The Mirrored Fist

Music: Joshua Fried

Text: R. Erica Doyle

for Reader, Soprano, Piano,
Violin, Cello and CD playback

WORKING SCORE -- NOT FOR DISTRIBUTION
COMPLETE TEXT **NOT** INCLUDED

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This is a working score for the players and singer, the reader (thus far) being the author R. Erica Doyle herself, who knows her own words and how to say them. A score for publication would of course include the full text.

Of primary interest, and the starting point for the creation of this piece, is obsessive computer transcription of the rhythms and pitches of her recorded voice. At key points in the performance the reader (Erica) matches her own recorded rhythm.

The recorded part on CD contains:

******percussion which PRECISELY follows her original speech rhythms,

******a processed version of the source recording itself (each syllable isolated and processed by convolution with white noise),

******a pedal drone,

*****and a steady drum groove.

Of these pre-recorded elements, only the drum groove and pedal point are reflected in this score.

The instrumental parts, including the opening piano chords, draw on my harmonization, as well as on the rhythm, of the same obsessive transcription noted above.

The piece could be re-arranged in a number of ways: for full string quartet, only one vocalist, no piano part, etc.

The Mirrored Fist was commissioned by ComposersCollaborative, inc. and premiered at The Flea Theater in August 2004.

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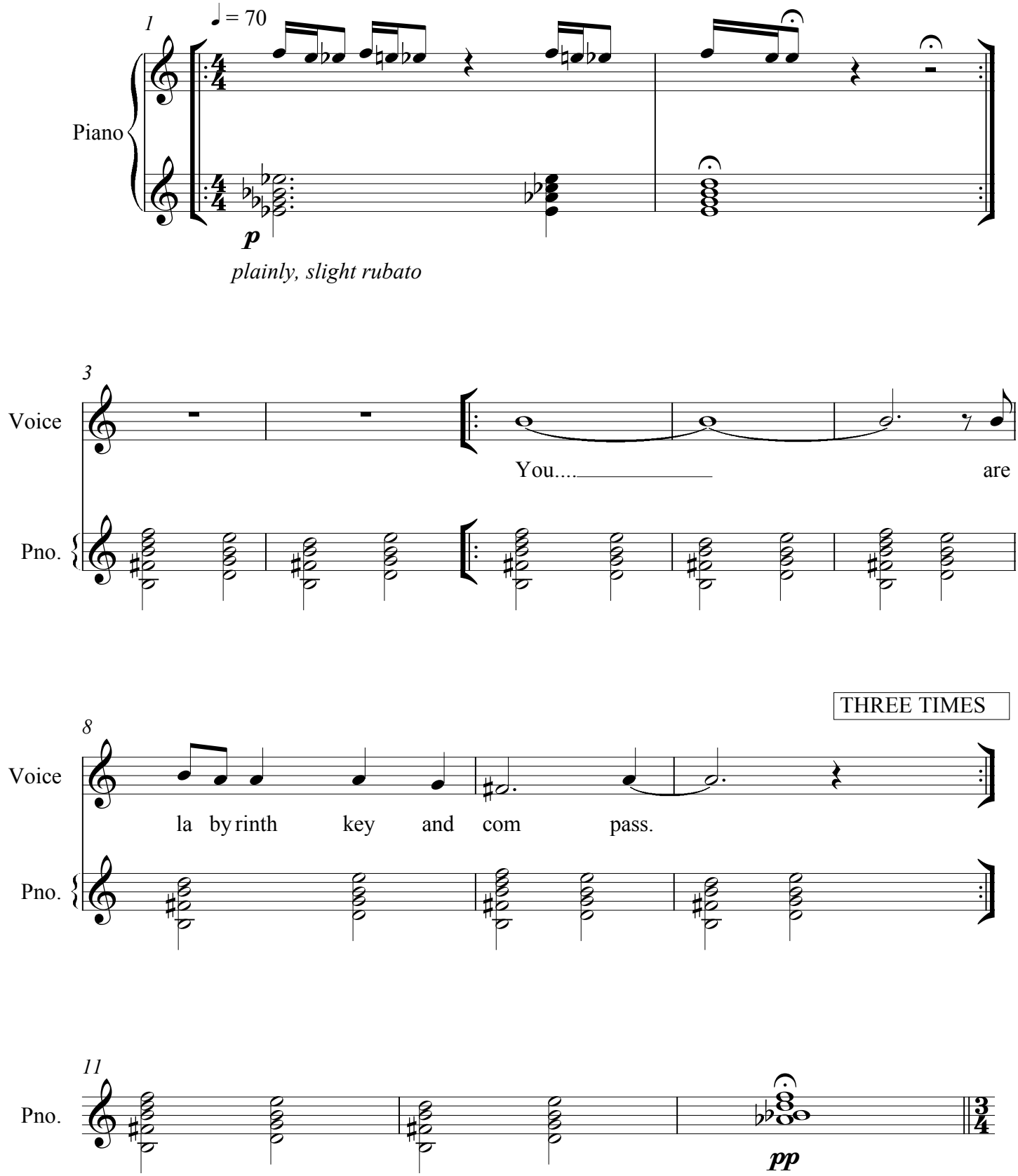
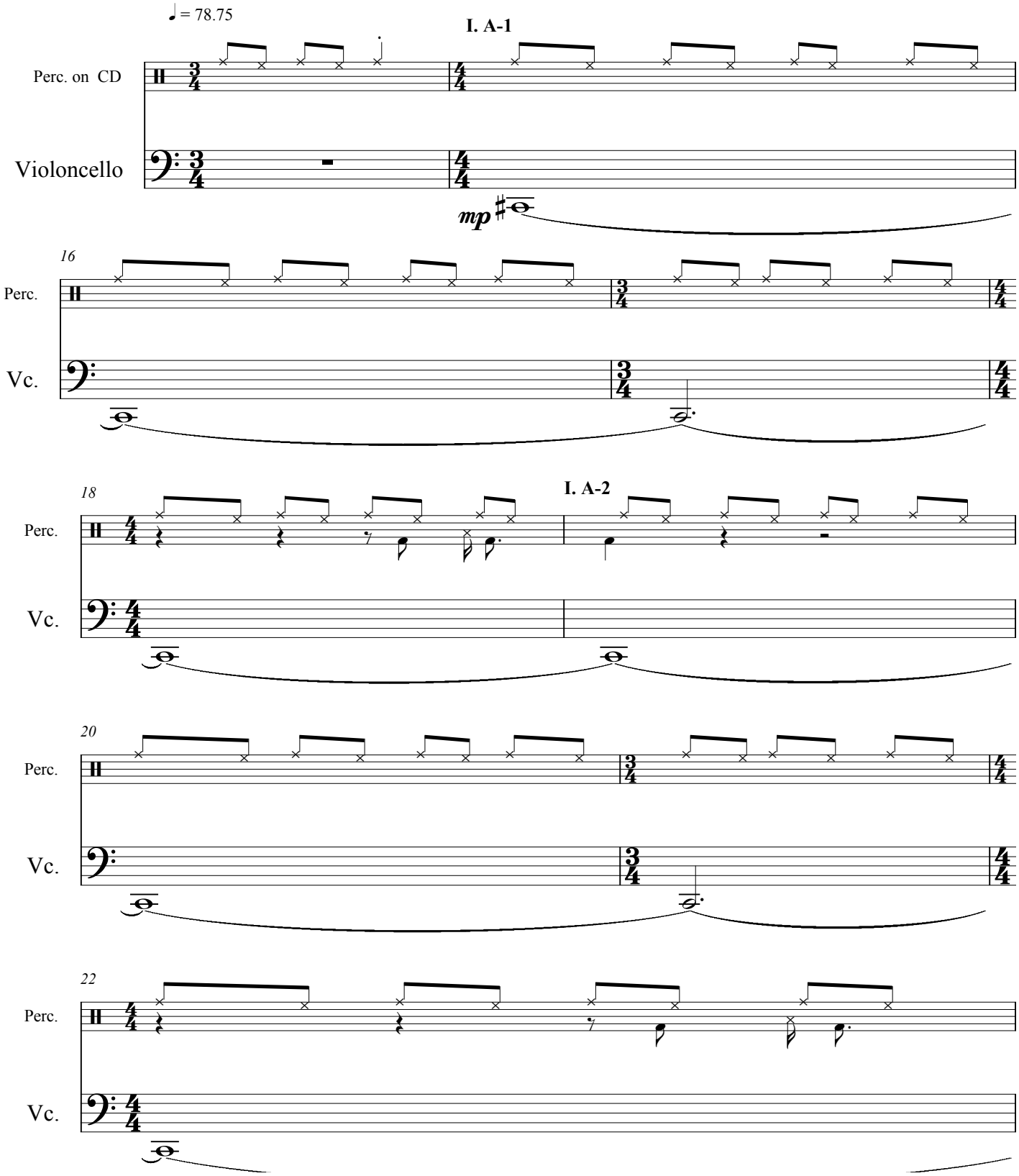
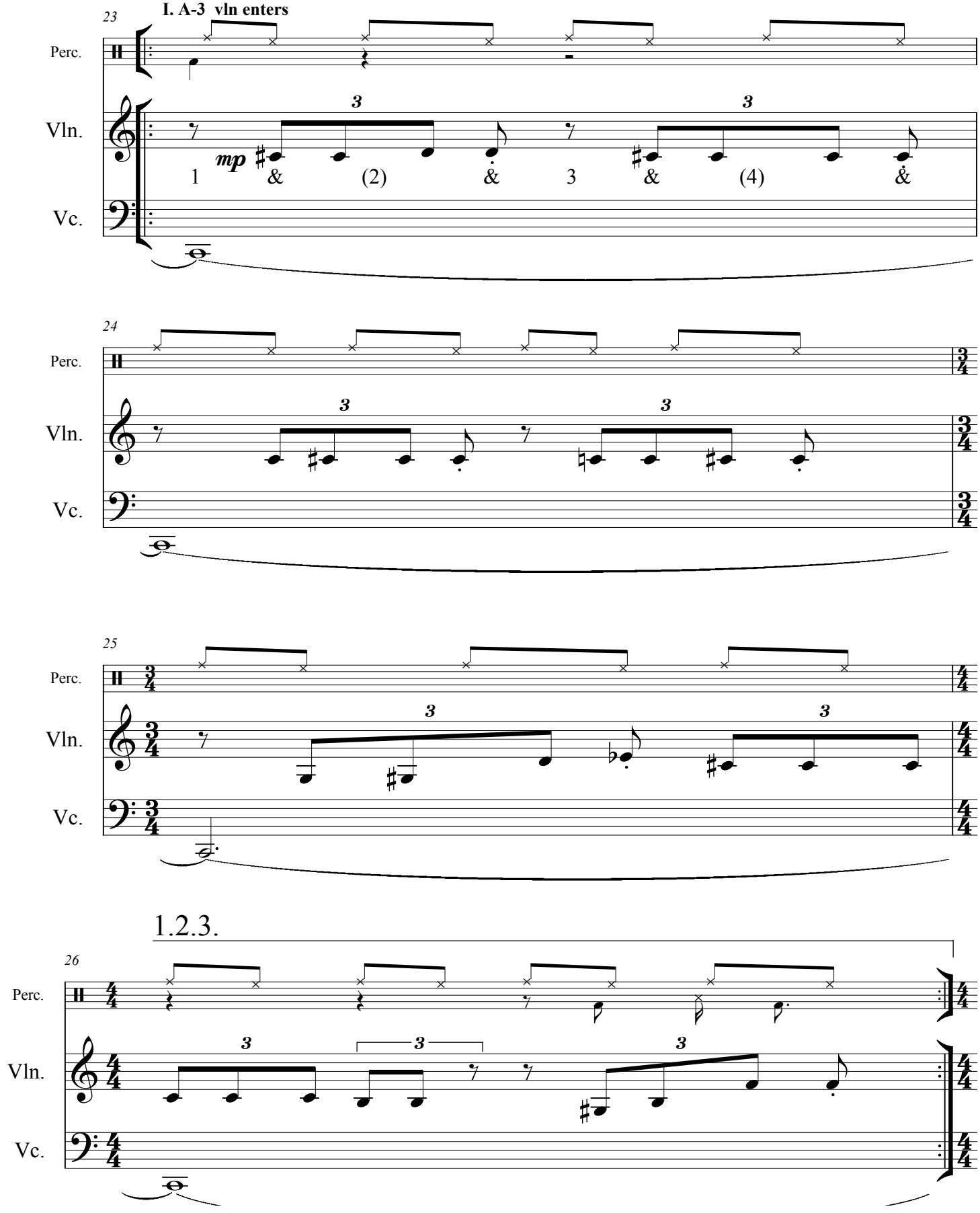


