

Matthew Shlomowitz

You Close Your Eyes Again

For female voice, clarinet, piano, electric guitar & percussion.

Composed: 2004 – 2005

Duration: 14 minutes

Written for asamisimasa

First performed by asamisimasa on 21 November 2005, Huddersfield Contemporary Music Festival.

Performance Notes

General

Transposed score: Clarinet in Bb
Electric guitar sounds 1 octave lower
Xylophone sounds 2 octaves higher

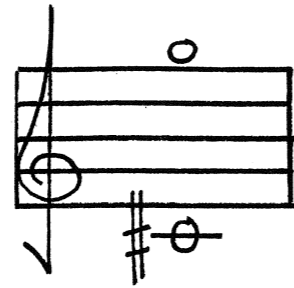
Dynamics are absolute, e.g. *forte* should be equal in all parts and consistent throughout.
FFF is the loudest dynamic marking; *PPP* is the softest.

The piece should not be conducted.

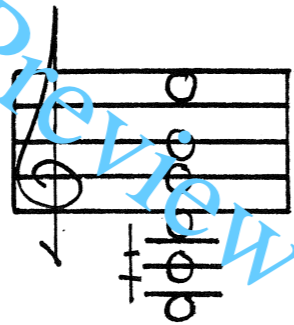
Independent: in some sections the musicians play independently of one other (in different tempos). In these sections, the musicians should play their part without any concern for what the other musicians are playing.

Quarter Tone notation: ♮ ♭ ♮ ♭ ♮ ♯ ♯ ♯ ♮

Female Voice range:



Guitar tuning:



Percussion:

Instrumentation:

5 objects (see below)
Snare (snare extremely loose)
Flexi-tone
Xylophone



5 objects:

The percussionist selects a mixture of (their favorite) six smallish objects (conventional percussion instruments or not) with varying timbres, but all roughly equal in volume.



Single "flick" stroke from one edge to the opposite edge through the centre of drum



Single "swoosh" stroke one edge to the opposite edge around the drum.



Continuous even sound using both hands.

Note: In sections 1 / 2 / 6, the player may choose to use their hands rather than brushes.

[IA] ♩=69 Bold

sop. **FFF** The UN-wise MAN wake-th all night, Think-ing of this and that MMM Toss-es sleep-less and is tired at morn, Nor lish-ter for that his load. MMM

[IA] ♩=69 Jolty

cl. Bb **PPP**

[IA] ♩=69 Stringent

PNO **PPP** 8VA (No ped)

[IA] ♩=69 Fluid

gtr **PPP** PIZZ ord

[IA] ♩=69 Animated

perc. **FFF** (* or hands)

[I^c]

sop. *F* *decrec...* *Poco Rit* *... PPP*

The UN - wise MAN. The UN - wise MAN Toss - es Sleep - less Toss - es Sleep - less is tired at MORN is tired at MORN

[I^c]

cl. Bb *F* *decrec...* *Poco Rit* *... PPP*

[I^c] -8-

PNO *F* *decrec...* *Poco Rit* *... PPP*

[I^c]

str *F* *(NON decrec)* *Poco Rit* *PIZZ* *... PPP*

[I^c]

perc. *F* *decrec...* *Poco Rit* *... PPP*

[I^b] A Tempo

sop. MF The UN-wise M^{AN} WISE M^{AN} Toss-es sleep⁶-less and is tired tired tired³ at MORN

Detailed description: This block contains the soprano vocal line. It starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are: "The UN-wise M^{AN} WISE M^{AN} Toss-es sleep⁶-less and is tired tired tired³ at MORN". The music features various note values, including quarter, eighth, and sixteenth notes, with some notes beamed together. There are also rests and dynamic markings like "MF".

[I^b] A Tempo

cl. Bb MF

Detailed description: This block contains the clarinet in B-flat line. It starts with a treble clef, a key signature of two flats (Bb), and a common time signature. The dynamic marking is "MF". The music consists of eighth and sixteenth notes, often beamed in groups of six or seven. There are also some slurs and accents.

[I^b] A Tempo

PNO MF -8-

Detailed description: This block contains the piano accompaniment. It has two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time. The dynamic marking is "MF" with a "-8-" below it. The music features chords, arpeggios, and various rhythmic patterns, including eighth and sixteenth notes.

