

VARIATIONS ON

GEORGE LAM
BENJAMIN ROGERS

VARIATIONS ON

chamber concerto for seven players

words by Benjamin Rogers

music by George Lam

created for the 2006 Aspen Contemporary Ensemble and
the 2006 Aspen Music Festival and School

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For more information, please visit <http://www.gtlam.com>, or e-mail georgelam@gmail.com.

INSTRUMENTATION*

Flute

Clarinet in B-flat

Piano

Percussion

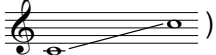
Vibraphone (motor is not used)

5 Wood Blocks (or Temple Blocks)

2 pairs of Castanets (different pitches, mounted)

Small Suspended Cymbal

Large Suspended Cymbal‡

Crotales (only the lower octave: )

Dinner Bell

Finger Cymbal

Slapstick

Violin

Viola

'Cello

* all players both speak and play throughout this piece.

‡ a difference in color between the two cymbals is what's needed; the smaller cymbal should be brighter than the larger cymbal.

This score is written in C, with the exception of the crotales, which sound two octaves above.

DURATION

Approximately six and a half minutes.

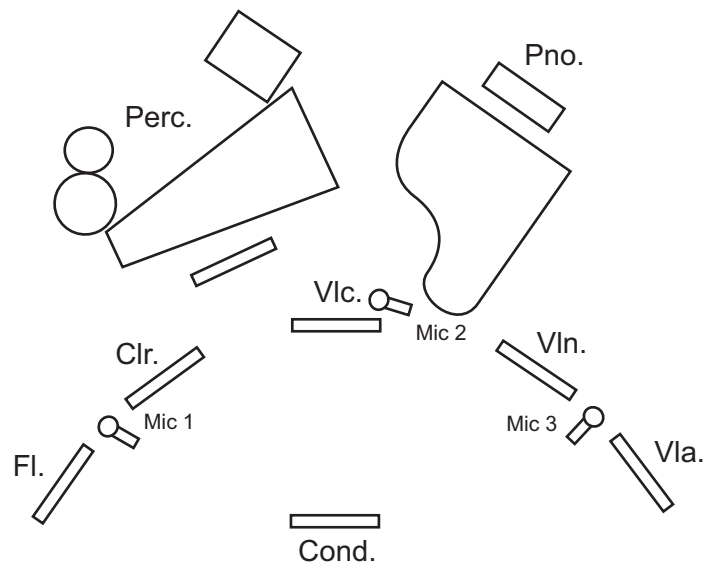
TECHNICAL INFORMATION

Variations On makes use of three microphones to amplify a spoken libretto. Microphones are placed between the flute and the clarinet, between the violin and the viola, and directly in front of the cellist's mouth. Since the microphones will be shared in the earlier two cases between different players, it is preferred that all players (except the cellist and the pianist) stand for the duration of the performance. The cellist should be seated on a platform.

☞ **NOTE:** The Percussionist uses the microphone stationed between the flutist and the clarinetist, and the Pianist similarly uses the microphone between the violinist and the violist. Ample room should be provided at these microphones to facilitate this.

When the part calls for spoken text to be amplified (notated with an “A” in the part), the player should step forward to the microphone to speak their part. The level of amplification should be just enough so that it can be heard over the concurrent instrumental music. When text is not amplified (no “A”), the speaker should use care to project his or her sound, at times speaking over the instrumental music.

A suggested setup:



Other possible variations on the setup could switch the positions of the piano and the percussion, or bring both stations downstage, placed on either sides of the ensemble.

Since *Variations On* uses both amplified and unamplified voices throughout, the choice of microphone needs to minimize amplification of sounds picked up from areas not directly in front of the microphone.

Speaker and monitor placements should enable the players (and especially the conductor) to hear the amplified spoken text over the instrumental music.

LIBRETTO

The libretto combines five different, unique strains of thought. These pieces of text are sometimes presented separately and clearly, and other times overlapped and muddled. The resulting effect is akin to concurrent overhearing in (very) different corners of a party.

It is strongly suggested that the entire ensemble thoroughly read these five strains, and more importantly to create unique characters for the text, and to convey these characters during the performance. The ensemble should also experiment with different possibilities of interpretations of the texts during the rehearsal process.

What follows are the full texts of the five voices, in no particular order.

1 Drop Dead

(This is one side of a phone conversation.)

“I swear to god she's going to live forever.”

“Sure it's a good thing, but it would be better if I didn't have to waste my weekends taking care of her. It's not like I don't have my own problems to deal with.”

“Well who else would do it? She has no friends, she is too selfish for friends.”

“No I won't. If I ever get like that I need to drop dead.”

“Of course I'm upset. Didn't I tell you about the cat?”

“It had a tumor the size of a soccer ball on its belly. But in order to operate the doctor said it needed to gain some weight. So I had to go over to her house 5 times a day and feed it this special formula.”

“No, she said it was going to drop dead anyway so why should she bother feeding it.”

“Well, I fed it all day Saturday and 4 times on Sunday. But when I went over last night for the final dose...it was dead.”

“The opposite. She actually broke down and began to wail about her poor cat and how could god take him from her. I'll tell you who god needs to take...”

2 Prescription

Acetaminophen for headaches, both natural and unnatural.

