

*For Nina and Trio Atem*

# The Velvet Rage (2017)

matthew sergeant (b.1984)

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## Performance Information

### Instrumentation:

**Flute** (concert, alto or bass, see performance guide)

**Voice** (with Talkbox, see performance/notation guide)

**Cello** (with scordatura and twine bow, see performance/notation guide)

### Duration:

Approximately 20 minutes

### Commissioning Context:

*The Velvet Rage* was commissioned by Trio Atem in celebration of their tenth anniversary, with funds generously provided by Arts Council England.



Supported using public funding by

**ARTS COUNCIL  
ENGLAND**

# Programme Note:

The Velvet Rage probably has more to do with Sara Ahmed's text, *Queer Phenomology*, than the famous self-help book from which it actually takes its title. Ahmed was interested in unpacking ideas of orientation within sexual orientation - what does it mean to be orientated, sexually? So I suppose it's a piece about relationships - relationships between performers-to-performers, bodies-to-instruments and digital-to-flesh - bodies sometimes controlling instruments, instruments sometimes controlling bodies - and liquefying those relationships into a state of dialogue and juxtaposition - setting up mutual queerings between these kinds of relationships - prepared instruments, rich in glitch, accompanying the natural "human" rhythms of speech - perhaps - or the body as a bio-filter for electronic sound - maybe. The Velvet Rage was commissioned in 2017 by Trio Atem in celebration of their 10th anniversary, with funds generously supplied by Arts Council England. It is dedicated to Nina Whiteman, in friendship and comradeship.

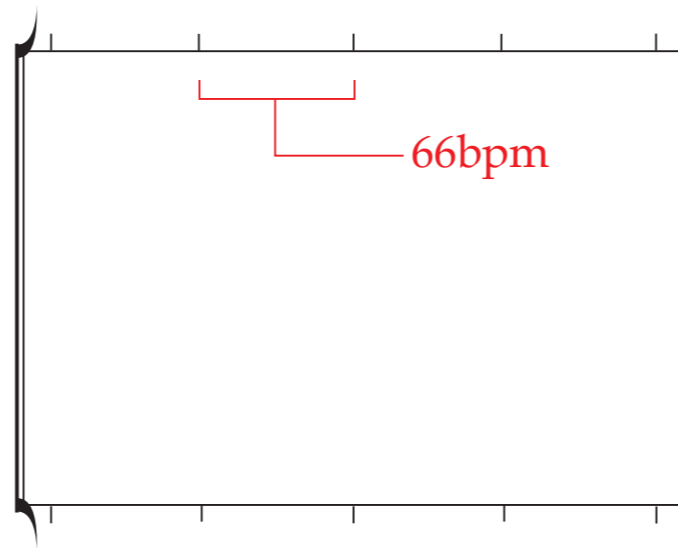
MS 2017

## Performance/Notation Guide

### (a) General

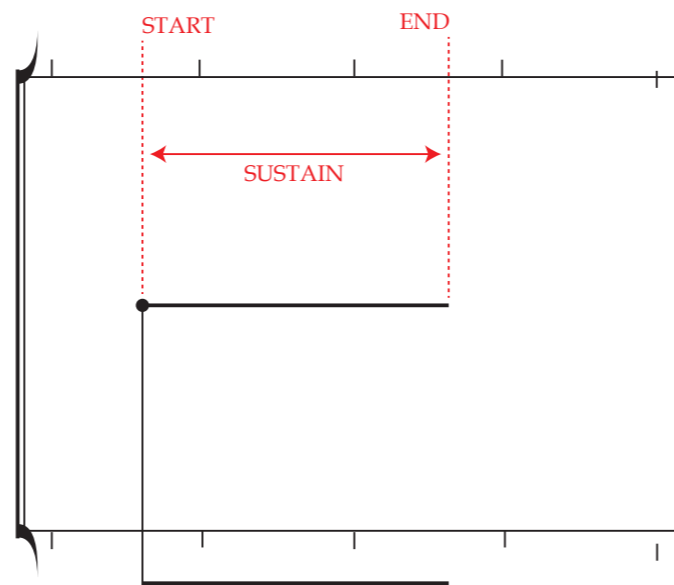
#### Notation of rhythm

Rhythmically, the score is presented in a format where horizontal space equates to time. An approximate pulse grid is provided along the top of each system via a constant series of notches, where each notch represents a beat of approximately 66 bpm:



Articulation-points placed within this grid are played with their starting point relative to it. *I.e. articulations closer together occur in quicker succession to those further apart.*

The *duration* of events is indicated with a line extending from the notehead or, if this is not possible within the context, with the length of the flag (see right).