[I] A Tempo

gtr MF

Detailed description: This block contains the guitar line. It starts with a treble clef and a key signature of one sharp (F#). The dynamic marking is "MF". The music is primarily composed of eighth and sixteenth notes, often beamed in groups of seven. There are also some slurs and accents.

[I^b] A Tempo

perc. MF

Detailed description: This block contains the percussion line. It starts with a treble clef and a key signature of one sharp (F#). The dynamic marking is "MF". The music consists of eighth and sixteenth notes, often beamed in groups of six or seven. There are also some slurs and accents.

This musical score is for a five-piece ensemble. It consists of five staves: Sopranino (sop.), Clarinet in Bb (cl. Bb), Piano (PNO), Guitar (gtr.), and Percussion (perc.).

- Sopranino (sop.):** The staff begins with a treble clef and a key signature of one sharp (F#). It contains a whole rest for the first three measures, followed by a half note G4 with a fermata in the final measure.
- Clarinet in Bb (cl. Bb):** The staff begins with a treble clef and a key signature of one flat (Bb). It contains a whole rest for the first three measures. From measure 4, it features a melodic line with dynamics *ppp* *cres...* and *ff*. Fingerings 7, 6, 7, 6, 7, 6, 7 are indicated. The piece ends with a fermata.
- Piano (PNO):** The staff begins with a treble clef and a key signature of one sharp (F#). It contains a whole rest for the first three measures. From measure 4, it features a melodic line with dynamics *ppp* and *ff*. Fingerings 6, 3, 6 are indicated. An *8VA* marking is present. The piece ends with a fermata.
- Guitar (gtr.):** The staff begins with a treble clef and a key signature of one sharp (F#). It contains a whole rest for the first three measures. From measure 4, it features a melodic line with dynamics *p* *ppp* *cres...* and *ff*. It includes triplets and a *PIZZ* (pizzicato) marking. The piece ends with a fermata.
- Percussion (perc.):** The staff begins with a treble clef and a key signature of one sharp (F#). It contains a whole rest for the first three measures. From measure 4, it features a rhythmic pattern with dynamics *ppp* *cres...* and *ff*. Fingerings 3, 6, 5, 7:6, 6, 3, 5 are indicated. The piece ends with a fermata.

[I] F

sop. **FFF** The UN-wise man wake-th all night, Think-ing of this and that MMM Toss-es sleep-less and is tired at morn, Nor ligh-ter for that his load. la la

[I] F

cl. Bb **FFF**

[I] F -8-

PNO **FFF** -8-

[I] F

str **FFF** Pizz ord

[I] F

perc. **FFF**

[IG]

sop.

(FFF) The UN-WISE MAN wake-th all night, Think-ing of this and that la Toss-es sleep-less and is tired at MORN, Nor ligh-ter for that his load. la la

7:6 3 6 7:6 3 6 7:6 3 6

PPP

[IG]

cl. Bb

(FFF)

PPP

[IG] 8

PNO

8 (FFF)

PPP

[IG]

gtr

(FFF)

PPP PIZZ

[IG]

perc.

(FFF)

PPP

[H]

sop.

The UN-wise man wake-th all night, Thinking of this and that Toss-es sleep-less and is tired at morn, Nor ligh-ter for that his load.

(PPP) FF (subito) (Mod)

Detailed description: This block contains the soprano vocal line. It starts with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. Dynamic markings include (PPP) at the beginning, FF (subito) in the middle, and (Mod) at the end. There are also some performance markings like 'oo' and 'oo_'. The music features various rhythmic patterns and articulation marks.

[H]

cl. Bb

(PPP) FFF (subito)

Detailed description: This block contains the clarinet Bb line. It starts with a bass clef and a key signature of one flat (Bb). The dynamic markings are (PPP) and FFF (subito). The music consists of eighth and sixteenth notes with various articulation marks.

[H] -8-

PNO

-8- (PPP) FFF (subito)

Detailed description: This block contains the piano accompaniment. It has two staves, treble and bass clefs, and a key signature of one sharp. The dynamic markings are -8- (PPP) and FFF (subito). The music features complex chordal textures and rhythmic patterns.