Prevacid for stomach, acid reflux related pain, eating too much or too little.

Lexapro for anxiety, fictional or nonfictional.

Antibiotics for sinus-related infections, severe or insignificant.

Vitamins and decongestants taken as needed.

Alcohol for everything else.

3 Gone

Puppy love. I named him Chip. He had a predominantly black coat of hair on top which was complimented by the white hair on his undersides. His face had little tan spots under his eye and his tail was a gorgeous, shaggy spiral of black with a white stripe down the middle.

That bushy tail was his trademark—his calling card.

Chip pranced like a deer. He played frisbee, tag, and slept in my tent whenever I decided to camp out in the backyard.

But just like me, Chip eventually grew restless on our farm. He began to take weeklong trips, but he would always come back. I would see his beautiful tail moving through the field, and then he'd pounce up into my arms and lick my face for hours.

Then one day he didn't return. His food bowl left untouched.

Four years later Chip showed up, pouncing and licking. But he had no tail. Just a stub, flapping in excitement. I spent the night sleeping next to him on the grass, searching his face for a clue as to what happened. The only thing he could tell me was that the world was too big to stay in one place. And that it isn't good to be too attached to anything. In the morning he left, never to return.

4 Found Objects

Yellow radio sits on the bicycle's handlebars. A quaint system playing that song I somehow associate with you although we are hardly connected. The man riding is making no statement at all, just spinning wheels to facilitate his travel. Portability means different things to different people.

Birds align on rooftops until one decides to take off. A flying circus. I have no place to go and

my ears are getting cold.

Split in two, left behind, something like a fork and spoon lies perfectly framed between the cracks. White against the concrete. I'm not sure which exists. To pick it up would be responsible; I chose to make a photograph. Evidence makes meaning. The street smells like garbage.

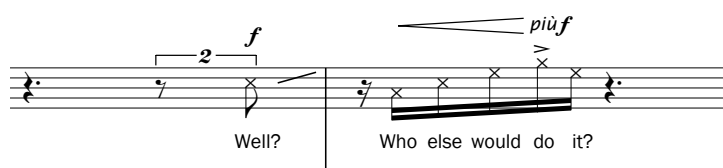
At home again, or not at all, dust scatters in the light. The neighbor lets his dog bark. I am at a loss.

5 Neurotics Anonymous

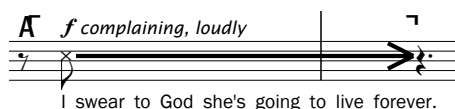
...and then showering and going to the allergist and doing taxes and rushing home to clean up and do some work to allow time to eat and exercise and find a job and settle down and get a 401K plan or Roth IRA or whatever the financial planner thinks you should get so you can make joint decisions and be smart with money and no dairy or carbs or smoking or drinking or anything else that might potentially cause later harm because the future is all you have or most of what you should worry about because who knows where social security might be and the government these days can't seem to manage anything so look both ways and get saved or donate something to charity and save receipts for tax write-offs and good karma and nuclear families not nuclear bombs 'cause what is war really good for and in the end the love...

NOTES ON THE SCORE

- Throughout this piece, the spoken text functions as a part of the ensemble's sound. Sometimes the voices are more prominent, at other times they are part of the texture or in the background. Hence, differences in the dynamics and amplification of the spoken parts need to be brought out. The ensemble is also encouraged to experiment with balance and interpretation of both the spoken texts and the instrumental music.
- When a rhythm is given for a spoken text, "x" noteheads give a contour of the text, where higher notes should be spoken at a higher pitch, lower ones with a lower pitch, etc.



- Where the exact rhythm is not indicated, an arrow is provided to show the approximate duration for a given text. Speak with a natural rhythm and contour, unless otherwise indicated. In this notation, the words are arranged spatially as a guide for where the words can fall during each measure.

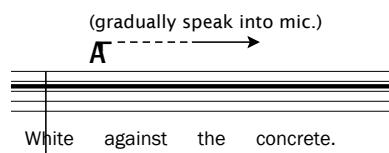


In pages 44 through 46, dotted lines show that there should be absolutely no break between the different strains of "Prescription". Where in other cases these arrows give an approximate duration of a spoken text, here the durations should be strictly followed: no more, no less.

- An "A" indicates that the text enclosed in the bracket needs to be amplified. In these cases, the player should step forward to his or her assigned microphone to speak the text. These amplified passages should be heard over the ensemble (but not overpoweringly), and should result in a different sound from the unamplified passages.

In certain cases, a player is instructed to gradually move towards or away from the microphone, in effect creating a crescendo or decrescendo through changing the distance between the player and the microphone. These cases are indicated by an

“A” and a dotted arrow, as well as written instructions.

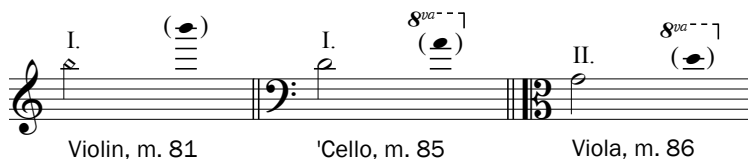


- There are three main types of speaking used in this piece:

Whisper	(breath only)
Breathy	(breath and pitch/tone)
Full Voice	(no breath)

Whispering should be performed in the style of an audible stage whisper. Here, dynamics are given in parentheses, where *fortissimo* is a louder, more breathy whisper than *forte*. When a text is marked as “breathy”, it should be spoken like a stage whisper, but with a hint of the pitch and tone of normal speech, like someone who is out of breath.