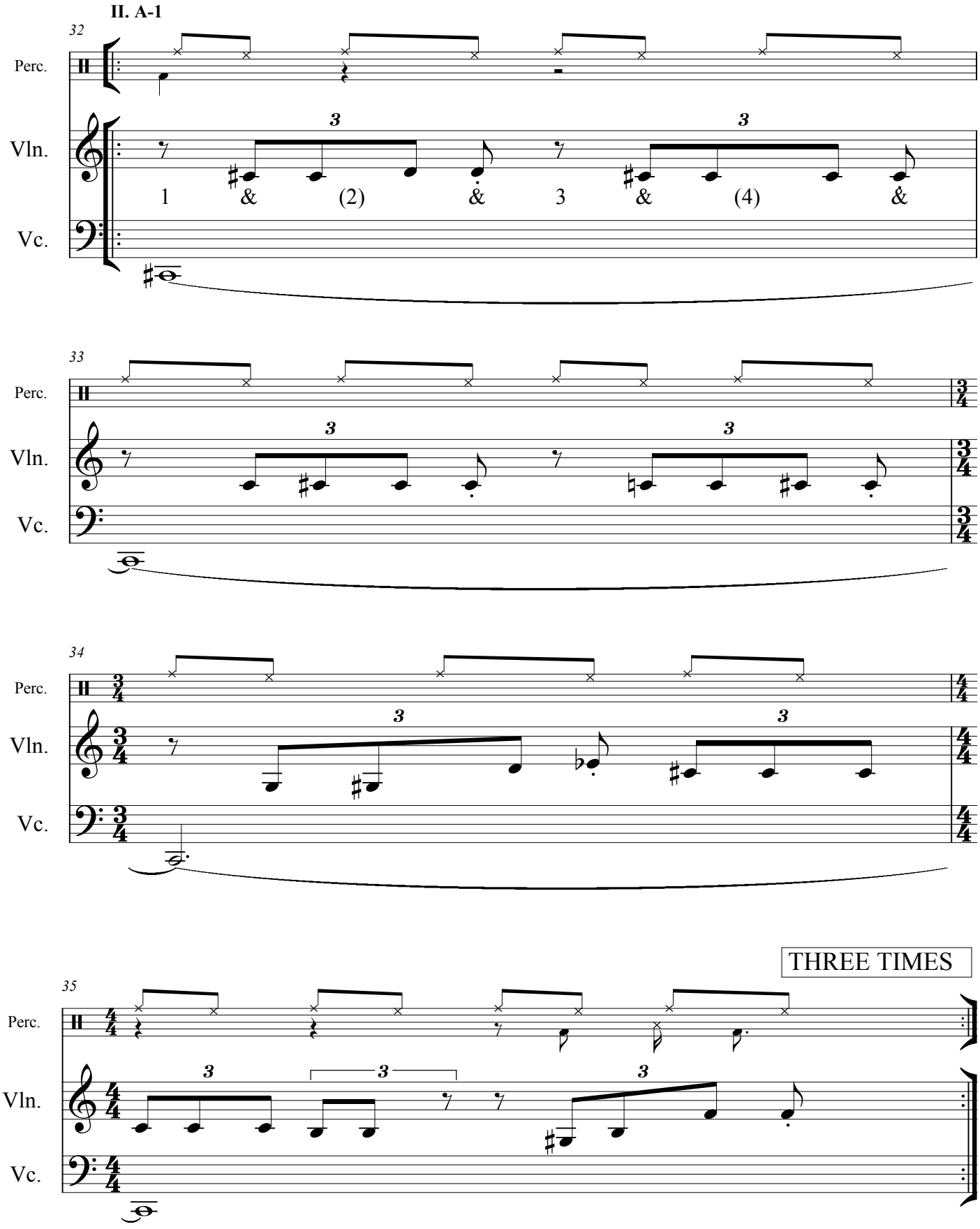
Spoken: In the morning of a night the lover has not called. Without this name, you are dust.