[H]

str

(PPP) FFF (subito) PIZZ ordv PIZZ

Detailed description: This block contains the string line. It starts with a treble clef and a key signature of one sharp. The dynamic markings are (PPP), FFF (subito), and PIZZ. There are also performance instructions like 'ordv' and 'PIZZ'. The music features rhythmic patterns and articulation marks.

[H]

perc.

(PPP) FFF (subito)

Detailed description: This block contains the percussion line. It starts with a treble clef and a key signature of one sharp. The dynamic markings are (PPP) and FFF (subito). The music consists of rhythmic patterns with various articulation marks.

II

[I]
Independent **x3** $\text{♩} = 69$ [1st bar of 1st time all together.] *Poco rit* → *A Tempo*

sop. *A* nat-ur-ral reg-u-lar-ly re-cur-ring con-dit-ion of rest for bo-dy and mind Dur-ing which the eyes are u-sua-ly closed and there

F [voice dynamic should be flexible: respond to the rise & fall] [always remaining clear & primary-occasional jolts may occur.]

[II]
Independent **x3** $\text{♩} = 69$ [1st bar of 1st time all together.] *Rit* → $\text{♩} = 60$ → $\text{♩} = 69$ *Rit* → $\text{♩} = 50$

cl. Bb *F* *xp* *MF* *p*

[I]
Independent **x3** $\text{♩} = 69$ [1st bar of 1st time all together.] $\text{♩} = 88$ *Poco a poco rit.*

PNO *F* *p* *F* *p*

[II]
Independent **x3** $\text{♩} = 69$ [1st bar of 1st time all together.] $\text{♩} = 60$ → $\text{♩} = 52$

str *F* *p* *FF* *pp*

[II]
Independent **x3** $\text{♩} = 69$ [1st bar of 1st time all together.] *Poco a poco rit. . .*

perc. *F* *Poco a poco decres. . .*

Rit → A Tempo

sop. is lit-tle con-sci-ous thought or vol-UN-tar-y Move-ment

Molto Rit (90 to III independently)

But there is in-ter-mit-tent dream-ing.

♩=69 Rit → ♩=36

cl. Bb MF

(90 to III independently)

8- rit-

PNO

deces...

♩=42

(90 to III independently)

... PPP

Rit → ♩=40

str

2-6" (vary each time)

(90 to III independently)

PPP

8- rit-

perc.

... decres...

♩=54

2"-6" (vary each time)

(90 to III independently)

... PPP

III

[III A] Independent x4 ♩=46
Like a Monk

sop. When I was a -roused by the bad side tel e phone, I had the imp -res-sion it had been ring-ing for some-time

PPP

7:6 7:6

[III A] Independent x4 ♩=36
cold

cl. bb

PPP (PPP)

[III A] Independent x4 ♩=42
LOCO (♯:RH, ♯:LH) Neutral, light

PNO

PPP U.C. LOCO

Ped NON TREM

[III A] Independent x4 ♩=40
Mechanical

str

PPP

[III A] Independent x4 ♩=54
Neutral

perc.

PPP

sop. III B $\text{♩} = 46$ $\times 3$ (independent)
 Like a monk
 When I was a - roused by the bed side tel - e - phone, I had the imp - res - sion it had been ring - ing for some - time
 A little faster Like an opera singer
 I Picked up the rec - ei - ver and the voice said
 [After 3rd time go independently to IV]
 PPP

cl. Bb III B $\text{♩} = 36$ (independent)
 cold
 [Repeat until singer begins spoken text, at which point stop suddenly & go straight to IV]
 $\text{♩} = 108$ rustic
 (PPP)

PNO III B $\text{♩} = 42$ (independent)
 Neutral, light
 3 PPP U.C.
 Ped
 Dazzling (8VA)
 Loco
 [Repeat until singer begins spoken text, at which point stop suddenly & go straight to IV]
 (PPP)

str III B $\text{♩} = 40$ (independent)
 Mechanical
 PPP
 $\text{♩} = 80$ Strongs
 [Repeat until singer begins spoken text, at which point stop suddenly & go straight to IV]
 (PPP)

perc. III B $\text{♩} = 54$ (independent)
 Neutral
 PPP
 5 6 6
 xyl $\text{♩} = 72$
 [Repeat until singer begins spoken text, at which point stop suddenly & go straight to IV]
 (PPP)

[IV] Independent

SPOKEN: You will excuse my troubling you, I am sure, but I have had a strange experience, and as I have no parents or relations of any sort from whom I could ask advice, I thought that perhaps you would be kind enough to tell me what I should do.