- Here are the sounding pitches of the string natural harmonics that are used in this piece:



- Where spoken text is given, dynamics and other instructions are placed above the staff, while the words of the text are placed below.

-  means *decrescendo al niente*.

PROGRAM NOTES

Variations On (2006) is a chamber concerto for seven players, and was written for the 2006 Aspen Music Festival and the Aspen Contemporary Ensemble. The short movement makes use of five very different strains of text, which are all spoken by the members of the ensemble. Sometimes fragments of these texts overlap. Sometimes the text is incomprehensible. Sometimes the voices are heard over the accompanying music, and at other times the music takes over and becomes the focus. The result could be described as concurrently overhearing different corners of a decidedly very different type of party.

The creative process for *Variations On* began with my approaching Benjamin Rogers, a writer friend of mine living in Chicago, in March of 2006. We brainstormed ideas for the piece, the texts, the music, the title. Benjamin sends me various sketches of text, and I send him piano renditions of musical fragments for each text. In the end, we decided on five different voices for the piece, and I set out to integrate all of these voices into the work.

Finally, what exactly happens when you hear words and music together? How does one change the meaning of the other?

ACKNOWLEDGEMENTS

Special thanks to Benjamin Rogers, who eventually realized that this piece wasn't as "free" as I had initially led him to believe.

ABOUT THE COMPOSER

George Lam (b. 1981) is an active composer based in Durham, North Carolina, where he is currently a PhD student in music composition at Duke University, studying with Stephen Jaffe and Scott Lindroth. George is especially interested in writing music for the theater and film. Recent dramatic works include *The Fair Youth of the Sonnets* (2005), presented by the Peabody Conservatory of Music Opera Workshop, and *A State of Affairs* (2003), a one-act opera presented by the Boston University School of Music. Upcoming projects include collaborations with the Red Clay Saxophone Quartet, the Boston University Concert Band, and the Duke University Department of Theater Studies. For more information, and to listen to recent works, please visit <http://www.gtlam.com>.

nothing more restful than chamber music.

- Luciano Berio, *Sinfonia*

for the 2006 aspen contemporary ensemble

variations on

chamber concerto for seven players

benjamin rogers

george lam (2006)

$\text{♩} = 69$

flute (speak) *f* Vi - ta - mins! Vi - ta - mins!

clarinet in B \flat (speak) *f* Pre - va - cid! For a - cid

percussion (speak) *A** *p* Well? who else?

piano (speak) *f* Split in two, left behind, something like a

$\text{♩} = 69$

violin (speak) *f* with a shrug, because it really is not a good thing at all Sure it's a good thing, but..

viola (speak) *f* rhythmically, like a TV announcer a 4 0 1 (K) plan or a Roth I R A or what - ev - er the fi -

cello

1

2

3

* *A* \square denotes passages where the text is *A*mplified by speaking into a microphone.

fl. *più f*
But it would be better if... Who else would do it? she has no friends, She's too

cl. re - flux re - la - ted? ta - ken as nee - ded?

perc. **A** *p* ta - ken as 4 0 1 *f* (exhale) **A**

pno. (gradually speak into mic.) **A**
fork and spoon lies perfectly framed between the cracks. White against the concrete.

vln. *f* Well? *più f* Who else would do it? A - ce - to -

vla. *f* nan - cial plan - ner thinks you should get... *f* clearly upset Of course I'm upset!

vc. (whisper*) *pp*
and find a job and

4

5

6

* All whispering in this piece should be spoken in an audible stage whisper.

fl. *mf*
selfish for friends. No I won't. If I ever get like that I need to...

cl. *ff* *f complaining*
A - ce - - to... Five times a day! Five times a day!

perc. *ff*
She has no friends!

pno. (gradually move away from mic.)
I'm not sure which exists. To pick it up would be responsible; I chose to make a photo...

vln. *ff*
mi - no-phen at home a - gain.

vla. *p* *f* *ff* *f*
Who else would do it? Well? Fic - tio - nal or non -

vc. (gradually use full voice)
settle down and get a 401(K) plan or Roth IRA or whatever the

11

fl. *p* Two...

cl. **A** *mf* calm explanation
Be - cause who knows where social security might be

perc. (move upstage to the percussion station.)
too sel - fish!

pno. *f* exactly as the beginning
Split in two, left behind,

vln. *f* As need - ed Split in two

vla. *mf* fic - tio - nal...? **A** *f* Well? *f* Split in two

vc. *mf* (full voice)
financial planner thinks you should get so you can make

11

fl. *f* *decisive ff*
 Five times a day. No!

cl.
 and the government these days can't seem to manage anything so look both ways and get saved

perc.

pno. *more deliberate*
 something like a fork and spoon lies perfectly framed...

vln. *mf* "how quaint!"
 Per - fect - ly framed...

vla.

vc. *f* *p*
 two... four...