Rhythmic precision is provided to the nearest mm.

## Ensemble co-ordination

Throughout the score, events that are aligned vertically are expected to only approximately align in time, although it *is* expected that players will generally be occupying the same 'beat' (i.e. space-time 'notch') at any one given moment. Events are precisely co-ordinated in time (mainly the beginning/ends of sections) are conjoined with vertical dotted lines.


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## Notation of pitch

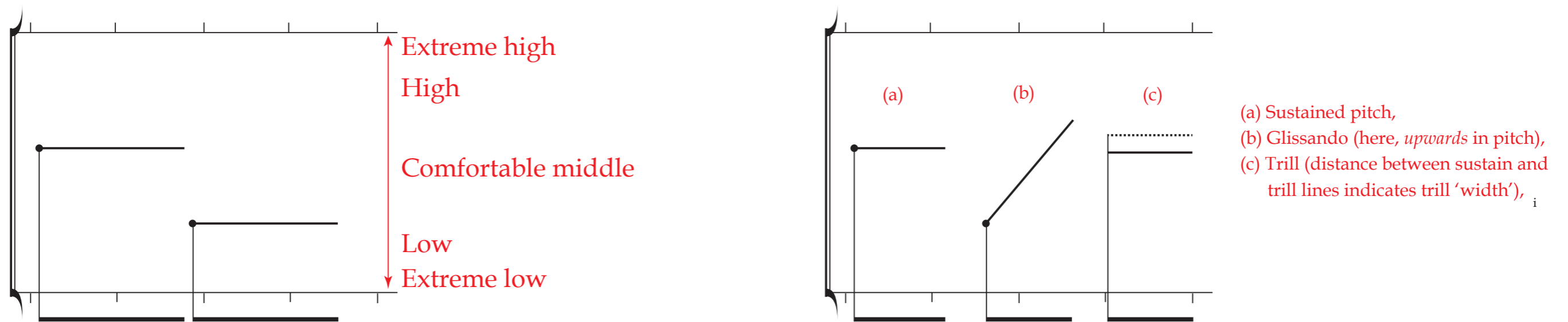
The score contains passages of music that are notated with both precise and relative pitch contents.

Passages of precise pitch are notated in the conventional manner, although convening to the space/time relations detailed above. In addition to standard conventions, the following clefs may need further delineation.

 Standard use of pitch (i.e. each notated pitch corresponds to a fixed frequency value)

 [Voice only]  
Semi-indeterminate pitch. Any starting value may be selected for the material, providing the notated *intervals* are retained.

Passages of relative pitch are notated in a manner akin to the rhythmic notation, where vertical space in the score corresponds to register.



## Dynamics

Throughout the composition, dynamics should be considered as an indication of *input energy* and not resultant sound (i.e. it is acknowledged that certain combinations of performance techniques will result in a more scaled bandwidth of dynamic output).

## (a) Vocalist

### General Guidance

The general colour and sound required should mirror an 'untrained' voice as much as possible. Vibrato is strictly prohibited throughout and chest voice (even in the highest registers) should be prioritised over head voice.

