

Preview File Only

Triage

for alto flute, bass clarinet, piano, violin, cello
and electronics

Luke Stoneham

Preview File Only

...secrecy. And turning the music inside out. The substance of the piece is thrown to the margins, the guide tracks or construction lines set foremost. Finished surfaces are suppressed, filtered out, rendered discarnate. Chaff is made larger than life.

Here is music that can only exist at at this moment in time: this evening. There is no definitive score (the pianist (the soloist in this in(tro)verted concerto?) won't have received any of his instructions before tonight's performance. What is more, the order of these instructions is determined entirely by the machine), and the piece would be meaningless as a recording.

Sense of ensemble is disrupted, of *where* and *when* scrambled. Noise spill is structural, hearing impairment shared, and notions of interior/exterior, private/public, are flipped.

And *triage*: a music of sifting, screening, categorizing, prioritizing, segregating...

Instrumentation

Piano

Alto Flute*
Violin

Bass Clarinet in Bb*
Cello

*The score is transposing.

Technical requirements

One iPod Shuffle with iPod headphones.
One portable MiniDisc player (or equivalent device).
Two mini-jack headphone splitter cables.
Two mini-jack plug-to-socket headphone extension cables.
Three matching sets of earhook headphones (or similar—see below).
Surgical tape (if required).

One MD containing a single track comprising the pre-recorded cello and bass clarinet parts and, if desired, a click.
One CD containing the 'tinnitus' track.

The pianist uses an iPod Shuffle with standard iPod headphones. The clarinettist, cellist and conductor all share a single portable MiniDisc player (or equivalent device), which is to be placed on the conductor's stand.

The output from the MiniDisc player is split three-way and fed to the conductor and, via extension leads, the clarinettist and the cellist. These three wear either earhook headphones, earbuds or other such consumer product -type headphones, rather than professional 'cans'. Whatever is decided upon, all three pairs should match. Surgical tape may be needed to hold them in place against the players' heads.

The clarinettist wears only the LEFT earpiece (therefore hearing only the LEFT channel) and allows the RIGHT earpiece to hang freely away from the head; the cellist wears only the RIGHT earpiece. The clarinettist duets with a cello line which will have been recorded (to click**) at an earlier time. This is panned to hard LEFT in the mix on the MiniDisc recording. The cellist duets with a pre-recorded bass clarinet line which is panned to hard RIGHT. The conductor wears both earpieces and therefore hears both channels. The MiniDisc recording may also include a click, if the players wish, which should be panned to both LEFT and RIGHT and therefore audible to all. This should not, however, be so prominent in the mix as to be perceptible to the audience in the resultant spill.

The pianist does not have a notated part: all of his material is fed to him as a series of pre-recorded prompts, shuffling at random on the iPod. This material will be refreshed—re-thought, re-written, re-recorded—by the composer for each performance, and revealed to the player only as the performance unfolds (doing away with the need for the pianist to be present at any rehearsals). The iPod can be pre-set, in a sealed polythene bag, with the piano. The piano lid—and perhaps the pianist's eyes—should be closed, and the piano's music stand folded down.

The flautist and the violinist do not use any technology.

When everybody is ready to begin, the pianist opens the polythene bag, takes out the iPod and puts on the headphones. The conductor then hits PLAY on the MiniDisc player (having ensured that the volume has been set at FULL); the pianist presses PLAY on the iPod once the performance has commenced.

Noise spill from all four sets of headphones is intentional.

There is an additional recorded part to be played from CD on the standard house system - a pair of speakers positioned left and right to the rear of the performance area should suffice. This is to be cued at the point indicated in the score (figure E), and pulled out by ear (*without* a tasteful fade) some moments after everybody has finished playing.

***The clarinettist and cellist should agree on an 'as fast as possible' tempo before setting a common click and recording their parts. This will in turn determine the tempo for the entire performance.

Speaker LEFT Speaker RIGHT

FLUTE

VIOLIN

PIANO

CELLO

CLARINET

Preview File Only

Triage

to Simon Vincenzi

Flute, Clarinet, Violin and Cello

LUKE STONEHAM

As fast as possible*

Alto Flute

LIVE Bass Clarinet

Pre-record Cello

Violin

LIVE Cello

Pre-record Bass Clarinet

(click in)

(click in)

etc.