... but now giving it another chance

mp

p rhythmic

fl. Well... Per - fect - ly framed be-tween the cracks, the...

cl. or donate something to charity and save receipts for tax write-offs and good karma and...

perc. *mf* I named ² him *f* "where are you?" Chip! Chip!

pno.

vln. **A** *p* like a grandparent telling a story to a child But just like me, Chip eventually grew

vla. *p* questioning the flutist No? Be - tween the

vc.

fl. *f* An - ti - bi - o - tics! *ff* giddy Pup-py love!

cl. (whispered) *(f)** An - ti - bi - o - tics! *(ff)* An - ti - bi - o - tics! *f* (full voice) 4.

perc. *desperate ff* *(play)* Wood Blocks Chip! *f* *f* 3

pno. *f* declamatory A - ce - to...

vln. *becoming more deliberate* restless on our farm. He began to take weeklong trips, but he

vla. *f* cracks *(whispered)* *(f)* An - ti - bi - o - tics... *(full voice)* vi - ta - mins...

vc. *f* ...donate something to charity and save receipts for

19

20

21

* dynamics in parentheses denote dynamics within a stage whisper, where (*ff*) is a louder, more breathy whisper than (*f*).

23

(tutti off on 1)

fl. *ff*
...or non - fic - tion - all!

cl. *p* **A** *f* complaining, loudly
I swear to God she's going to live forever.

perc. Wood Blocks *p* *ff* *f* *p*
Castanets *f* *p*

pno. *f* *ff*
A - ce - to - mi - no - phen for head- aches...

23

(tutti off on 1)

vln. *more and more deliberate!* *f* (in the background) *pp* storytelling, as before
would always come back. He would always

vla. *ff*
Vi - ta...

vc. *p*
tax write-offs and...

fl. *skeptical*
p

cl. Sure_____ (mime speaking*) (with flutist) Sure_____

perc. Dinner Bell *p* Wood Blocks *f* *p*

pno. *f* (start to move upstage towards the piano.) *p* scared
Chip? Chip?

vln. drifting off to sleep
come back. I would see his beautiful tail moving through the field...

vla. (breathy) *p* *f*
An - ti - bi - o - tics for si - nus re - la -

vc. *f* *skeptical*
Sure_____ it's a good thing,

25

26

27

* Move mouth as if speaking, complete with dynamics and articulations, but do not actually produce sound.

...and trying to convince yourself.

mp

fl. *it's a good thing..*

cl. *it's a good thing..*

perc. *Wood Blocks* *3* *3* *Dinner Bell*
f *p* *f*

Castanets
mf *p* *mf* *p*

pno. *(continue moving upstage)* *Hand Clap*
f *ff*

vln.

vla. *ted...*

vc. *A mf*

But it would be better if I didn't have to spend my time taking care of her.

31

fl.

cl.

perc.

Castanets

Wood Blocks

f \rightarrow *p* \rightarrow *<ff*

p

pno.

(arrive at the piano)

(speak) *f*

Who?

31

vln.

vla.

vc.

f

Well? Who?

It's not like I don't have my own problems to deal with.

Well who else would do it?

She has

fl. *f* Well? **Hand Clap** *f* *ff*

(speak out loud) *f declamatory*

cl. She has no friends, she's too self-ish for... too sel - fish...

perc. **Wood Blocks** *mf* *p* *sub.f* *f*

Castanets *f* *mf* *mf* *p* *f*

pno. *f* No! **Hand Clap** *ff* *f*

vln. *p* To pick it up would be responsible... **Hand Clap** *f*

vla. *mf* reminiscent

vc. I chose to

no friends, she is too selfish for friends. If I e - ver get like that I... I...

40

fl. *f* *ff* (applaud) *f*

cl. *p* *ff* (hysterical laughter) A ha ha...

perc. Slapstick *ff* *f*

pno. *f* *p* *f* (applaud) with great enthusiasm *f*

40

vln. (clap:) *ff* (speak:) *f* Drop dead!

vla. Hand Clap (applaud) with great enthusiasm *f* *ff*

vc. *f* Hand Clap (away from mic.)

if | e - ver get like that | need to drop dead!

Più mosso

♩ = 76

fl. *with great enthusiasm*

cl. *(speak) **A ff** (yelling over the applause) very upset* ***A f*** ***ff***

perc. *Hand Clap (applaud)* *mp* *p* *f*

pno. *ff* *NO ACCENTS! Unless indicated otherwise.* *(play) pp emerge from the applause*

Of course I'm upset! Did-n't I tell you about the cat?

Più mosso

♩ = 76

vln. *(hysterical laughter)* *f* *(play) p*

vla. *(speak) **A f*** *3* *3*

vc. *(applaud) with great enthusiasm*

Lex-a-pro, for an-

fl.

cl. *mf a bit calmer*

perc.

pno. *p* *mf*

vln.

vla. *mf* *f*

vc.

xi - e - ty.