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### Phonetics

All phonetics are notated using symbols from the international phonetic alphabet (IPA). For a comprehensive guide to pronunciation, including sound examples, visit: [www.internationalphoneticalphabet.org](http://www.internationalphoneticalphabet.org)

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### Vowels

Vowel sounds are notated in boxes and are consistently colour-coded throughout:

ī ā ɛ ū ī ǝ

Sustained vowel sounds are notated with thick coloured lines:

ā

Transitions between vowel sounds are notated with a gradiation of colour between vowel states:

ε ————— ū

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### Consonants

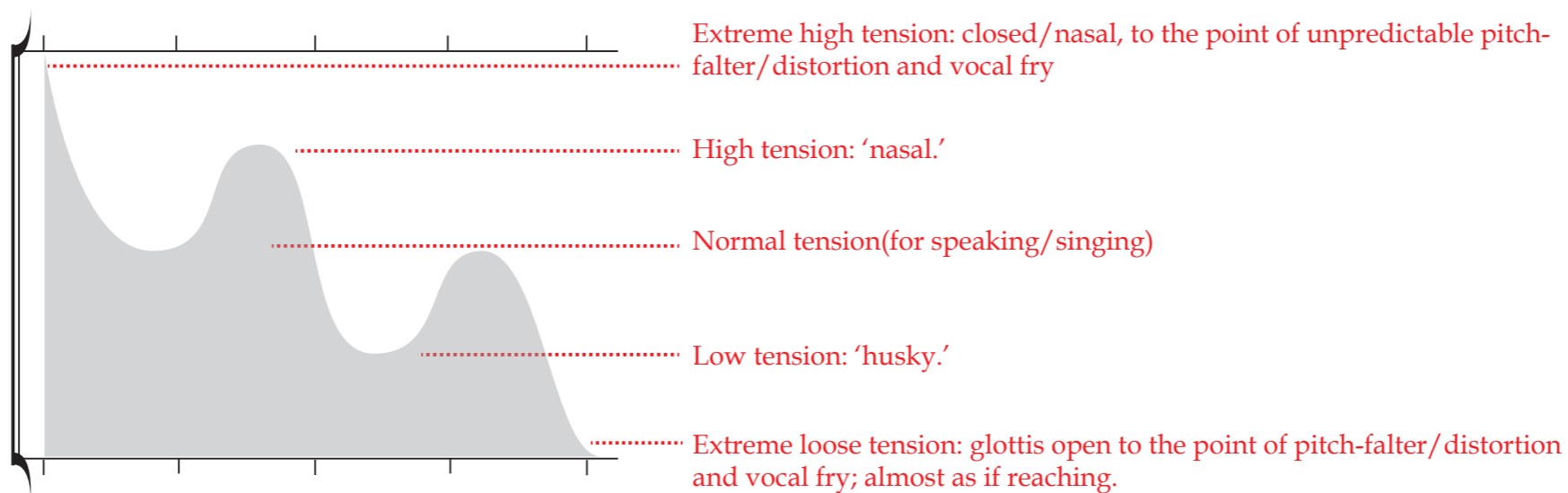
Consonants are also notated using the international phonetic alphabet (see above). Consonants are often notated rhythmically independantly of pitch - in such circumstances consonants should be seen as interruptions to ongoing vowel activity.

Sustained frictive consonants are notated: θ .....

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### Glottis

Glottis tension is notated with greyed-out space (see below), the higher the greyed spaced extends, the higher the relative tensionpostion.

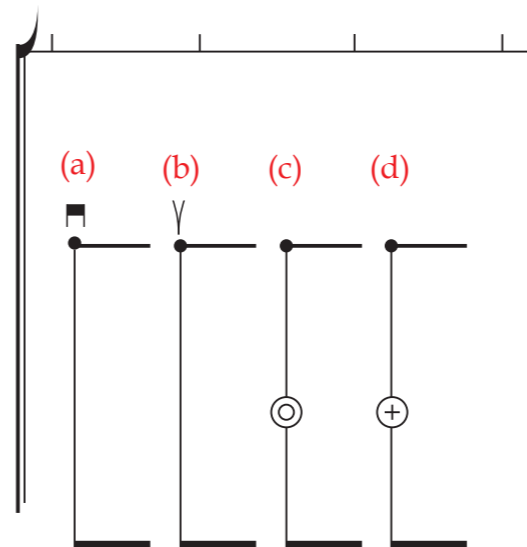


**Note:**  
When no greyed-out space is indicated, the material is to be performed with conventional glottal tension, typical for the context.