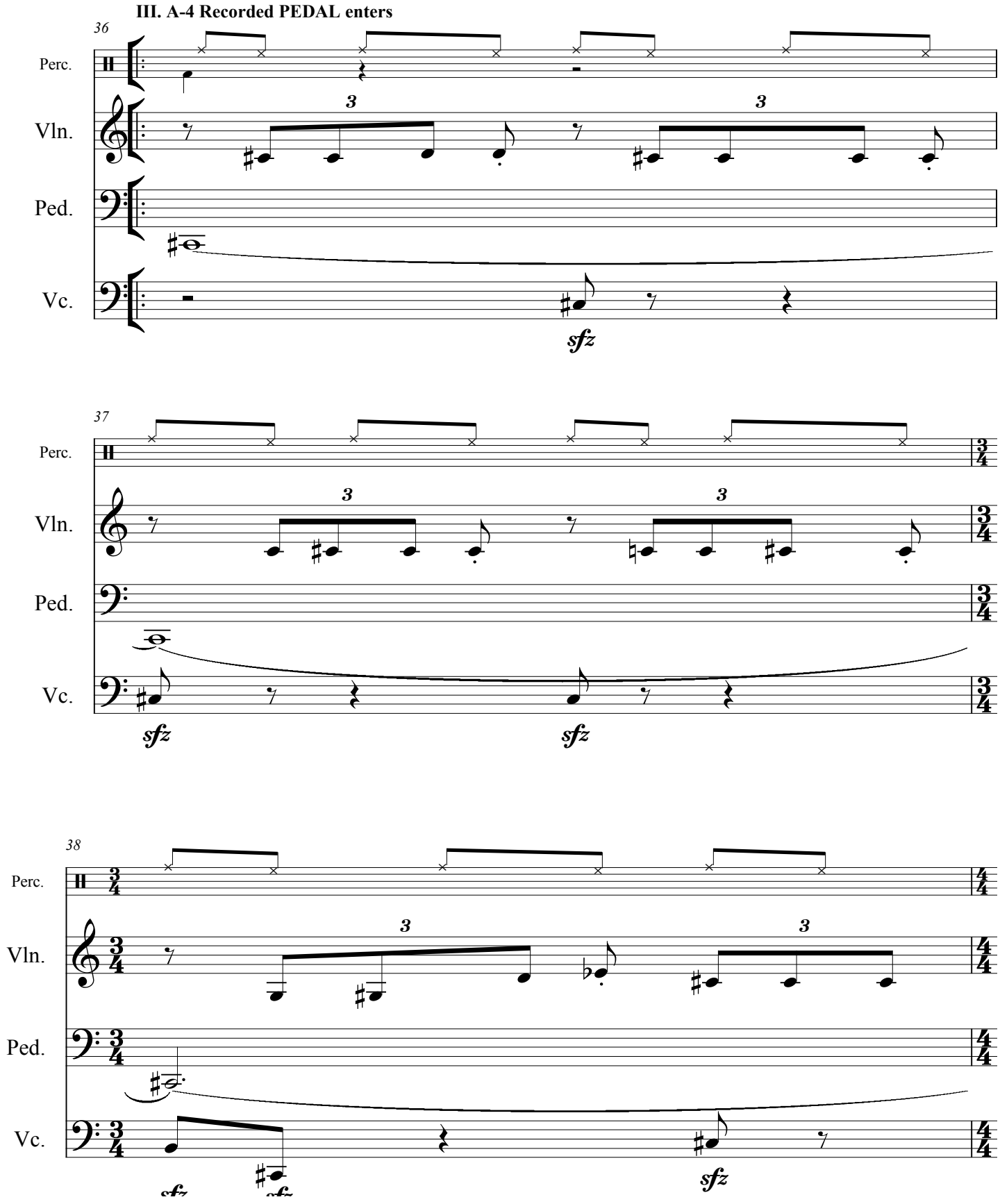
START CD PLAYBACK

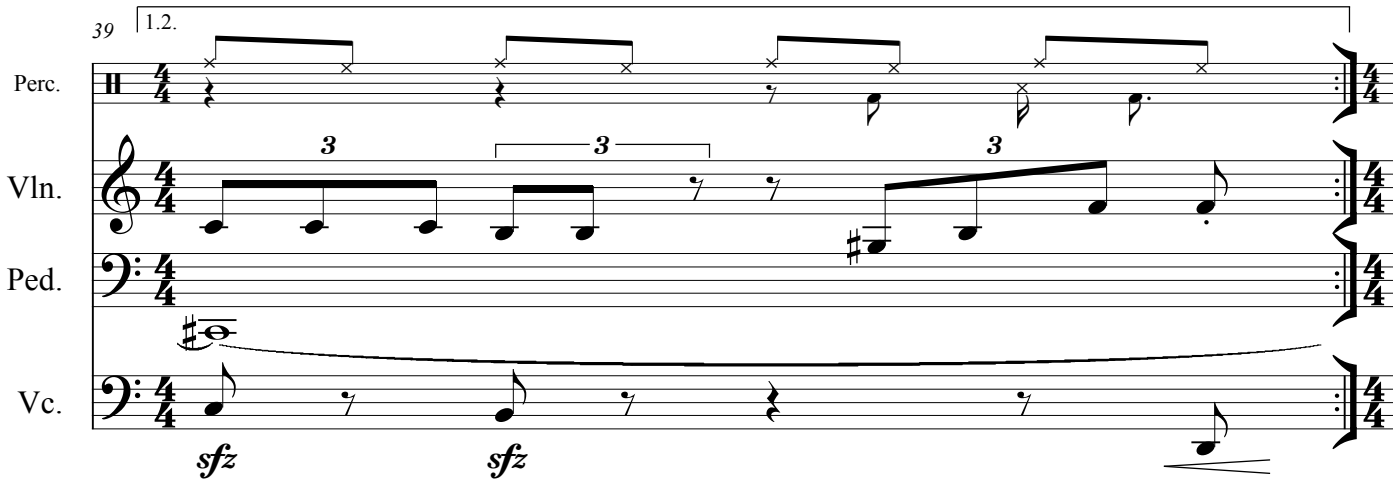


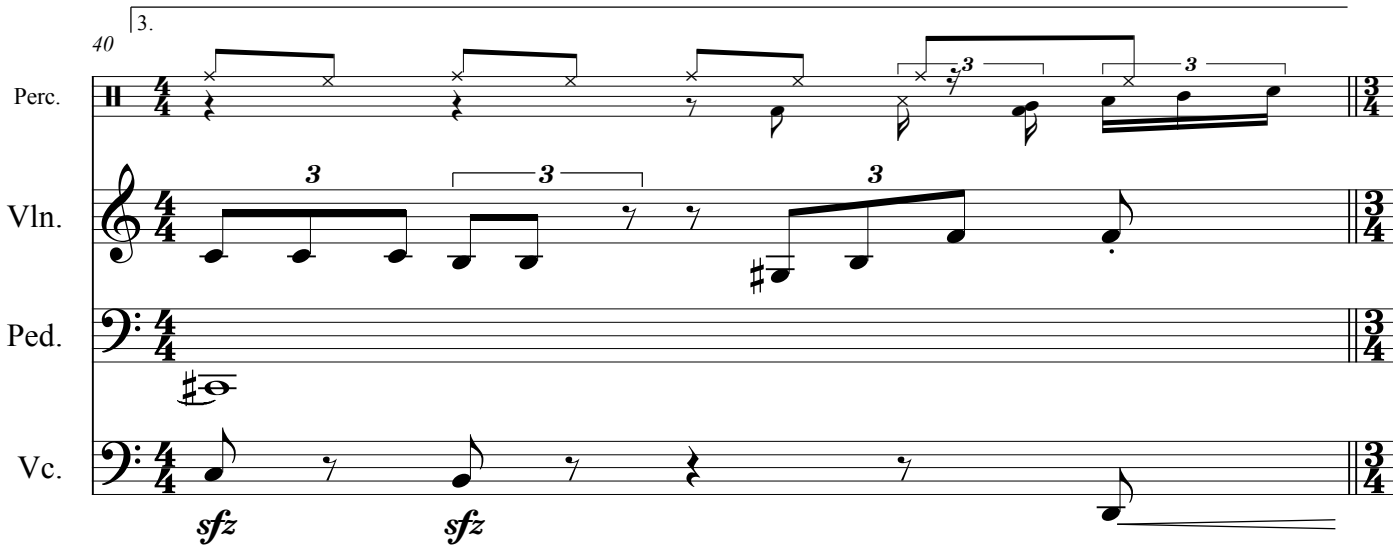

I. A-3 vln enters
23
Perc.
Vln.
Vc.
mp
1 & (2) & 3 & (4) &
24
25
1.2.3.
26

4.
I. B-1 processed speech enters on CD
27
Perc.
Vln.
Vc.
29
Perc.
Vc.
31
Perc.
Vc.
mp

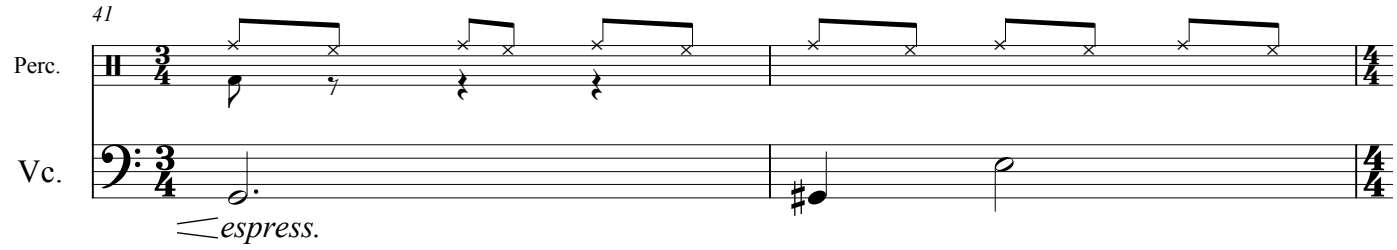

II. A-1
32
Perc.
Vln.
Vc.
3
3
1 & (2) & 3 & (4) &
33
Perc.
Vln.
Vc.
3
3
34
Perc.
Vln.
Vc.
3
3
THREE TIMES
35
Perc.
Vln.
Vc.
3
3
3

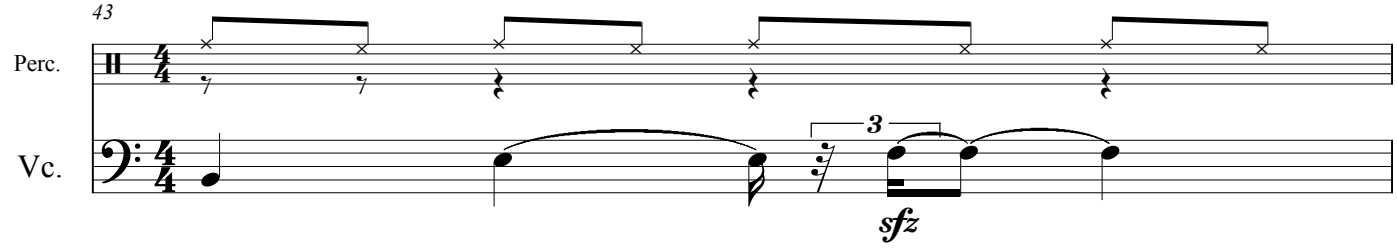

III. A-4 Recorded PEDAL enters
36
Perc.
Vln.
Ped.
Vc.
3
3
sfz
37
Perc.
Vln.
Ped.
Vc.
3
3
sfz
sfz
38
Perc.
Vln.
Ped.
Vc.
3
3
sfz
sfz