It had a tumor the size of a

Detailed description: This is a page of a musical score for page 15. It features seven staves: Flute (fl.), Clarinet (cl.), Percussion (perc.), Piano (pno.), Violin (vln.), Viola (vla.), and Violoncello (vc.). The flute and percussion parts consist of jagged, rhythmic lines. The clarinet part has a rest followed by a note with the dynamic marking *mf a bit calmer*. The piano part has a treble and bass clef with triplets and dynamic markings *p* and *mf*. The violin and viola parts have melodic lines with triplets and dynamic markings *mf* and *f*. The viola part includes the lyrics "xi - e - ty." and "It had a tumor the size of a". The cello part has a jagged line. The page is numbered 15 at the top right.

fl.

cl. soccer ball on its belly. But in order to operate the doctor said it needed to gain

perc. (play) Vibraphone (motor off) *mf* l.v.

pno.

vln. *mp*

vla. *p* *f*

vc. (play) pizz. *f*

Detailed description: This is a page of a musical score for a scene. It features seven staves: Flute (fl.), Clarinet (cl.), Percussion (perc.), Piano (pno.), Violin (vln.), Viola (vla.), and Violoncello (vc.). The flute and clarinet parts are mostly silent, with a few notes in the second measure. The percussion part features a vibraphone with a 'motor off' instruction and a dynamic marking of *mf*. The piano part consists of two staves with triplet patterns. The violin part has a melodic line with a dynamic marking of *mp*. The viola part has a rhythmic pattern of triplets with a dynamic marking that transitions from *p* to *f*. The cello part has a few notes with a dynamic marking of *f*. The lyrics are: 'soccer ball on its belly. But in order to operate the doctor said it needed to gain'. The score is divided into two measures, with the first measure ending on page 47 and the second measure continuing on page 48.

fl. (play) (harmonic) *f* *p*

cl. *f* *p*

perc. Crotales *mp l.v.* Vibes *f l.v.*

pno. 3 3 3 3 3 3 3 3

vln. *f* *p*

vla. *p* *mf* *f*

vc. *f* *f*

some weight. So I had to go over to her house 5 times a day and feed it this special formula.

51

fl. (speak) Severe or insignificant...

cl.

perc. Vibes *f* *p* half-pedal

pno.

51

vln. *p*

vla. *p* *mp*

vc. (speak) **A** *f* calmly, reassuringly

Both na - tural and un - na - tural.

fl. (play) 3 *f*

cl. **A**

perc. Crotales *p l.v.*

pno. *mf* full pedal *l.v.* *p* *mf*

vln. *p* *f*

vla. *mf* *f*

vc. (play) arco *mp* 3 *f*

No, she said it was going to drop dead anyway so why should she bother feeding it.

fl. *p* *p*

cl. *mf* Well I fed it all

perc. Vibes *mf*

pno. *p* *p*

vln. *pp*

vla. *pp*

vc. (speak) *pp* Un - na - tural.

fl. *pp* *f* (speak) ***f***
But when I went over last night

cl. *mp*
day Sa-tur-day and 4 times on Sun-day.

perc. *mf* *p* *mf* *mp* *p*

pno. *mf* *pp*

vln. *pizz.* *mf* *p* *mp*

vla. *pizz.* *mf* *p* *mp*

vc.

60

fl. *f* *3* (play) *f espr.*
 for the final dose... it was dead.

cl. (play) *p* *f* *p*

perc. (play) Sm. Sus. Cym. *pp*
pp (speak) *f* more intense
 Prevacid for stomach, acid reflux related pain, eating too much or too little.

pno. (speak) *ff* forcefully *3* (play) *ff*
 Na - tural and un-na-tural.

60

vln. *p* *arco* *pp* *f* *p* *f espr.*

vla. (speak) **A**
 Antibiotics, for sinus-related infections,

vc. **A** *mf* calmly *3*
 Ta-ken as needed.

fl. *ff* (speak) ***f***
 The opposite. She actually broke down and began to wail

cl. *f* *ff*

perc. (play) **Crotales** *f* like bells, l.v.
 (play) **Vibes** *f* like bells, l.v.

pno. *mp* *ff* *f* *p* *sub. ff*

vln. *ff* *mf* *p*

vla. severe or insignificant. (play) arco *f*

vc. ***f***
 Ea-tingtoo much or too li- tle...

fl.
 about her poor cat and how could god take him from her.

cl.
 f

perc.
 Crotales (softer mallets?)
 Sm. Sus. Cym.
 p
 Vibes
 f \rightarrow *ff*

pno.
 f \rightarrow *ff*

vln.
 f
 mp

vla.
 ff

vc.

A *ff*

fl. *ff* *mf* *f* *ff*

cl. *mf* *f* *ff*

perc. *f* *f* l.v. *ff* l.v.

pno. *f* *ff* *fff* clanging! *ped.*

* (pedal off on 1) *ped.*

vln. *f* *ff* *pp*

vla. (speak) *ff* trying to be heard (play) *ff* *p*

vc. (speak) **A** *f* sadly

I'll tell you who god needs to...

Lexapro for anxiety...

Then one day, he didn't return...