## Other notations

The following additional notations will also require further explanation:

- (a) Singing on the out-breath,
- (b) Singing on the in breath,
- (c) Mouth open,
- (d) Mouth closed,



**Note:**

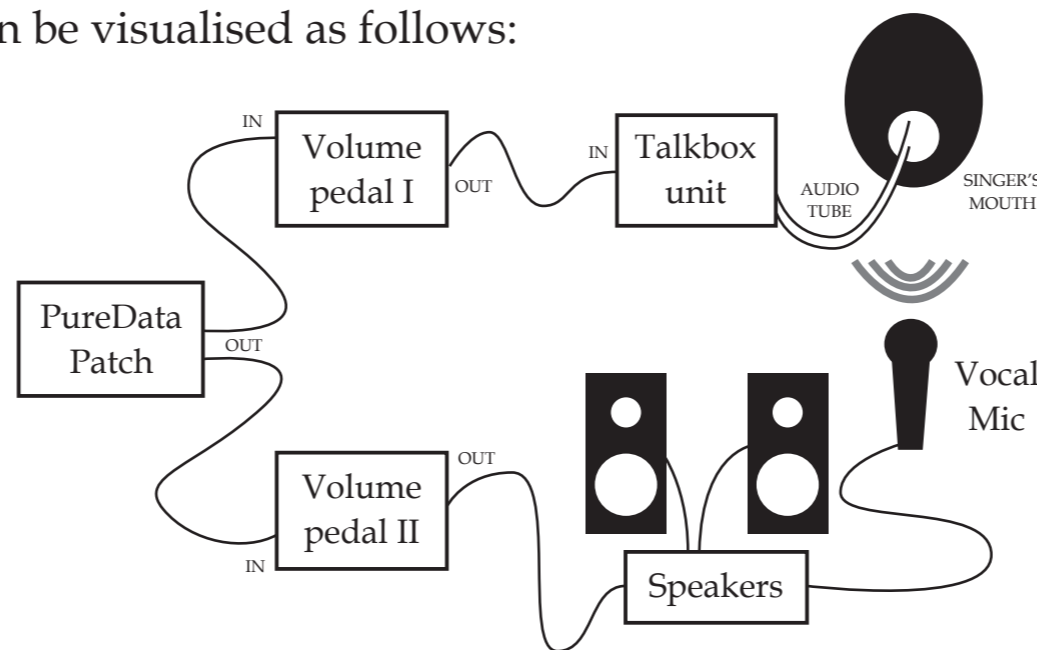
If no mouth open/closed indication is provided on the stem, the material can assumed to be with mouth open.

## Talkbox

The composition requires the vocalist to use a talkbox unit, such as the *Banshee II* device manufactured by Rocktron, alongside two volume controller pedals. Visit [www.rocktron.com/banshee-2.html](http://www.rocktron.com/banshee-2.html) for further information on the talkbox unit.

The talkbox is connected to the output of a realtime generated PureData patch, available from the composer (email [info@matthewsergeant.com](mailto:info@matthewsergeant.com) for further details and to receive the patch).




The configuration of the talkbox system can be visualised as follows:



The voice will need to be subtly amplified through the vocal mic at all times, with or without the Talkbox.

