vln 2 $\frac{6}{8}$ $\frac{11}{16}$ $\frac{9}{16}$

mf

gliss. sempre

132 (bull roarer)

Perc. $\{ \text{H} \}$ $\frac{9}{16}$ $\frac{8}{16}$ $\frac{11}{16}$

pp

Harm. $\frac{9}{16}$ $\frac{8}{16}$ $\frac{11}{16}$

(p sempre)

Vln I $\frac{9}{16}$ $\frac{8}{16}$ $\frac{11}{16}$

(p sempre)

Vln 2 $\frac{9}{16}$ $\frac{8}{16}$ $\frac{11}{16}$

134

Perc. $\{ \text{H} \}$ $\frac{11}{16}$ $\frac{12}{16}$

f

Harm. $\frac{11}{16}$ $\frac{12}{16}$

Vln I $\frac{11}{16}$ $\frac{12}{16}$

f

Vln 2 $\frac{11}{16}$ $\frac{12}{16}$

(Both players) gradually increase bow pressure... ...to arrive at near scratch-tone

Brighton, March 1991
Manchester, January 2004