71

fl. flutter tongue (play) 3 *p* *f* gradually emerge

cl. flutter tongue* tr (trill to B) *p* *f*

perc. Lg. Sus. Cym. *pp* darker, fuller than before *f*

pno. *ff* *Red.*

71

vln. gradually emerge *f* *ff*

vla. *p* *ff* *fff* tr* (trill to B)

vc. (play) 3 *pp* gradually emerge *f* *ff* tr* (trill to A)

69

70

71

* Both tremolo (or flutter tongue) and trill at the same time.

fl. *p*

cl. *p* *mf* *f*

perc.

pno. *f*

vln. *p*

vla. *f* *ff*

vc. *ff* *p*

72 73 74

Detailed description: This page of a musical score covers measures 72, 73, and 74. The instruments are flute (fl.), clarinet (cl.), percussion (perc.), piano (pno.), violin (vln.), viola (vla.), and cello (vc.). The flute part begins with a dynamic marking of *p* and a trill. The clarinet part starts with a trill, followed by a melodic line with dynamics *p*, *mf*, and *f*, including triplet markings. The piano part features a complex rhythmic pattern of triplets in both hands, with a dynamic marking of *f*. The violin part has a long, sustained note with a dynamic marking of *p*. The viola part begins with a trill, followed by a melodic line with dynamics *f* and *ff*, including a triplet. The cello part starts with a trill, followed by a melodic line with dynamics *ff* and *p*.

fl. *non vibr.*
p calmly

cl. *p calmly*

perc. **Vibes**
pp calmly
ped. (sempre l.v.)
gradually emerge p

pno. *mp*
pp
p l.v.

vln.

vla. *mf*
p
(speak) mf
a 401(k) plan or

vc. *(speak) p nostalgic*

Four years later Chip showed up, pouncing and licking. But he had no tail.

fl.

cl. *pp* *mf* *mp* 3

perc. *l.v.*

pno.

vln. *pp* *mp* 2

vla. *mp* drifting off (play) pizz. 3 *f*

vc. *A p*

78 a Roth IRA... Just a stub, flapping in excitement.

79 ...no dairy or carbs or... I spent the night sleeping next to him on the grass, searching his face for

80

Meno mosso

rall. $\text{♩} = 69$

fl. *non vibr.*
p gently

cl.

perc. **Finger Cym.**
p
Sm. Sus. Cym.
(soft mallets, on dome)
p

pno. (play)
pp very calm and even

Meno mosso

rall. $\text{♩} = 69$

vln. *I.*
f broadly
p

vla. *arco non vibr.*
p
f broadly

vc. (play)
p very warmly
a clue as to what happened.

84

fl. *pp*

cl. (speak) *p*
Yellow radio sits on the

perc. (speak, colla vln.)
The world was too big to stay...
(play) Vibes *p* *mf* *l.v.*
Crot. (with vibes. mallet?) *p l.v.*

pno. *pp*

84

vln. (speak*) **A** *p* The only thing he could tell me was that the world was too big to stay in one place. **A** *p* And that it isn't

vla. *p* like a beam of light

vc. *pp* *mf*

84

85

86

* OSSIA: If it is absolutely not possible for the violinist to both speak and play here, the violinist could speak instead.

fl. *breathy*

cl. bicycle's handlebars...

perc. Vibes

pno. (loco)

vln. good to be too attached to anything.

vla.

vc. (speak) ***f*** *p nostalgic recitative*

Four years later Chip showed up, pouncing and licking.

Più mosso

♩ = 72

Tempo 1

♩ = 69

fl. *p* (speak) 3 ning he

cl. *p* 3 In the mor-ning he left

perc. *p* (speak) 3 mor-ning

pno. (off on 3)

4"

Hand Clap

Hand Clap

Hand Clap

Hand Clap

Più mosso

♩ = 72

Tempo 1

♩ = 69

vln. *p* 3 In the mor-ning he

vla. *p* (speak) 3 he left, *mp* 5 ne-ver to re-turn.

vc.

4"

Hand Clap

Hand Clap

96

fl.

cl.

perc.

pno.

96

(speak) **f** *complaining*

vln.

vla.

vc.

Didn't I tell

(speak) **A** *f* clearly upset

fl. Of course I'm up-set!

cl. (speak) somewhat nervous
A 401(K) plan or a Roth IRA or whatever

perc. (walk to microphone.)

pno.

vln. you about the cat?

vla.

vc. (speak) **A** *f* like juicy gossip
Didn't I tell you about the cat?

97

98

99

100

102

fl. (play) non vibr. *p* *mf*

cl. (play) *pp* calmly *p*

perc. (speak) **A** *mf* **A**

the financial planner thinks you sh... Yellow radio sits on the bicycle's handlebars. A quaint system

pno. *f* *p* *mf* *f*

Detailed description: This block contains the musical notation for measures 101 through 104 for the flute, clarinet, percussion, and piano. The flute part begins in measure 103 with a dynamic of *p* and a performance instruction '(play) non vibr.', then moves to *mf* in measure 104. The clarinet part has a long rest in measure 101, then enters in measure 102 with a dynamic of *pp* and the instruction 'calmly', ending in measure 104 with a dynamic of *p*. The percussion part features a 'speak' instruction in measure 102 with a dynamic of *mf* and a 'b' (bass drum) symbol, and another 'b' symbol in measure 104. The piano part has a dynamic of *f* in measure 101, *p* in measure 102, *mf* in measure 103, and *f* in measure 104.