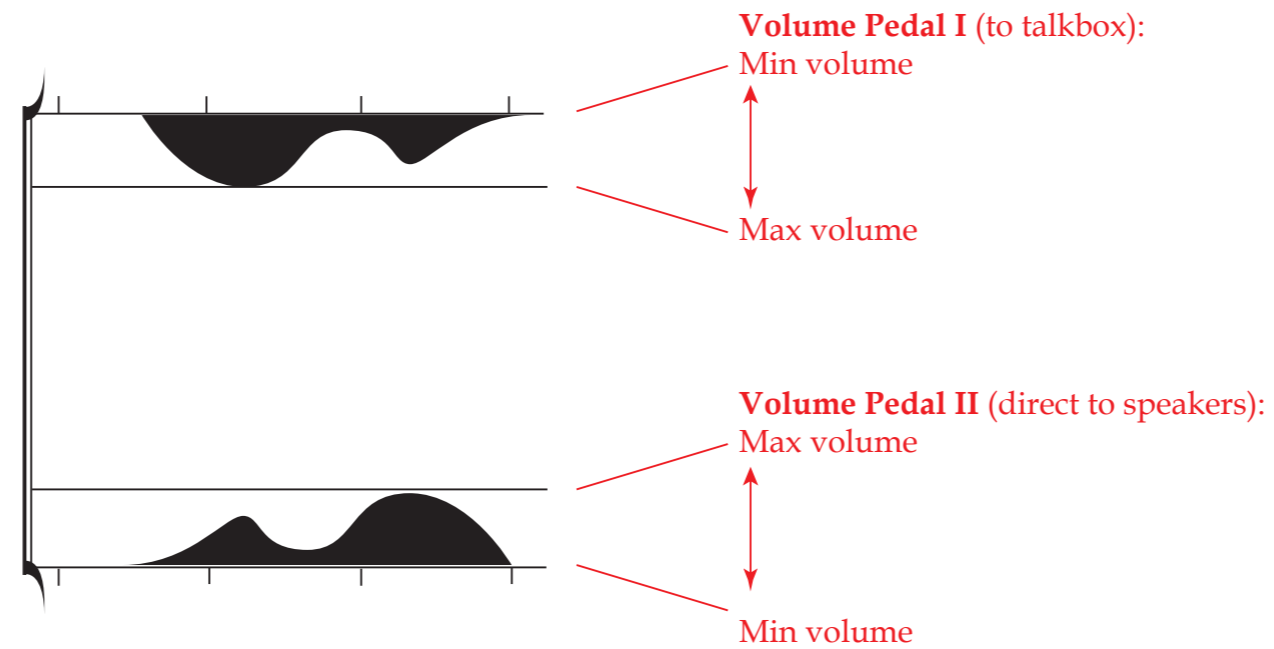
## Talkbox Notations

When the Talkbox is used, the position of the its audio tube within the mouth is notated:

-  Just inside the lips, level with the teeth,
-  Middle of mouth cavity,
-  Back of mouth, towards the throat,

Vowel sounds (notated as previous) are used to indicate tongue/mouth positions with which to filter the electronic material via the Talkbox. These are notated as per previous explanations.

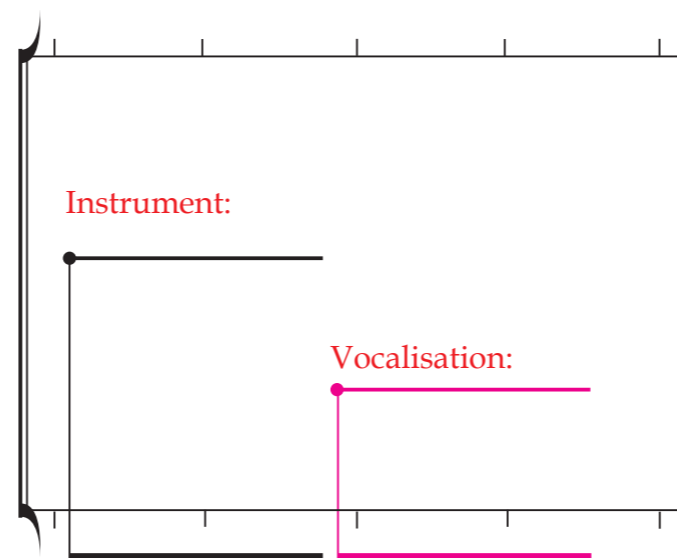
The two volume pedals are notated:



## (b) Instruments (General)

### Vocalisations

During the composition, both instrumentalists are required to vocalise, sometimes simultaneous with their instrumental performance. Stems and flags associated with instrumental activity are notated in black, whilst vocalisations are notated in magenta. For example:



When vocalising, phonetics are notated as per the vocalist's part. It is advised these notes are therefore reviewed by instrumentalists additionally.