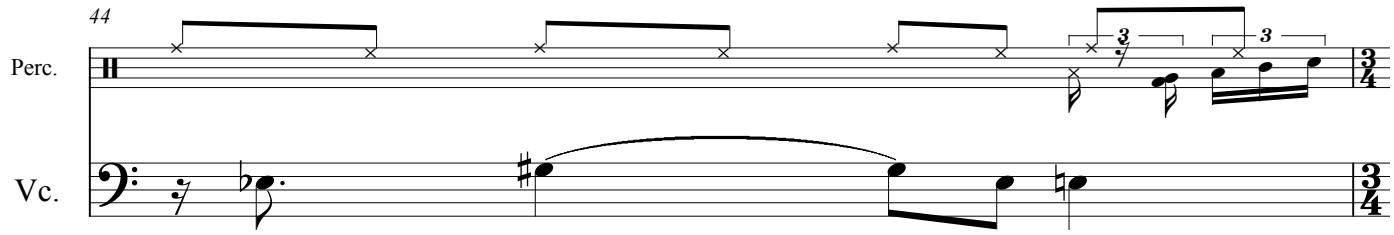

39
1.2.
Perc.
Vln.
Ped.
Vc.
3
3
3
sfz
sfz


40
3.
Perc.
Vln.
Ped.
Vc.
3
3
3
3
sfz
sfz

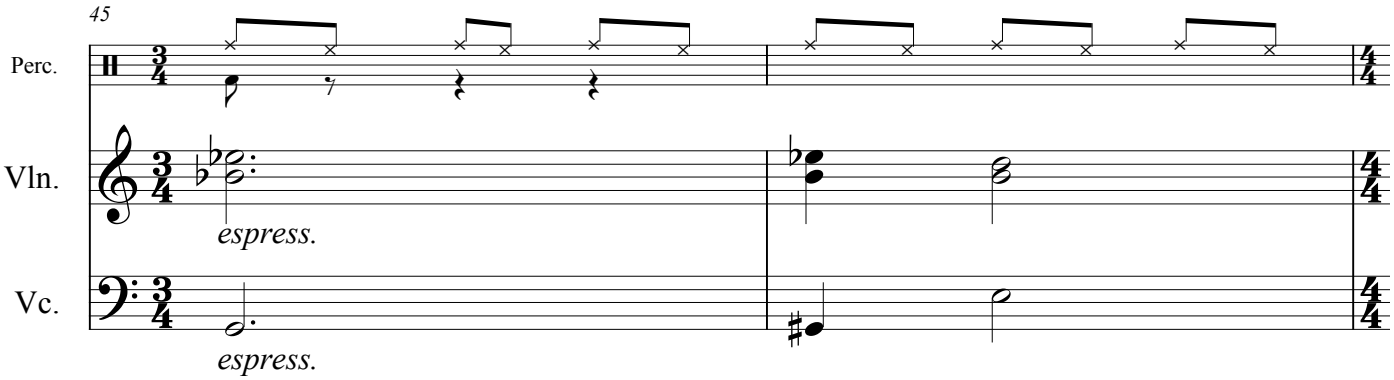
III. B-1

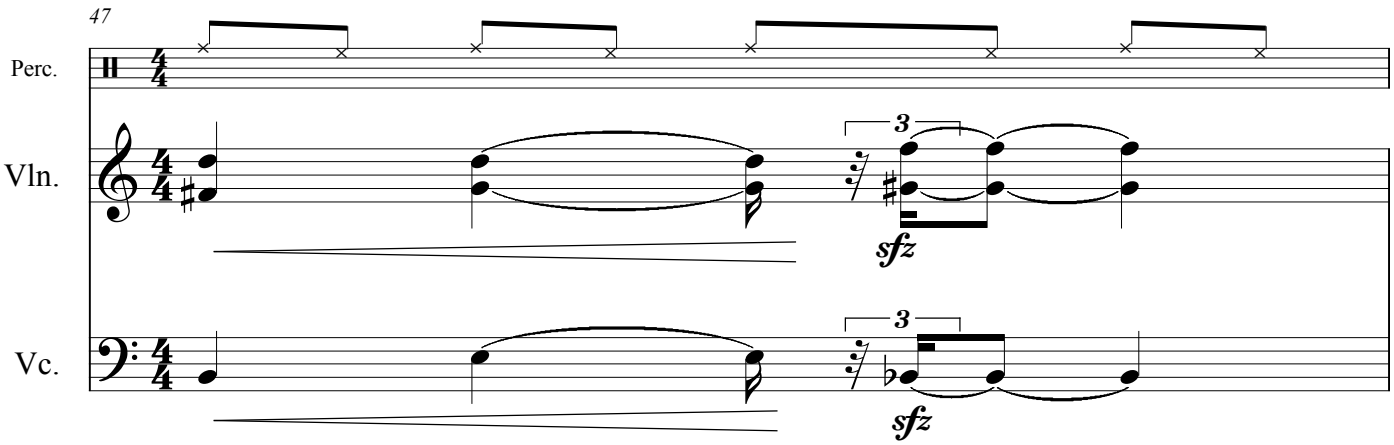

41
Perc.
Vc.
espress.

