

**Alwynne Pritchard**

# **Impossibility**

**For Speaker and spoons, B flat and Bass clarinet, 'Cello and  
Electric Guitar**

**2001**

**Dedicated to Anton Lucoszevieve and Apartment House**

Preview file Only

# **Impossibility**

## **General performance Notes (Except Speaker)**

### **Putting the pages in order:**

The first, second and fourth pages must be one of 'Up', 'Down' or 'Across' (see the top of the page)

Each player puts these pages in the order of his choosing.

The third and sixth pages must be one of 'Now' or 'Then'.

All players must play the same page (e.g. 'Now') in the same place (e.g. as the third page).

Page 5 is always the fifth page for all players.

The piece is un-conducted from the fifth bar of page 5.

\* Marks the half way (i.e. 15 bar) point on each page (except page 5) and will be indicated by the conductor.

### **Tempi:**

When you have decided how your pages will be ordered, mark in the following tempi:

Page 1: crotchet = 48 with an accelerando in the last 5 bars

Page 2: crotchet = 60

Page 3: crotchet = 40

Page 4: crotchet = 48 with an accierando in the last 2 bars to crotchet = 60

Page 6: crotchet = 60 with a rallentando in the last 15 bars (each performer in his own time)

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## Performance Notes: Speaker

1: \* Marks the half way point of a page, which will be indicated by the conductor

2: Playing with spoons: a: Teaspoons should be used

↓ b: indicates tapping the back of one spoon onto the back of the other (held tightly)

⚡ c: indicates a tremolo i.e. scratching the back of the neck of one spoon with the side of the other as fast as possible

V d: indicates tapping the tip of the handle of one spoon with the tip of the handle of the other.

⚡ e: indicates the same as c, but tapping exact demisemiquavers, rather than scratching a tremolo.

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## Performance Notes: Clarinet

1: s.e. = play with a slack embouchure  
o.e. = return to a normal embouchure

2: tr(s) = single note trill

3: Grace notes in brackets should not be articulated

4:  indicates a tongue ram

5:  indicates to kiss the end of the note

6: x over a note indicates a multiphonic

7:  indicates a key tap

8: \*1 Maintain your embouchure as you attempt to speak into the clarinet!

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## Performance Notes: 'Cello


1: s.p. = sul ponticello  
s.t. = sul tasto  
c.l. = col legno

2: \*1 Tap the belly of the instrument ( )

3: \*2 Pluck behind the bridge on the string indicated ( )

4: \*3  $\begin{bmatrix} x \\ x \\ x \end{bmatrix}$  indicates which strings are to be stopped during the proceeding passage

5:  indicates to increase the bow pressure until the sound is completely distorted

 indicates to decrease the bow pressure, bringing a completely distorted sound back to normal

6: \*4 The rallentando indicates a slowing of the bow speed not a slowing of the overall tempo

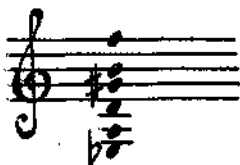
7:  indicates to maintain maximum bow pressure (completely distorted sound) throughout

8: \*5  indicates half pressure with the left hand fingers

# Impossibility

## Performance Notes: Electric Guitar

1: Scordatura:



Thus, the pitches given indicate the finger position for conventional tuning i.e. not as sounding

2: Default amp. and guitar settings:

Amp.:

Tone: bass, 0; middle, high; treble, 0

Main amp. vol. 1

Normal pre-amp. setting

Pre-amp volume as high as possible

Guitar:

Bridge pick-up vol. 0

Neck pick-up vol. 10; tone, 10

- 3: \*1 With the right hand palm flat down over the strings, slide it from the neck pick-up all the way down to the machine-head as shown
- 4: \*2 With the right hand heel of the palm flat down over all the strings, scrub the strings with an up and down (head to toe) movement
- 5: \*3 Roll the guitar strings on your leg, just above the bridge pick-up
- 6: \*4 With the left hand up and over the neck, stop the string on the given chord with the heel of the hand. With the right hand, make a very slow glissando from just above the stopped fret to the neck pick-up, catching on as many threads of the string as possible
- 7: \*5 With the right hand, slap the heel of the hand onto the strings (stopping them afterwards), over the neck pick-up when *ppp* and over the bridge pick-up when *sfz*
- 8: \*6 With the left hand up and over the neck, stop the strings on the given chord with the heel of the hand. With the right hand, , tapp the strings, as if playing the accordion

- 9: \*7 With the left hand stopping the given pitch, the right hand (plectrum) should make a very slow glissando from the bridge to the neck pick-up, catching on as many threads of the string as possible
- 10: \*8 With the left hand up and over the neck, stop the strings on the given chord with the heel of the hand. With the right hand, use the little finger to stop the string somewhere between the neck and bridge pick-ups and the index finger (nail) to pluck between the left and right hand stops
- 11: \*9 With the left hand up and over the neck, use the neck as a drum:  
R = right hand; L = left hand; A = arm
- 12: \*10 Glissando by turning the 6 string peg (i.e. pitch will sound a semi-tone lower than written)
- 13: \*11 Same as \*2 but with additional left hand pizz.
- 14: \*12 Right and left hand index fingers tap 4 string over the bridge pick-up
- 15: \*13 Use a fine paintbrush to articulate the string
- 16: \*14 Tap the indicated string with the right hand index finger

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**Speaker and Spoons**

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