102

vln. (play) viol-like, poco vib. *p*

vla. (play) viol-like, poco vib. *p*

vc. Hand Clap (with the pianist) *p*

Detailed description: This block contains the musical notation for measures 101 through 104 for the violin, viola, and cello. The violin and viola parts both begin in measure 102 with a dynamic of *p* and the instruction '(play) viol-like, poco vib.'. The cello part has a long rest in measure 101, then enters in measure 102 with a dynamic of *p* and the instruction 'Hand Clap (with the pianist)'. The cello part continues with a rhythmic pattern of eighth notes with 'x' marks above them, indicating clapping, through measure 104.

The musical score is arranged in a system with seven staves. The staves are labeled on the left as fl., cl., perc., pno., vln., vla., and vcl. The score spans three measures: 105, 106, and 107. The flute and clarinet parts begin in measure 105 with a half note and a quarter rest, followed by a fermata. The clarinet part includes a 'Hand Clap' box in measure 106. The percussion part has a long horizontal line with an arrow pointing to the right, ending in a fermata in measure 107. The piano part consists of two staves; the upper staff has a '(w/ vln and vla)' annotation and a 'dampen string*' annotation with a plus sign in measure 106. The piano part includes 'Hand Clap' boxes in measures 106 and 107. The violin and viola parts play chords in measure 105 and then have long horizontal lines with fermatas in measures 106 and 107. The cello part has a '(play)' annotation in measure 106 and a fermata in measure 107.

playing that song I somehow associate with you although we are hardly connected.

105

106

107

* dampen string from inside of the piano, if possible.

fl. *p* non vib. (connect from cello)

cl. (play) *p* Hand Clap *mf*

perc. **A** *mp*

The man riding is making no statement at all, just spinning wheels to facilitate his travel.

pno. (play) *f* Hand Clap *p* (play) *mf* *p* *mf* Sost.

vln. *p* *p*

vla. *p* (non vib.) *p*

vc. (with piano) *p*

108

109

110

111

113

fl. *p*

cl. *p*

perc. *A p thoughtful*

pno. *mf* *f*

Portability means different things to different people.

113

vln. *non decr.*

vla. *f* Hand Clap

vc. *f* Hand Clap

112

113

114

115

116

fl. *f*

cl. (play) *f*

perc. **A** **A**

Birds align on rooftops until one decides to take off. A flying circus. I have

pno. *f* *f* *p* sost.

vln. pizz. *f*

vla. *p*

vc. (play) pizz. arco *f* *mf*

117

118

119

120

124

fl. *mf* *f* Hand Clap

cl. *p* *f* Hand Clap

perc. *A p* (interrupted by cellist)

no place to go and my ears are getting cold. Split in two, left behind...

pno. *p* "left behind" Hand Clap

Ped. *sempre l.v.*

124

vln. *p* *f* Hand Clap

vla. *f*

vc. (speak) *A f* interrupt the percussionist

Acetaminophen for headaches, both

121

122

123

124

fl. (whisper) (*ff*)
 Pre - va - cid for A - cid re - flux re - la - ted pain...

cl. (whisper) (*ff*)
 Vi - ta - mins and de - con - ges - tants Ta - ken as

perc. (walk back to percussion station)

pno. *f* *p* *f* (play)

vln. (whisper) (*ff*)
 Lex - a - pro for an - xi - e - ty

vla. (whisper) (*ff*)
 An - ti - bi - o - tics! for si - nus re - la - ted in - fec - tions

vc. *f*
 natural and unnatural. Prevacid for...

130

fl. (full voice) *f* No! (whisper) (*f*) Vi - ta - mins! (*f*) Vi - ta - mins! (*mf*) > Ta ken

cl. need - ed. Pre - va - cid for sto - mach, a cid (breathy) *f* re - la - ted?

perc.

pno. *p*

130

vln. (full voice) *mf* and *f* fantastical my ears are get - ting... *mp*

vla. se - vere or in sig - ni - fi - cant. Pre - va - cid for my (breathy) *f* (full voice) *f* child - like

vc. (breathy, not amplified) *f* No place to go and... (full voice) *f* more intense! And...

fl. (full voice) *f* as nee-ed? (breathy) *mf* My ears... (full voice) *p* ears...

cl. (breathy) *mf* My ears (whisper) (*p*) My ears... (mimed, with flutist)

perc. Castanets (play) *mf* *mp* *p* *pp*

pno. Hand Clap *f* *p* (speak) *f* very pronounced Acetominophen for headaches, both

vln. (breathy) *f* for head-aches both na - tu - ral and un - na - tu - ral... Un - na - tu - (whisper) (*p*)

vla. ears? (breathy) *p* Le -

vc. (breathy) *f* (full voice) *p* "What was it for again?" Pre - va - cid for?

fl. *f*

cl. (whisper) (*p*)

perc.

pno. *

vln. (*pp*) (*ff*) (*mf*)

vla. (*p*) (full voice)

vc.

Prevacid for stomach, acid-reflux related pain, eating too much or too little.

for head-aches both natural,

natural and unnatural.

ra... un - na - tu - ral... na - tu - ral...

xa - pro for an - xi - e - ty. Al - co - hol...

135

136

137

* NO BREAK between the different entries, marked by a dotted line.

140

(full voice)
p growing more and more intense

fl. *f* * Un - na - tu - ral Pre - va - cid for sto -

cl. (full voice) *f* * Lexapro for anxiety, fictional or nonfictional. *mf* 2 ta - - ken

perc. Hand Clap *p*

pno. (full voice) *f* Lex - a - pro for an - xi - e -

140

vln.

vla. (full voice) *f* Antibiotics for sinus-related infections, severe

vc.