*Dogged, intransigent
Blunt*

*f possibile sempre—
as if trying to obliterate
all other sounds*

*Rough, crude, messy—
crazed, unrelenting*

f possibile sempre

A

6 Fingers/key clicks only—no blowing**

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

f possibile sempre

SOLO 1
*Dolcissimo; moltissimo delicato
/brutale*

(D)

p possibile

*Tempo to be agreed between clarinetist and cellist when recording Pre-record sections

**This material is about the gestural, the visual and the theatrical,
rather than trying to achieve specific hammer-on sounds

***Finger both pitches and blow the resultant microtone (whatever it might be)

8

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

f possibile — ma senza bravura

Preview File Only

10

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

p poss.

f poss. (sim.)

12

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

p poss.

(*p* poss.)

*These pianissimo open As are to sound like interference or noise pollution; they needn't match the 'dolcissimo; moltissimo delicato' of the upper note

14

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

f poss.

p poss.

Preview File Only

16

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

f poss.

18

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

p poss.

(p poss.)

20

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

f poss.

p poss.

Preview File Only

22

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

(*p* poss.)

24

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

f poss.

p poss.

26

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

(F)

(p poss.)

(F)

f poss.

Preview File Only

28

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

(E)

p poss.

(F)

f poss.

30

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

32

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

p poss. *f poss.* *p poss.*

(E) (F) (E)

Preview File Only

34

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

f poss. *p poss.*

(F) (F)

36

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

(p poss.) *(p poss.)*

(D) (E)

38

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

f poss.

△

□

Preview File Only

40

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

p poss.

f poss.

p poss.

(E)

(E)

(F)

42

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

(p poss.)

f poss.

(E)

(F)

△

□

44

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

p poss.

f poss.

Preview File Only

46

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

p poss.

f poss.

48

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

p poss.

f poss.

50

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

p poss.

f poss.

Preview File Only

52

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

p poss.

f poss.

54

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

(click)

etc.

p poss.

(p poss.)

57

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

f poss.

p poss.

Preview File Only

59

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

f poss.

p poss.

61

Fl.

LIVE Cl.

Pre-rec. Vlc.

Vln

f poss.

B△
SOLO 1a
Normale

62

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

p possibile sempre — moth-like

Fingers/hammer-on only—no bowing. Use both hands*

3

3

3

63

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

3

3

3

64

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

3

3

3

*This material is about the gestural, the visual and the theatrical,
rather than trying to achieve specific hammer-on sounds

66

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

Preview File Only

67

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

68

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

69

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

Preview File Only

70

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

71

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

72

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

Preview File Only

74

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

76

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

77

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

Preview File Only

78

78

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

79

79

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

80

80

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

Preview File Only

6/4

81

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

6/4

82

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

6/4

84

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

Preview File Only

85

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

86

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

87

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

Preview File Only

88

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

89

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

90

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

3

3

3

6/4

6/4

6/4

6/4

Preview File Only

91

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

3

3

3

6/4

6/4

6/4

6/4

92

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

3

3

3

6/4

6/4

6/4

6/4

93

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

Preview File Only

94

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

95

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

This musical score is for measures 99 and 100 of the piece 'The Rose Tree'. It features four staves: Flute (Fl.), Live Clarinet (LIVE Cl.), Pre-recorded Violoncello (Pre-rec. Vlc.), and Live Violoncello (LIVE Vlc.). The key signature is one flat (B-flat major/D minor). The time signature changes from 4/4 in measure 99 to 5/4 in measure 100, and then to 6/4 at the end of the system. Measure 99 contains a triplet of eighth notes in the flute and a triplet of eighth notes in the live violoncello. Measure 100 contains a triplet of eighth notes in the flute and a triplet of eighth notes in the live violoncello. The pre-recorded violoncello part is a continuous eighth-note accompaniment. The live clarinet part has a few notes in measure 99 and a whole note in measure 100. The live violoncello part has a few notes in measure 99 and a triplet of eighth notes in measure 100. The score is marked with a '3' above the triplet in the flute and a '3' below the triplet in the live violoncello. There is a large blue watermark 'Only' across the top of the page.