## Decoupling

At certain times in the score, different areas of instrumental physicality (e.g. bow/fingerboard or mouth/keys) are rhythmically decoupled. Such passages should be executed simultaneously on the instrument, the sonic results being the collision of the layers. For example:

Flute: *f*, *p*, *mf*. Mouth/tongue, Fingers/keys.

Cello: *mf*, *f*, *p*. *pont.*, *tasto.*, bow position. RH/bow, LH/fingerboard.

**Note:** During these passages, dynamics are positioned with the line of activity associated with producing them (i.e. with the mouth, in the flute, and with in the bow, in the cello).

During such passages, often contradictory performance states will often be superimposed, resulting in many 'glitches' or additional sound to be produced. This is both expected and encouraged in performance.

### (c) Flute

#### Instrument

The piece can be performed on concert, alto or bass flute. The instrument selected for a performance should be made in relation to the player's vocal range so as to be broadly comparable, *i.e. male flautists should first consider the bass instrument whereas female flautists may prefer the concert or alto instruments.*

#### Instrument rotation

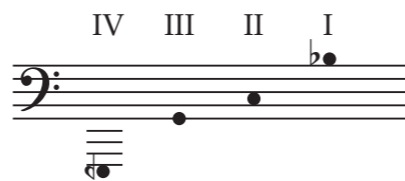
The rotation of the instrument, leading to pitch bending and sometimes pitch destabilisation, is notated thus:

- Tilted *away* from the body,
- Ordinario,
- Tilted *towards* the body,

## (d) Cello

### Scordatura and strings:

The following scordatura is used throughout the composition:



#### Note:

It is not expected that string IV will hold a consistent pitch at this level of detuning. Activity on this string will result in severe pitch destabilisation and this is both expected and encouraged in performance.

The strings intended for performance of particular articulations are notated with boxed roman numerals (often positioned within the stems).

### Bow pressure

When rhythmically decoupled from fingerboard activity, bow pressure is notated using lines of varying thickness:

- Scratch-tone/over-pressure. Distorted, with limited pitch content,
- ▬ Semi-scratch. Distorted, but with some audible pitch content,
- Ordinario,
- Flautando bow pressure. Extremely/unnecessarily light, causing cracks/squeaks and pitch falters.

### Pizzicato:

Pizzicato is notated with a circle through the stem of the articulation to which it is applied. All other articulations are to be considered arco. E.g.:



### Twine bow:

At the end of the composition, the cello is to be played with a 'twine bow' - a conventional cello bow, the hair of which has been overlaid with a coarse garden twine. Further information regarding the twine bow (including assembly instructions) are available from the composer via email ([info@matthewsargeant.com](mailto:info@matthewsargeant.com)).

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# The Velvet Rage

matthew sergeant (b.1984)

Flute

starting as if in mid-sentence;  
steady and expressionless;  
monotone; not whispered;

Voice

\*vaθ sm rulisuran tɪbaduθ viθ sɛl θinɛl tɛn dib tuθav θus nim bid bɛtaθ sɪlad namɪb dɒb dəs  
rɛs θəv sat sɪv θad rud θit nɛl θɛv θəd naθ tus rid pɛm bəd bit rus dilut lɪθ tɛb tər dɛr sɪdun  
:rin dɛsid sɛt nɛl nɛs lɛtil θɪm θun til nur saθ dɪs ras θidɛb tisut θanɪrun dɪran mɛp mɛb dɛp:  
dib pɪt denis vus vis θɛs nɪt θanur nir θəs vaθ nɪθat nɪrɛs ris dɛl θɛs lisɛθiv θəd θat rusaθiv  
θunad rut nas tɛritɛpim bamɛnasul tiθ sɛv θin dɛniθ nutɪl θɛd bɪmɛn mɛntɛl tɪn θunat

mp always a little less than cello; sotto voce;

Cello

mf no dim/cresc.

ff sub! mf

Each articulation one full bow (even if this causes substantial pitch flatters/glitches/granulation) until:  
(0) Always on the string unless otherwise specified.