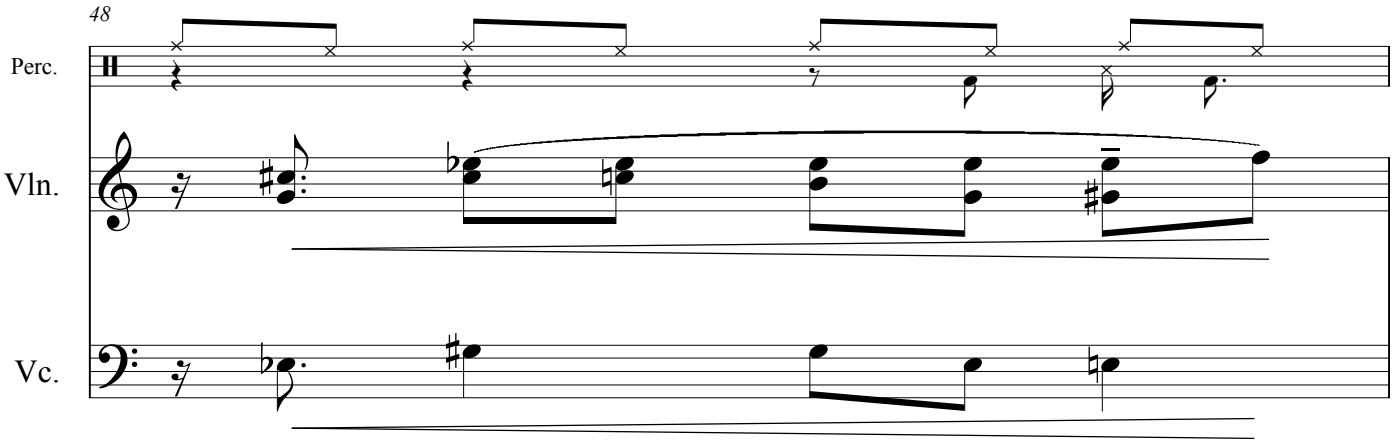

43
Perc.
Vc.
3
sfz

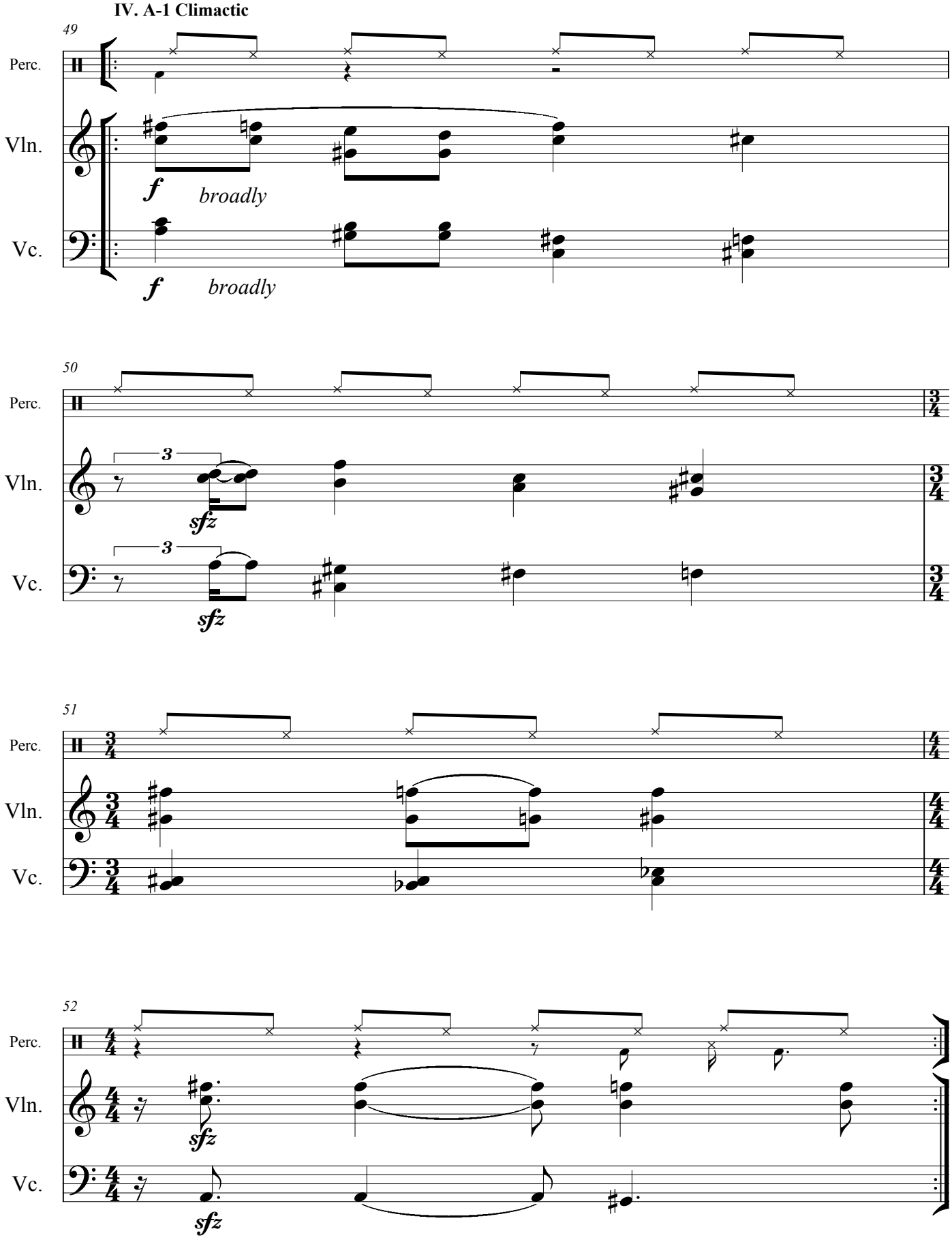

44
Perc.
Vc.
3
3

III. B-2

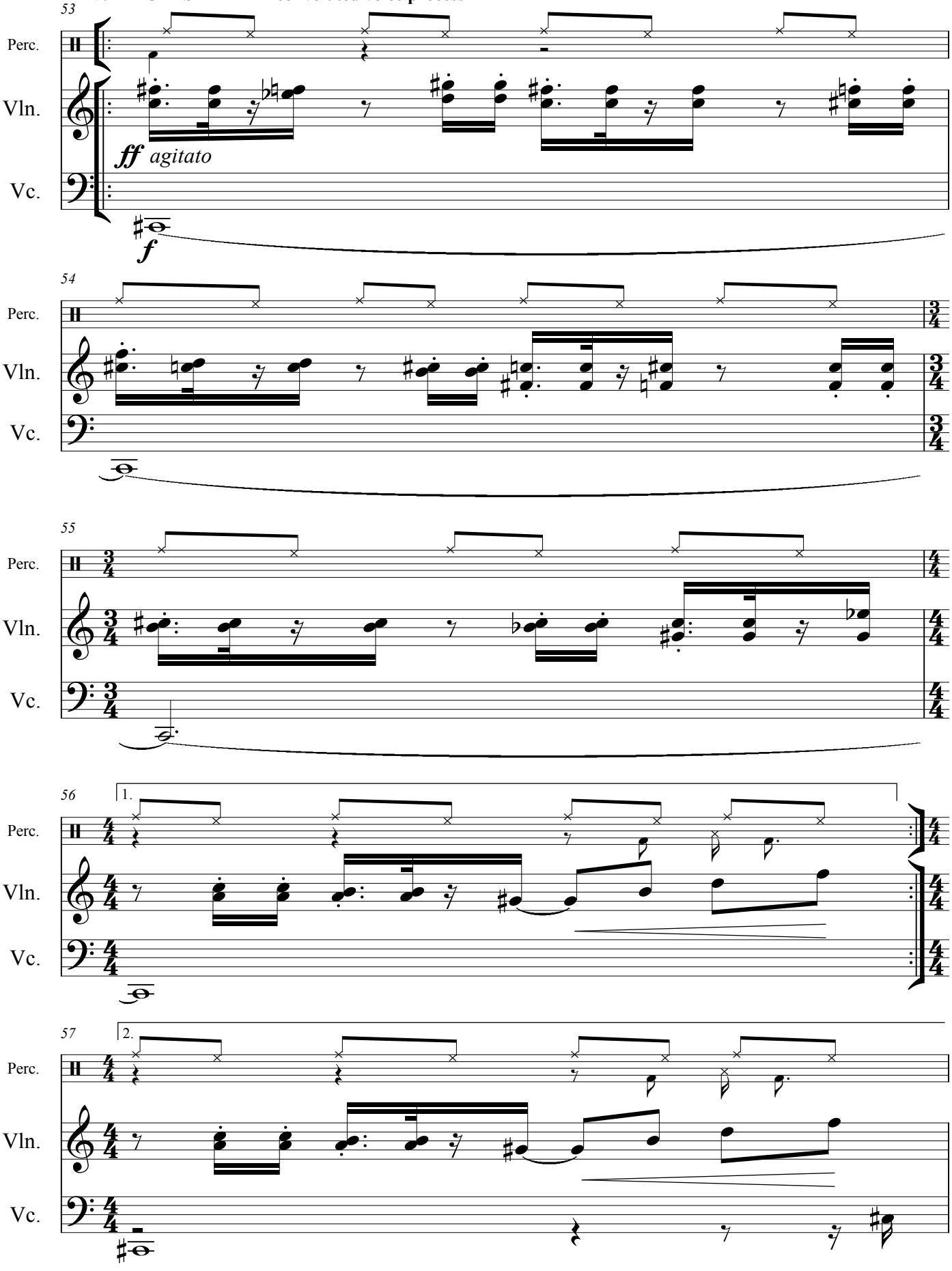

45
Perc.
Vln.
Vc.
espress.
espress.


47
Perc.
Vln.
Vc.
3
3
sfz
sfz

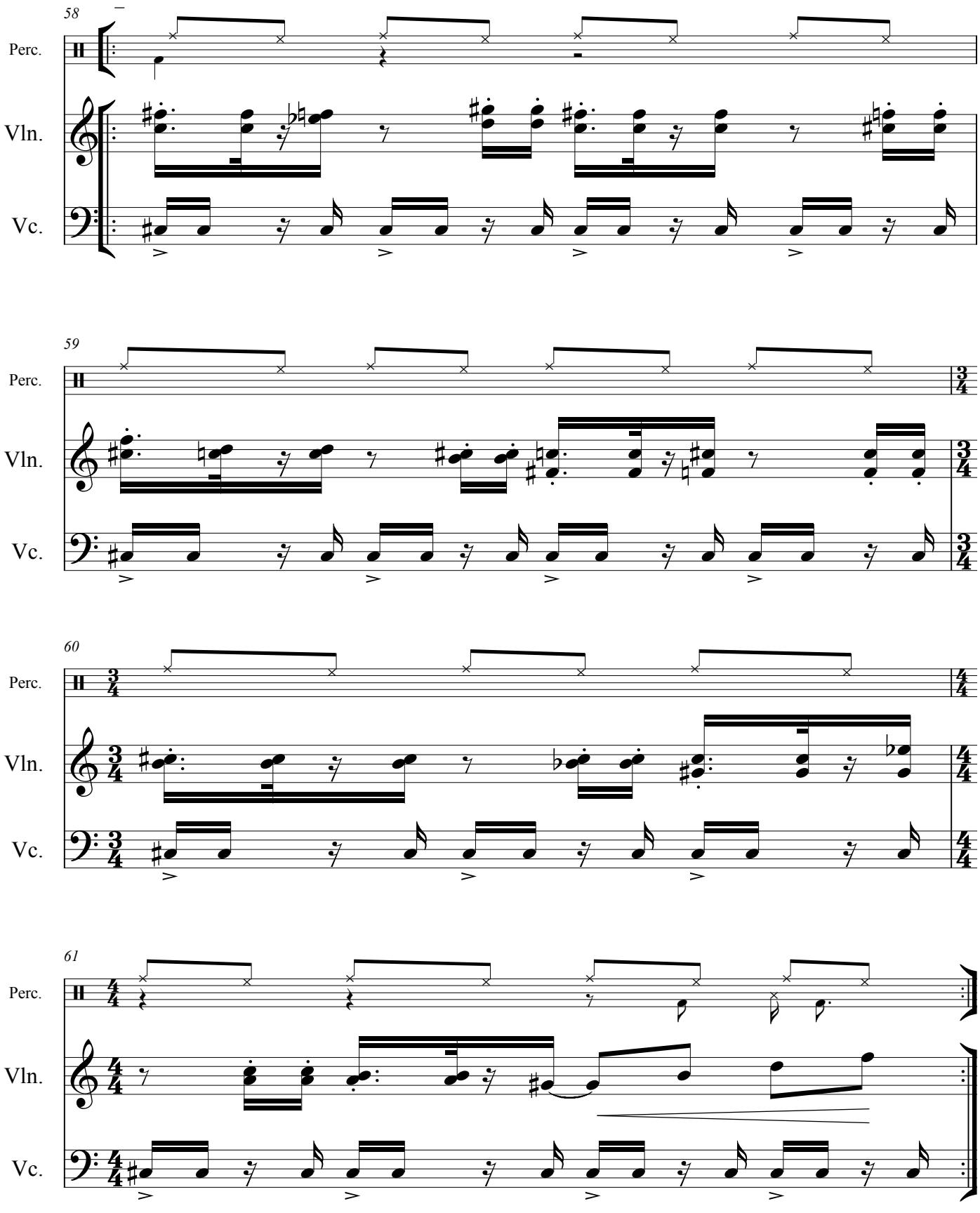