[illegible]

102

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

Preview File Only

103

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

104

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

105

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

Preview File

107

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

3

△

108

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

3

111

109

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

3

110

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

3

111

Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

Take bow

C

112

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

Pre-rec. Cl.

Faltering, unstable
Blind, lost Normale

*p possibile sempre—as if heavily filtered;
washed out*

Precise, muscular, explosive—crazed, unrelenting

f possibile sempre

6

6

114

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

Pre-rec. Cl.

116

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

Pre-rec. Cl.

118

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

Pre-rec. Cl.

120

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

Pre-rec. Cl.

122

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

Pre-rec. Cl.

124

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

Pre-rec. Cl.

Preview File Only

126

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

Pre-rec. Cl.

Tacet

D

128

SOLO 1b

Fl.

(p poss.)

Vln

Fingers/hammer-on only—no bowing*

f possibile sempre

LIVE Vlc.

Pre-rec. Cl.

*This material is about the gestural, the visual and the theatrical, rather than trying to achieve specific hammer-on sounds

129

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

Preview File Only

130

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

131

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

132

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

(C)

Preview File Only

133

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

134

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

135

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

Preview File Only

137

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

139

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

141

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

142

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

143

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

145

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

Musical score for measures 145-146. The Flute part (Fl.) features a melodic line with eighth and sixteenth notes, including triplets and slurs. The Violin (Vln) part has a few notes with accents. The LIVE Violoncello (Vlc.) part has a few notes with slurs. The Pre-recorded Clarinet (Pre-rec. Cl.) part has a few notes with slurs. The score is in 4/4 time and includes a large blue watermark reading "Preview File Only".

146

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

Musical score for measures 146-147. The Flute part (Fl.) continues the melodic line. The Violin (Vln) part has a few notes with slurs. The LIVE Violoncello (Vlc.) part has a few notes with slurs. The Pre-recorded Clarinet (Pre-rec. Cl.) part has a few notes with slurs. The score is in 4/4 time and includes a large blue watermark reading "Preview File Only".

147

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

Musical score for measures 147-148. The Flute part (Fl.) continues the melodic line. The Violin (Vln) part has a few notes with slurs. The LIVE Violoncello (Vlc.) part has a few notes with slurs. The Pre-recorded Clarinet (Pre-rec. Cl.) part has a few notes with slurs. The score is in 4/4 time and includes a large blue watermark reading "Preview File Only".

148

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

150

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

151

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

153

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

Preview File Only

154

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

155

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

157

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

158

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

159

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

△ □

160

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

Preview File Only

□ △

162

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

164

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

[illegible]

168

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

The score for measures 168-171 features four staves. The Flute (Fl.) part begins with a melodic line in 5/4 time, marked with a triangle and a square above the staff, and includes triplet markings. The Violin (Vln) part provides harmonic support with sustained notes and some movement. The LIVE Viola (Vlc.) part features a melodic line with some sustained notes. The Pre-recorded Clarinet (Pre-rec. Cl.) part includes a melodic line with some sustained notes and a triplet marking. The time signature changes from 5/4 to 4/4 in measure 170 and back to 5/4 in measure 171.

170

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

Preview File Only

171

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

173

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

175

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

Preview File Only

177

Fl.

Vln

LIVE Vlc.

Pre-rec. Cl.

E

CUE CD

178 Fingers/key slaps only—no blowing*

LIVE Cl.

p possibile sempre

'SOLO' 2
A little warmer than before
Normale

Vln

p possibile

f possibile
—like a flash of bright light

p poss.

LIVE Vlc.

Pre-rec. Cl.

*This material is about the gestural, the visual and the theatrical, rather than trying to achieve specific key-slap sounds

180

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

(p poss.)

