

**SIMON EMMERSON**

# **SHAKESPEARE FRAGMENTS**

**(1978)**

**for soprano, flute, tuba, piano  
and electronics**

**for Anomaly**

NOTESI: NOTATION

The notation is proportional, each line is divided into four five second units. Players should, however, feel free to interpret and 'accel/ral' where appropriate providing the coordinations (dotted vertical lines) are preserved. The fermata sign is used ( $\circlearrowright$ ) in this sense and effectively lengthens the five second unit above which it is placed. Note lengths are indicated with extended noteheads, but for shorter notes and groups:

$\text{f} \text{f} \text{f}$  - free tempo (rubato), not necessarily as fast as possible, hence  $\text{f}$  short but not staccato.

$\text{f} \text{f} \text{f}$  - as fast as possible, hence  $\text{f}$  as short as possible

N.B. pp.6-8: the groups marked 'secco,nervous' should become steadily more agitated (uneven) and noisy (key/valve clicks,breath tone etc) until they appear almost random 'itterings'. In line ⑤ the notation changes from  $\text{f}$  to  $\text{f}$ . In fact this transition should be steady.

The vocal material line ③ is in free tempo outside the proportional scheme.

$\sharp$  - a quarter sharp,  $\flat$  - a quarter flat. An accidental applies only to the note it precedes, although reminder  $\sharp/\flat$ 's are used.

$\circ(\text{e})\text{w}\text{w}\text{w}$  is used to denote both trills and tremolos between the two notes indicated, starting at the point in time of the first note and lasting the duration given by the length of  $\text{w}\text{w}\text{w}\text{w}$ .

Piano lines ④: The pianist plays inside the piano using a soft xylophone beater in one hand while stopping the low  $E\flat$  string at the nodal points indicated i.e. starting at a point  $\frac{1}{4}$  of its length from the keyboard end, and moving steadily further away from it, making sure that each harmonic is clearly audible as the nodal point is passed.

The pianist will need a brick or similar suitably heavy object with which to depress the sustaining pedal throughout this section.

Vocal part:  $x$  is used instead of a notehead for 'quasi-parlando/sprechgesang' or a whisper or an unvoiced consonant at the end of a word (p,t etc). A mixed method of writing vowels is used: (a) whole words sung quite quickly are notated in standard English but (b) sustained vowels are sometimes written in phonetic form when a dipthong is to be split into its components: e.g. 'die' becomes d-a-i. At several points the elongation of the vowel is extreme and the transitions are marked  $\text{---}\rightarrow$  and indicate a continuous steady change between the two e.g. ae  $\text{---}\rightarrow$  u  $\text{---}\rightarrow$  e  $\text{---}\rightarrow$  i  $\text{---}\rightarrow$  ( = 'away') (the solid line indicates an unchanging vowel).

A note in a bracket indicates the pitch at that instant only e.g. the beginning, or end of a glissando:

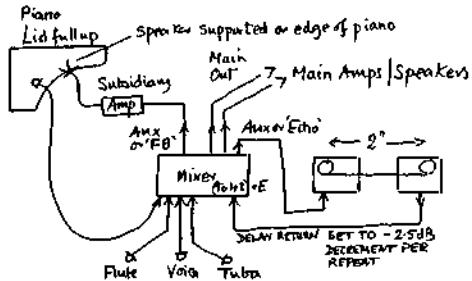
( $\text{e}$ )  $\text{---}\rightarrow$  ( $\text{e}$ ) but ( $\text{e}$ )  $\text{---}\rightarrow$  ( $\text{head}$ )

( brackets are also sometimes used in all instruments at the start of a line to indicate a note held over where no new attack is required.)

II: ELECTRONICS

## 1) Optimum (see diagram)

N.B: Each of the Auxiliary outputs to the "effects" (piano reverberation,tape delay) must be fed from individual channel sends (i.e. each instrument independently controllable). This is usually true with Echo and Foldback outputs. The main outputs of a four output mixer may, of course, be used, but the pan controls on some mixers may make this difficult (as the outputs to the speakers are stereo and the output to the effects mono).



Mixer routing:  
 DELAY RETURN : TO MAIN 1+2 = 'ECHO'  
 PIANO MIC : TO MAIN 1+2 DRY  
 FLUTE MIC : TO MAIN 1+2 PANDED AS SEATED  
 VOICE MIC : TO MAIN 1+2 ECHO, FOLDBACK AS DIRECTED  
 TUBA MIC : IN SCORE

Contact mics for piano, flute and tuba recommended if available. If air mics are used the greatest care in positioning and equalisation must be taken to avoid feedback. The tape delay is monaural and should be set to give a decrement of 2 dB on each repeat using a suitable test tone.