48
Perc.
Vln.
Vc.

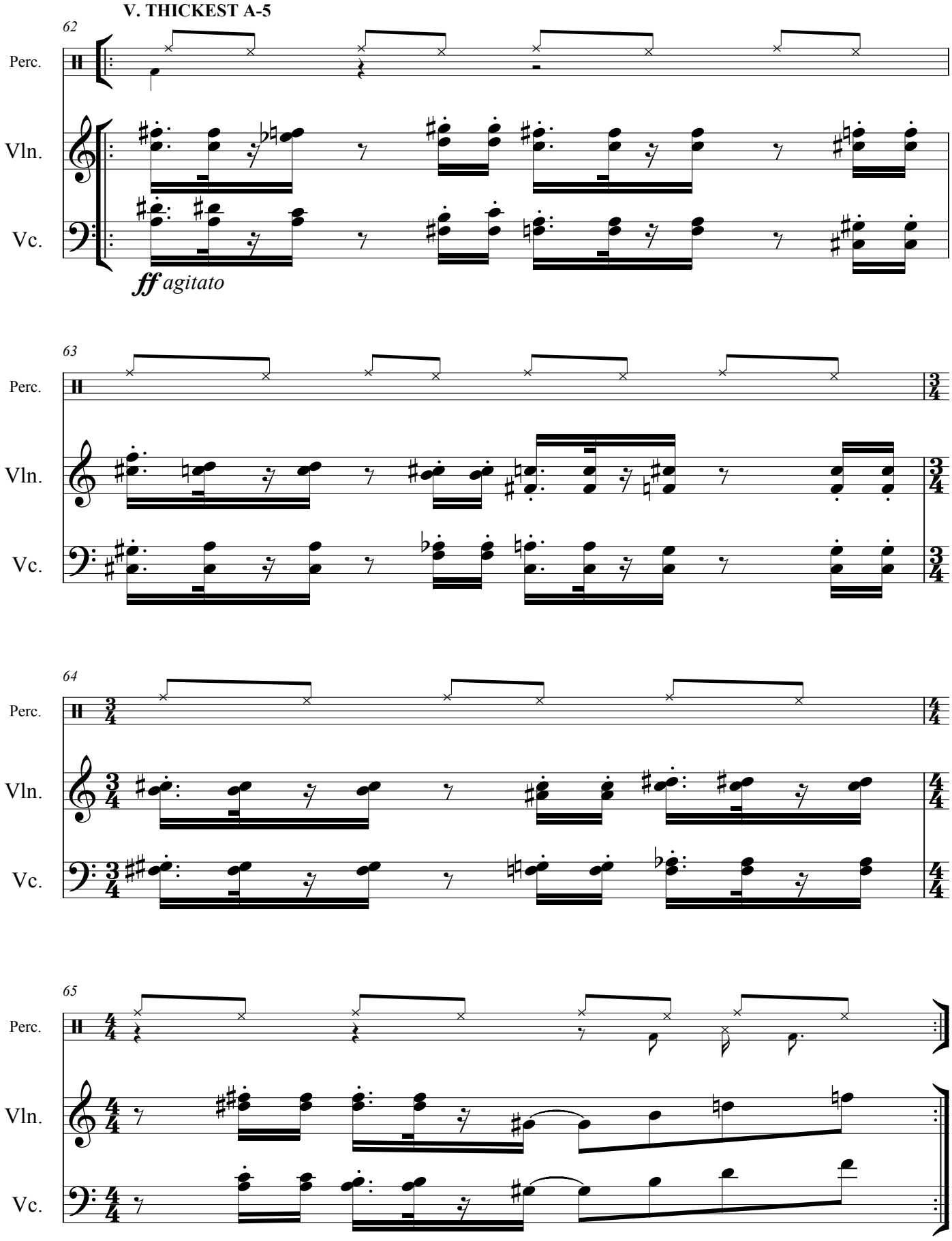

IV. A-1 Climactic
49
Perc.
Vln.
f
broadly
Vc.
f
broadly
50
Perc.
Vln.
3
sfz
Vc.
3
sfz
51
Perc.
Vln.
Vc.
52
Perc.
Vln.
sfz
Vc.
sfz

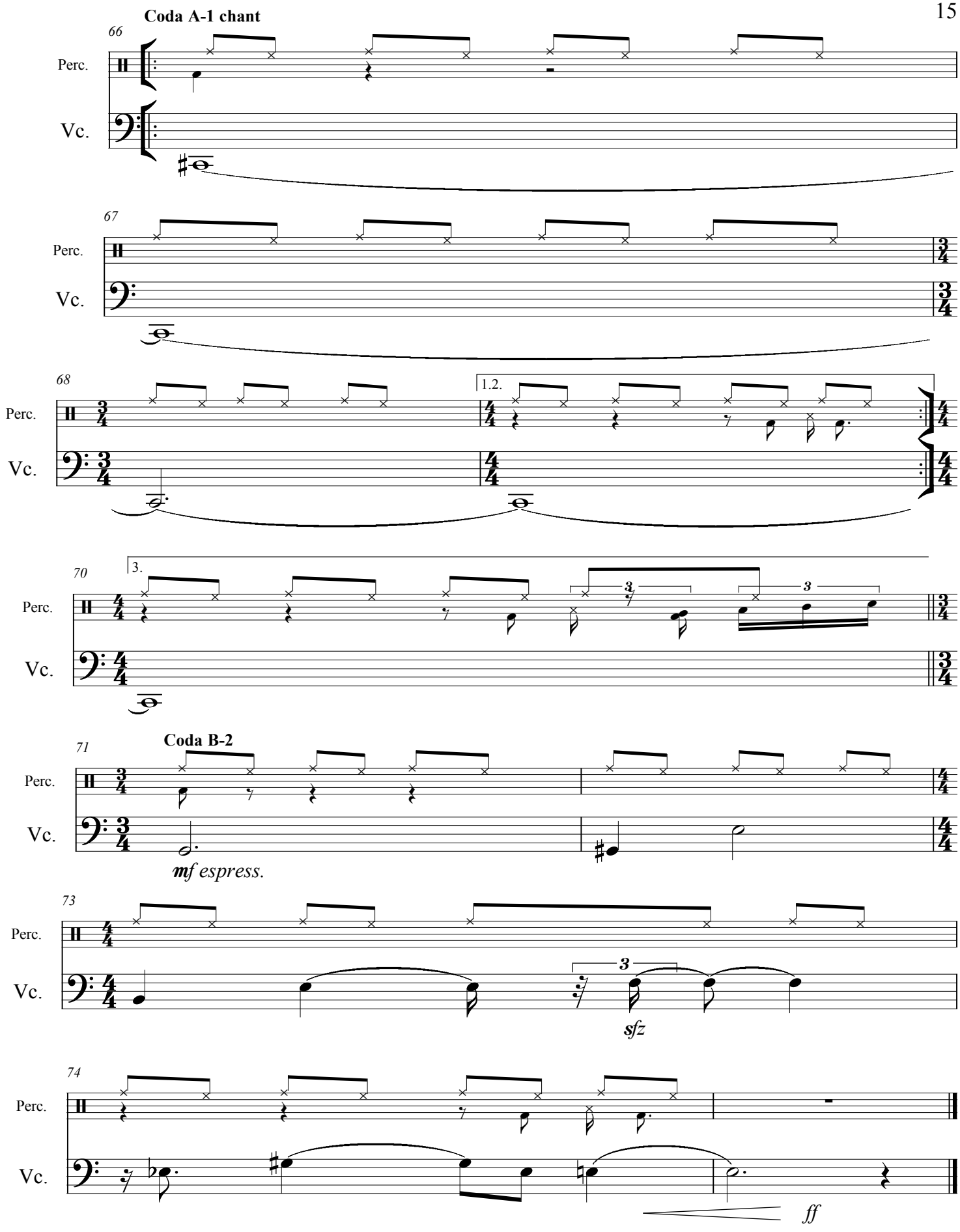
V. THICKEST A-1 kill convoluted voice process



V. THICKEST A-3 cello




V. THICKEST A-5
62
Perc.
Vln.
Vc.
ff agitato
63
64
65


Coda A-1 chant
66
Perc.
Vc.
67
Perc.
Vc.
68
Perc.
Vc.
1.2.
70
3.
Perc.
Vc.
Coda B-2
71
Perc.
Vc.
mf espress.
73
Perc.
Vc.
sfz
74
Perc.
Vc.
ff