You will excuse my troubling you, I am sure, but I have had a strange extradition, and as I have no parliments or remorsees of any sound from whom I could ask aerodrome, I thrift that perhaps you would be kis'met enough to tell me what I should do.

You will excuse my troubling you, I am sure, but I have had a strange exultation, and as I have no parrakeets or rentals of any soviet from whom I could ask aerosol, I throttle that perhaps you would be Kitsch enough to tell me what I should do.

sop.

* Speak text softly, quite quickly, and a little desperately. Memorise the text and speak independently of the music. Pause briefly after the first and second statements; the clarinet begins section V when you speak the final word "do".

[IV]

cl. Bb

Tacet throughout IV. The clarinet begins section V, which should coincide with the final spoken word of IV - "... perhaps you would be kitsch enough to tell me what I should do."

[IV]

PNO

Tacet throughout IV

Preview File Only

[Soprano begins IV with spoken text.] ♩ = 69 Repeat (with percussion) independently of voice.

[Guitar begins on the word "advice". ("... from whom I could ask advice")

gtr

Repeat until voice speaks the word "aerosol" ("... of any soviet from whom I could ask aerosol.") at which point stop suddenly and wait until V begins.

[Soprano begins IV with spoken text.] ♩ = 69 Repeat (with guitar) independently of voice.

[IV] Follow guitar for entry.

perc.

Repeat until voice speaks the word "aerosol" ("... of any soviet from whom I could ask aerosol") at which point stop suddenly and wait until V begins.

TO XYL

[VA] ♩=80

sop.

[VA] ♩=80

cl. Bb

[VA] ♩=80

PNO

[VA] ♩=80

str

[VA] ♩=80

perc.

Preview File Only

sop. VB

cl. Bb VB

PNO VB

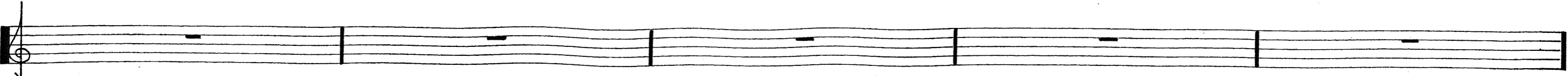
gtr VB

perc. VB

Preview File Only

sop.


Yc



A musical staff for soprano with a treble clef and a key signature of one flat. The staff contains five measures of whole rests. A box labeled 'Yc' is positioned above the first measure.

cl. Bb


Yc



A musical staff for clarinet in B-flat with a treble clef and a key signature of one flat. The staff contains five measures of music. The first measure has a forte dynamic 'F' and a slur over a triplet of eighth notes. The second measure has a slur over a triplet of eighth notes. The third measure has a slur over a triplet of eighth notes. The fourth measure has a slur over a triplet of eighth notes. The fifth measure has a slur over a triplet of eighth notes. A box labeled 'Yc' is positioned above the first measure.

PNO

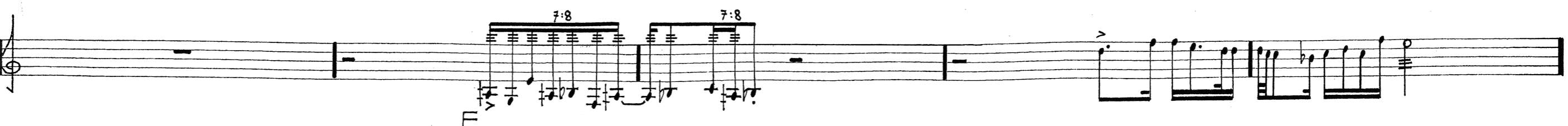
Yc



A musical staff for piano with a grand staff (treble and bass clefs) and a key signature of one flat. The staff contains five measures of music. The first measure has a forte dynamic 'F' and a slur over a triplet of eighth notes. The second measure has a slur over a triplet of eighth notes. The third measure has a slur over a triplet of eighth notes. The fourth measure has a slur over a triplet of eighth notes. The fifth measure has a slur over a triplet of eighth notes. A box labeled 'Yc' is positioned above the first measure.