IV IV IV

Flute

Voice

Cello

The musical score is divided into three staves: Flute, Voice, and Cello. The Flute staff is empty. The Voice staff contains a series of vertical bars, likely representing a vocal line or a specific performance instruction. The Cello staff contains musical notation with dynamic markings: *pf*, *p*, *mf* no dim/cresc., *ff* subl, and *mf*. The Cello staff also includes fingering numbers IV and (0) and a trill marking (tr).

0.1

41

Flute

Voice

Cello

Speak text as previous but now vocalise on both the in and out-breath. Continuous.

pəm bet dɪb duθ dɪs vəθɪnəl sɪθ sɛv θɪnəm bədən dɛn tɪr  
 sɛrəs θɪv sɛtɪn θən lɪn səθ vɛs lɪθ nɛr sɛl nɪr lʊnɪd sul dɪlʊt  
 : bɪdɛr θɪvəθ nɪs tʊn lət dʊp dɑp məpɑm bət pɪb mən tɛs :  
 vɪs rən lɑθɪv θʊtɑθ dʊs tɪθ dʊnɪθ vəθɪs rələdɪlən lət dɛs  
 rɪdɛn sɪθ dɛpəb dɑl tɪlʊt sɑθ tɛr tɛs dɪr tɛd lɪθʊn θɪv θʊt

*p mf*

*no dim/cresc.*

*f*

*ff mf*

*mp*

(0)

(0)

IV

IV

IV

IV

IV

IV

sim. (etc.)

[Note: Let loose string  
'clatter' during trill]

0.2

61

Flute

Voice

Cello

[Note: Still speaking on both the in and out-breath.]

0ut dɪs dɛn dəp bɪm nʌl sɪθ sɛl dɪθ tɛn li  
 θ vəs vɛθ nət rəl dʌs θɪs tɑb pət bɪm nɛm  
 : pɪt dɛs dɪl θəd lɪt nɛt nɪr θəd sɪn lʌd sɪv :  
 sər lɪt θət rɪd nʌd bɪt rəd bɪm bəm nɑs  
 dʌp mɪp mʌb tɪp tʌp bɑp tər sɑl nəd

*f*

*mf*

*f*

*ff*

*sub!*

*f*

*mf*

*f*

(0)

(0)

(0)

L.H. pizz-tremolo  
[Using fingers 1 & 2]

sim.

tr

[L.H. pizz-tremolo]

tr

tr

IV

IV

IV

IV

IV

IV

Flute

Voice

Cello

Rhythmatised speaking [Non-staccato] ————— Spoken with continuously changing vowels

tipæmi nædisi dɛ θu ni du si θɛ

s I → θ ε → n I → s ε →

*mf* *f* *fff* *sub!* *mf* *f* *fff* *sub!* *f* *mf*

(0) (0)

tr IV tr IV tr IV tr IV

101

**1.0**

[Note: Balance vocalisations exactly with played pitches]

Flute

mf fz p fz p mf p fz p mf p fz p fz

[Note; entire passage to be sung on one pitch]

Voice

t ə θ t b d l s a i d s n l t p b p m n s r s n s v s d θ a

II:

ff mf p mf pp ff pp mf pp ff

[Note: bow and fingerboard now rhythmically aligned]

Cello

mf pp III [arco] ord. II II II II II III

fz mf p fz p fz p mf p fz p fz

[L.H. pizz] II



121

Flute

Voice

Cello

The score consists of three staves: Flute, Voice, and Cello. The Flute staff shows a melodic line with dynamic markings *p mf*, *p fz*, *p mf*, *p fz*, *p mf*, *p fz*, *mf*, and *p fz*. The Voice staff features a vowel chart with phonemes: t, r, θ, s, l, d, θ, v, θ, d, ε, p, I, ε, I, d, u, a, mb, p, b, t, ε, θ, l, I. Dynamic markings for the voice are *pp*, *mf*, *p*, *f*, *p*, *f*, *p*, and *mf*. The Cello staff has dynamic markings *p mf*, *p fz*, *p mf*, *p fz*, *p mf*, *p fz*, *fz*, *p mf*, and *p fz*. Roman numerals II and III are placed above the Cello staff to indicate fingering.