138

139

140

141

* See note on p. 45.

← ♪ = ♪ →

fl. mach a - cid re - flux re - la - ted pain, Ea - ting too much or too lit - tle... too...

cl. *f* growing more and more intense (play) *f*
as... ta-ken as an-ti-bi-o-tics for si-nus-re-la- ted... re-la- ted?

perc. *mf* *f*

pno. (play) *f* take over! *ff*
ty! Lex - a - pro...

← ♪ = ♪ →

vln. Vitamins and decongestants, Ta - ken as need - ed, Al - co - hol... Ta - ken

vla. (play, with vibr.) *mf* *f* instense, molto vib.
or insignificant.

vc. (speak) *f* (play) *mf* *f*
As need- ed?

molto rall.

fl. *f* (not amplified.)
 ... and then showering and going to the

cl. *pp* *p*

perc. continue to repeat pattern at original tempo;
 gradually replace different beats of the rhythm with rests.

pno. *f* *più f*

molto rall.

vln. as...

vla. *f* *pp*

vc. *f* *pp*

Easy Fox-Trot

♩ = 84

fl. *allergist and doing taxes and rushing home to clean up and do some work to allow time to eat and exercise and find a job and*

cl. *f* *p* *p*

perc. *like the "pops" in radio static.* *p*

pno. *p* *reminiscent* *mf*

Easy Fox-Trot

♩ = 84

vln. *f* *prominently, reassuringly* *(play) arco (vibr.)* *p very schmaltsy*

Alcohol for everything else.

vla. *pizz. (play out, but not accented.)* *f relaxed*

vc. *pizz. (play out, but not accented.)* *f relaxed*

fl. settle down and get a 401(K) plan or Roth IRA or whatever the financial planner thinks you should get so you can make joint

cl. (with vln.)

perc.

pno. *mf* *mp* *mf*

vln.

vla.

vc.

149 150

152

fl. decisions and be smart with money and no dairy or carbs or smoking or drinking or anything else that might potentially cause later

cl. (with vla.) *mp* *f* *p*

perc. (play) Vibes *mf*

pno. *mp* *p*

Detailed description: This block contains the musical notation for measures 151 and 152 for the flute, clarinet, percussion, and piano. The flute part has a vocal line. The clarinet part has a melodic line with dynamics *mp*, *f*, and *p*. The percussion part features a vibraphone part with a dynamic of *mf*. The piano part has a right-hand accompaniment with dynamics *mp* and *p*, and a left-hand bass line.

152

vln. *mf* *f*

vla. arco *mf* *f* *p*

vc. arco *f* *molto espr.* *ff* *mf*

Detailed description: This block contains the musical notation for measures 151 and 152 for the violin, viola, and cello. The violin part has a melodic line with dynamics *mf* and *f*. The viola part has a melodic line with dynamics *mf*, *f*, and *p*, and is marked *arco*. The cello part has a melodic line with dynamics *f*, *molto espr.*, *ff*, and *mf*, and is marked *arco*.

fl. harm because the future is all you have or most of what you should worry about because who knows where social security might be

cl. *f*

perc. *f*

pno.

vln. *p* *mf* *f*

vla. *mp* *p* *f*

vc. (with piano) *mf* *f* 3

3/4

A Tempo
poco rall. ♩ = 84

more intense; struggling to be heard

ff **passionate**

fl. and the government these days can't seem to manage anything so look both ways and get saved or donate something to

cl. *f* *ff* (with vla.)

perc. *p* *ff* Castanets *p*

pno. *f* *ff* *f*

A Tempo
poco rall. ♩ = 84

vln. (sul D) *ff*

vla. *ff* disappearing (with clr.) *fff* pizz. arco *f*

vc. *f* *ff* *f*

fl. charity and save receipts for tax write-offs and good karma and nuclear families not nuclear bombs 'cause what is war really

cl. *ff* *f*

perc. Castanets *p* Woodblocks *f* Vibes *ff* *mf*

pno. (with cello)

vln.

vla. (with clr.) *ff*

vc. *ff* pizz. arco *f* *ff* pizz. arco *f*

161

(yell over the instruments!)

(play)

fl. *ff* good for and in the end love... *f*

cl. *ff* *f*

(speak)

(walk to microphone)

perc. To pick it up would be responsible; I chose to make a photograph. Evidence makes meaning. The

(play) Sm. Sus. Cym. *f* *p* *f*

pno. *ff* *ff*

161

vln. *ff*

vla. *fff*

vc. *ff* *pizz.* *arco* *f*

fl. *f* *ff*

cl. *ff* *f* *ff*

perc. **A** (gradually speak into the microphone)

street smells like garbage. At home again, or not at all, dust scatters in the light. The neighbor lets his dog bark.

pno. *f* *ff*

vln. *f appassionato* *ff*

vla. *f appassionato* *ff*

vc. *ff* *ff*

(tutti off on 1)

fl.

cl.

perc.

A *p*

I am at a loss.

pno.

vln.

vla.

vc.

5"

5"

5"

June 8, 2006
Durham, North Carolina