2) Those sections involving the tape delay may be prerecorded (using the singer to be used in the performance!) and cued in accordingly.

3) Other modifications and simplifications may be possible in consultation with the composer (e.g. if the subsidiary amplifier and speaker are not available the players may move to sing/play into the piano at the points indicated).

In general the mixer operator manipulates the 'send' controls but alters the basic fader positions only according to the demands of the diffusion in the particular space.

III: Programme Note:

"Shakespeare Fragments" was commissioned by the ensemble Anomaly with funds made available by the West Midlands Arts Association and was composed in late 1977 and early 1978. Lines and fragments from Shakespeare's songs from the plays - which are so well known that even single words conjure up the whole setting - are 'found' in steadily shifting and intersecting melodies which rise and fall to a decreasing degree until the final moment of rest.

Full fathom five thy father lies  
Of his bones are coral made  
These are pearls that were his eyes

(eyes his were that pearls/were these made coral?/are bones his/of father?)

eyes/dies/die/dying/ding

Come away death  
Fly away breath  
shroud/white  
sigh/weep

With melody  
fall asleep  
or sing in our sweet sleeping  
Lullaby/die  
Good night

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## SHAKESPEARE FRAGMENTS (1978)

SIMON EMMERSON

**A**

Flute: *mf (senza vib.) Breathe ad lib. but minimum attack!*

Tuba: *(b>)*, *(d>)*, *(g>)*, *(h>)*, *f>*, *(f>)*

Piano: *Ped→*

Electronics: *Flute into piano*, *Tuba to tape delay [follows phrases & feeds when he breathes, flute in after new attack; create 'waves' on delay]*

This image shows a handwritten musical score for four instruments: Flute, Tuba, Piano, and Electronics. The score is in 2/4 time and consists of two systems of music. The first system starts with a dynamic of  $f$  and includes markings for  $mf$ ,  $p$ ,  $ff$ , and  $(Ped)$ . The second system begins with a dynamic of  $pp$  and includes markings for  $mp$ ,  $(Ped)$ , and  $(Ped) \rightarrow$ . The score also features various performance instructions such as 'Flute and Tuba input to Tape Deck' and 'Flute and Tuba into piano'. The manuscript is written on five-line staves with some ledger lines and rests.

**C**

Flute

Tuba

Piano

(Ped)

Electronics

mf tr

(Separate articulations last continuous pitch)

tr

pp

WHILE KEEPING PEDAL DEPRESSED  
REPLACE FOOT WITH  
HEAVY OBJECT.

Pea →

Voice + Tuba into piano

D Hum, pianissimo, dolce an aperiodic 'tunless' melody using the indicated pitches.

Musical score for "The Star-Spangled Banner". The score includes parts for Voice, Tuba, and Electronics. The Voice part consists of three staves: Soprano, Alto, and Bass. The Tuba part has one staff. The Electronics part is a single staff labeled "(Voice + Tuba into phone)". The score features various dynamics like ff, f, ffz, and mf, and vocal techniques like Full, Fa-, and -thom.

E

F

(G) No vibrato! Slow, sustained transformation of vowels

Music score for 'The Voice' showing two staves: 'Voice' and 'Electronics'. The 'Voice' staff contains lyrics: Fae, a, o, e, u, ll, m. The 'Electronics' staff contains notes and annotations: 'Slowly fade Voice onto Tape delay', 'Tape fades', and '[Tape Voice cuts] from tape delay'.

(H)

*'husky whisper'*

Voice: *his*, *bones*, *x x x*, *ate*, *(Accel.)*, *were*, *made*, *rat*, *ma-*, *side*, *x x x*, *These*, *shy*, *bo*, *were*, *(remake)*

Flute: *secco*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *pp*, *pp*, *pp*

Tuba:

Piano: *PIANIST RETURNS TO KEYBOARD*, *REPLACE WEIGHT WITH FOOT, PEDAL REMAINING DEPRESSED*

Electronics: *Ped [weight]*, *(voice into piano)*, *(e.v.)*, *8va*, *(Ped) →*, *(Ped) →*, *(Laissez vibrer)*

(I)

Voice: *pearls*, *brat*, *were*, *his*, *(n)*, *tacet*, *(n)*, *tacet*, *(n)*, *tacet*

Piano: *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

Tuba:

Piano: *PP (simile)*, *f*, *f*, *f*, *f*

Electronics: *(Ped) →*, *Just after attack!*, *Voice to tape delay Full up*

(J)

ca.  $\rightarrow 2 \rightarrow$  = Tape Delay time. Quasi-pianissimo, quiet, meditative, in precise synchronisation with tape delay repeats. Outside proportional notation. About 8 repeats per word, but vary. Steady transitions. Abrupt stop no fade!