gtr

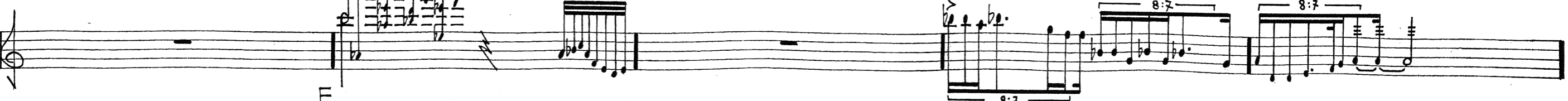
Yc



A musical staff for guitar with a treble clef and a key signature of one flat. The staff contains five measures of music. The first measure has a forte dynamic 'F' and a slur over a triplet of eighth notes. The second measure has a slur over a triplet of eighth notes. The third measure has a slur over a triplet of eighth notes. The fourth measure has a slur over a triplet of eighth notes. The fifth measure has a slur over a triplet of eighth notes. A box labeled 'Yc' is positioned above the first measure.

perc.

Yc



A musical staff for percussion with a treble clef and a key signature of one flat. The staff contains five measures of music. The first measure has a forte dynamic 'F' and a slur over a triplet of eighth notes. The second measure has a slur over a triplet of eighth notes. The third measure has a slur over a triplet of eighth notes. The fourth measure has a slur over a triplet of eighth notes. The fifth measure has a slur over a triplet of eighth notes. A box labeled 'Yc' is positioned above the first measure.

Preview File Only

VP **x4** **Manic**
[Silent during first time]

sop. **FFF** It was a wrong num-ber that star-ted it, the tel-e³-phone ring-ing 3 times in the dead of night and the voice on the oth-er end ask-ing

VP **x4** **Rustic**

cl. Bb **FFF** (pp to :: 3rd time only)

VP **x4**

PNO **FFF (except 3rd time: pp)**

VP **x4** **Crass**

gtr **FFF**

VP **x4**

perc. **FFF (except 3rd time: pp)**

sop.

ask-ing for some-one he was NO
 PP 3rd time ONLY t NO MF t NO PP t

x3 **x2**

cl. Bb

x3 **x2**

MF PP

PNO

x3 **x2**

MF PP

str

7:8
 (PP 3rd time ONLY) MF PP

x3 **x2**

perc.

8:7 8:7 8:7
 MF PP

x3 **x2**

[V E]

sop.

It was a wrong number that started it, the telephone ringing 3 times in the dead of night.

FFF

Independently, begin VI here

PPP

[V E]

cl. Bb

Independently, begin VI here

PPP

[V E]

PNO

Independently, begin VI here

FFF

(NON dim)

PPP

[V E]

gtr

Independently, begin VI here

FFF

PPP

[V E]

perc.

Independently, begin VI here

FFF

PPP

VI Independent ♩=50 [x6]

sop. *MMM*
SEMPRE PPP

1-3*
4-6 Your a -larm clock goes off

* vowel sound of word below.

U U o er U E A i o e
You do not stir, You re-main in your bed

VI Independent ♩=69 Repeat until Voice goes to VII, continue until you reach a ⊕ sign, then go to VII independently.

cl. Bb *SEMPRE PPP*

very breathy, fragile

VI Independent ♩=38 Repeat until Voice goes to VII, continue until you reach a ⊕ sign, then go to VII independently.

PNO *SEMPRE PPP*
Ped

VI Independent ♩=63 Repeat until Voice goes to VII, continue until you reach a ⊕ sign, then go to VII independently.

str *SEMPRE PPP*

VI Independent ♩=54 Repeat until Voice goes to VII, continue until you reach a ⊕ sign, then go to VII independently.

perc. *SEMPRE PPP*
XYL (soft mallets)

[go independently to VII]

sop.

(1-3) U
(4-6) Y U

close your eyes a gain

cl. Bb

$\text{♩} = 36$

($\text{♩} = 69$)

PNO

8VA
(ppp)

gtr

3

7:8

7

7

$\text{♩} = 69$

($\text{♩} = 40$)

perc.

* or hands

Flexitone

5

7:6

6

6