3

6/4

6/4

6/4

6/4

Preview File Only

181

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

3

4/4

4/4

4/4

4/4

182

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

3

5/4

5/4

5/4

5/4

183

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

Preview File Only

184

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

185

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

187

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

Preview File Only

188

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

f poss.
(sim.)

189

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

p poss.

191

LIVE Cl. 

Vln 
(*p poss.*)

LIVE Vlc. 
(*p poss.*)

Pre-rec. Cl. 



192

LIVE Cl. 

Vln 
(*p poss.*)

LIVE Vlc. 
(*p poss.*)

Pre-rec. Cl. 



193

LIVE Cl. 

Vln 
(*p poss.*)

LIVE Vlc. 
(*p poss.*)

Pre-rec. Cl. 



194

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

Preview File Only

△

195

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

△

196

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

f poss.

△

□

198

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

p poss.

Preview File Only

200

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

202

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.



203

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

Preview File Only



205

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.



206

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

207

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

Preview File Only

△

208

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

209

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.



210

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

Preview File Only

212

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

214

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

216

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

Preview File Only

218

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

f poss.

p poss.

219

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

(p poss.)

220

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

Preview File Only

221

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

(p poss.)

222

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

223

LIVE Cl. *3*

Vln *f poss.*

LIVE Vlc.

Pre-rec. Cl.



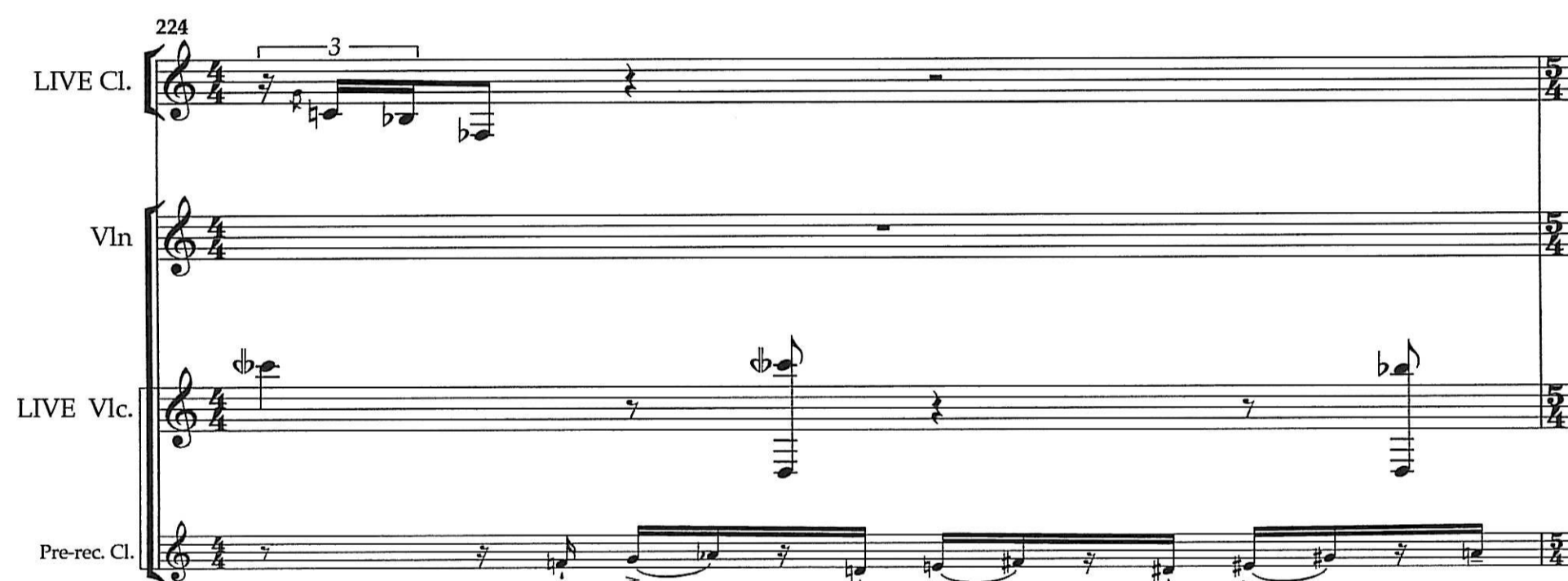
224

LIVE Cl. *3*

Vln

LIVE Vlc.