Voice: *[; eyes ;] → [; dies ;] → [die ;] → [dying ;] → [dying ;] → [Ed(y)ing ;] → [ding ;]*

Electronics: *introduce slowly*, *(transform 'g' vowel possibly via 'i' (ee) then reduce and eliminate)*

K

Flute

Tuba

Electronics

Voice (num)  
m1  
(2)

P =  
(1) =  
ff

L

Voice

Flute

Tuba

Electronics

Audible  
inhale!

(increase vibrato) [unvoiced]

[very tight tone: free tempo]

inflection (toucato) insert ad lib.

M

Voice

Flute

Piano

Electronics

Microtonal  
inflection ad lib.  
(b) =

[unvoiced]

pp [unvoiced] -- breathe in -- out

[voiced]  
(b) =

breath  
th

-- breathe in --- out

str-

r-

r-

r-

a--

R.H. f  
L.H. s  
'bell like' Ped  
(simile)

N

Voice

Flute

Piano

Electronics

a  
senza  
vib.

ul  
a key  
start

senza  
vib.

Tone in flute to delay

Handwritten musical score for 'Waves' featuring five staves:

- Voice**: Starts with dynamic  $p$ , pitch  $b$ , and note  $[m]$ . Includes instruction: "Breathe freely. Minimum re-attack!"
- Flute**: Starts with dynamic  $p$ , pitch  $b$ , and note  $[m]$ . Includes instruction: "Breathe freely. Minimum re-attack!"
- Tuba**: Starts with dynamic  $p$ , pitch  $b$ .
- Piano**: Features three hand icons above the keys, each with a dynamic  $f$  and pitch  $b$ . Includes instruction: "Breathe freely. Minimum re-attack!"
- Electronics**: Instructs to "Frothy but slowly gentle. Voice, flute, tuba in and out. 16 tape delay. Create 'waves'."

Q

Voice (A) --- L (slow) Accel. wee- (ee) dolce

Flute (A) mf (A) wee- play

Tuba f (A)

Piano Accel.

Electronics (A) 4/4

(R)

*(p) (ba) - x  
(ee) - -p*

*[Ding? Dong?]* *Very 'offhand'*  
*mf* *Secco*  
*'nervous'*

*(voice)*

*mf* *secco*  
*'nervous'*

*Ped.*

*Fade in Voice to tape delay* *Fade out piano to tape delay* *Ped.*

Preview File Only

(S)

*[Continue]*

*[Simile]*

*mf*

*[Chum]*

*secco  
'nervous'*

*[Simile]*

(T)

*[Continue]*

*p (ba) - -*

*(-- 3 --)*

*(=ca 60) f*

*ba - - ba - - ba - - ba - - ba - -*

(U)

Voice (continues)

Flute

Tuba (a)

Piano

Electronics

*[piano follows tuba] ff*

*b2 g2*

*(Ped) →*

*Fade voice to frequency down.*

Preview File Only

(V)

Voice legato (slow)  
Fa - u a - glee - P

Flute

Tuba (a)

Piano

Electronics

*or si(n)g -*

*With our sweet*

*slee - ping) -*

*ff*

*p (Ped) →*

*(Ped) →*

The musical score consists of five staves:

- Voice**: Starts with a dynamic **f**, followed by a vocal line with various slurs and grace notes. Includes performance instructions like "lu-", "Ma-", and "ba-".
- Flute**: Features a continuous series of eighth-note patterns.
- Tuba**: Shows sustained notes with dynamics **f** and **pp**.
- Piano**: Includes a dynamic **f** and a performance instruction "(Ped.)".
- Electronics**: Shows sustained notes with dynamics **ff** and **pp**.

Dynamics and performance instructions include: **f**, **pp**, **ff**, **(Ped.)**, **lu-**, **Ma-**, **ba-**, **ped.**, and **ped.**

**y**

Voice

Flute

Tuba

Piano

Electronics

Tutti: No further diminuendo!

(pp) superaligned