Pre-rec. Cl.



225

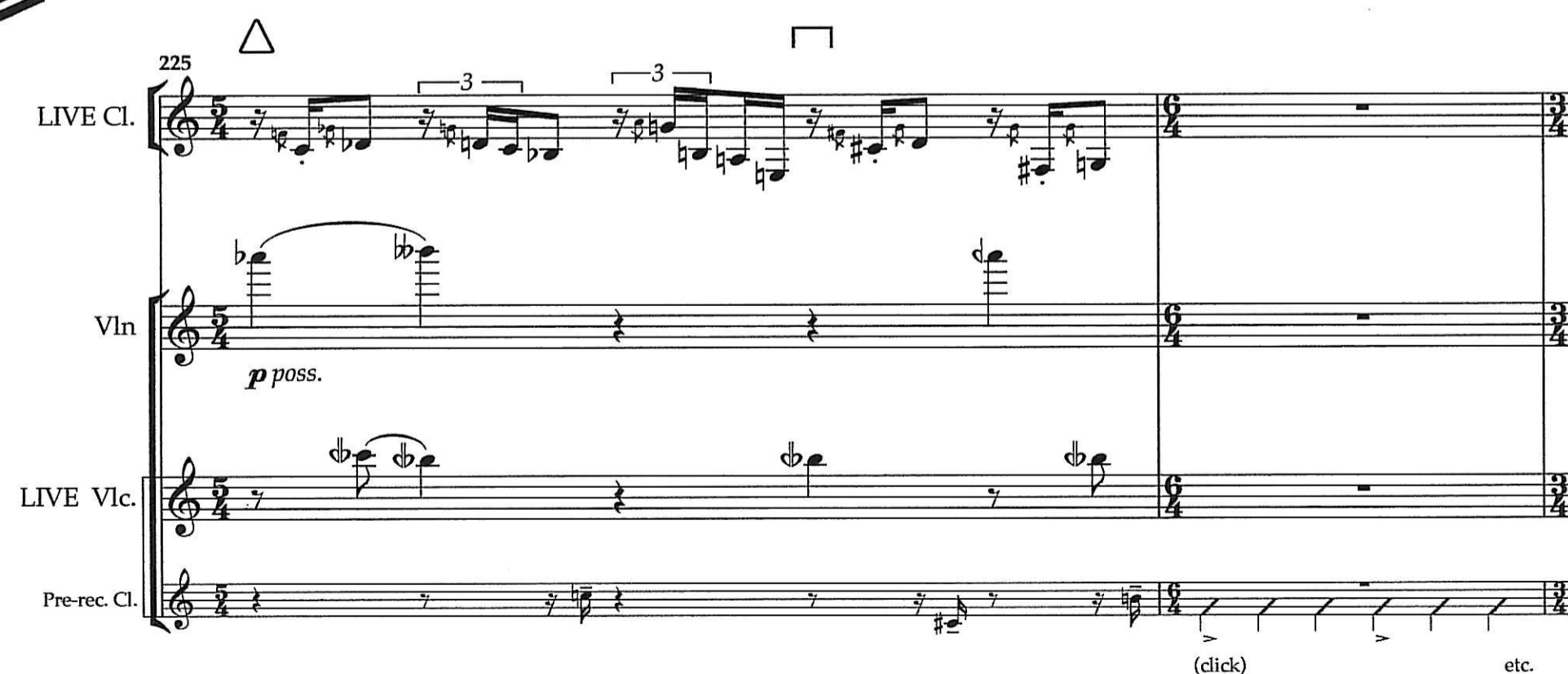
LIVE Cl. *3* *3*

Vln *p poss.*

LIVE Vlc.

Pre-rec. Cl.

(click) etc.





227

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

(p poss.)

Preview File Only



229

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.



230

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

(p poss.)

232

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.

Preview File Only

△

(C)

233

LIVE Cl.

Vln

LIVE Vlc.

Pre-rec. Cl.