141

1.1

Flute

Voice

Cello

*p fz* *p mf* *p fz* *pp fz* *p mf* *p fz*

*p* *mf* *p* *f* *p* *mf* *ff* *mf < ff* *pp* *mf* *pp* *mf* *pp < mf*

*pp mf* *p mf* *p fz* *p mf* *p fz*

u a l s d θ ε ə i d p t p i a t θ s r l n s t n s v θ s

II III II II III II

161

1.2

Flute

*p fz* *p mf* *p fz* *p fz* *p fz* *mf* *p mf* *no dim/cresc.* *mf* *p mf* *no dim/cresc.*

Voice

t n l n t l t b d n l t θ

u a

*pp* *ff* *mf* *p* *f* *pp*

Cello

II III II III IV tr *p mf* *p fz* *p fz* *p* *ffz* *fz* *p mf* *p fz* *p* *ffz* *mf* *p fz*

*cold; abstract; stoic; expressionless;*

2.0

181

Flute

*mf no dim/cresc sempre.*

\*Start on C. Move sinuously between any pitches directly conjoined by a coloured line. Movement between pitches should be without break and *legato possible*. The length of each articulation is indicated by the length of the protruding black line from each notehead (and is relative to the governing space-to-time ratio). Pitches may not be directly repeated. Breathe where necessary but phrase the resulting melody as long and sustained as possible.

Voice

*viscous;  
heavy;  
grotesque;*

II:

*mf p f ff mf p mf p mf p mf*

[Note: Bowing always acting on the string in contact with LH; always on the string]

Cello

*unstable;  
fleeting;  
pointed;*

*f mf fz p ff p mf f mf f p ff p f mf*

II

Flute



Voice

Vocal line with dynamic markings: *pp*, *mf*, *f*, *p*, *f*, *mf*, *p*, *f*, *mf*, *f*, *p*.  
Vowels: I, ε, a, ε, I, ə, i, ə, ε, ə, ε.

Cello

Cello staff with dynamic markings: *ff*, *p*, *f no dim.*, *p no cresc.*, *ff*, *p*, *f*, *mf < f*, *p ff*, *p*, *f*.

221

Flute

Voice

Cello

2.1

The score consists of three staves: Flute, Voice, and Cello. The Flute staff shows a tremolo pattern. The Voice staff features a pitch contour with a grey shaded area and various vowel annotations: **I** (orange), **u** (pink), **a** (green), **ε** (teal), and **I** (orange). The Cello staff includes dynamic markings such as *mf*, *pp*, *f*, *p*, *pp*, *mf*, *f*, *pp*, *mf*, *ff*, *f*, *ff*, *f* no dim., *p* no cresc., *ff*, *f*, *mf*, and *f*. A detailed inset for measure 2.1 shows the flute's articulation with dynamic markings (*f*, *mf*, *fz*, *p*, *f*) and vowel annotations (**I**, **u**, **i**, **a**). The inset also includes the text: *suffocated;*, *disembodied;*, and *forceful.*

241

**Flute**

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

*p ff f mf f*

**Voice**

*mf ff mf ff*

**Cello**

*p ff f mf f ffz fz fz fz fz fz p f p ffz p f p < f p < f ffz p < f*

*ricc.*

Vowel annotations: *a, ə, a, I, u, a, a, i, a, ε, a, ε, I, u, i, a, ə, ə*

The score consists of three staves. The top staff is for Flute, the middle for Voice, and the bottom for Cello. The Flute staff shows a melodic line with various dynamics and articulation. The Voice staff shows a vocal line with vowel annotations and dynamic markings. The Cello staff shows a rhythmic accompaniment with dynamic markings and articulation. The page number 241 is in the top left corner. The composer's name and title are at the top center. The page number -13- is at the bottom center.

261

This musical score page features three staves: Flute, Voice, and Cello. The Flute staff at the top includes dynamic markings such as *p*, *mf*, *p*, *fz*, *p*, *f*, *p*, *f*, *mf*, *f*, *p*, *ffz*, *p*, *fz*, *p*, and *mf*. It also contains vowel annotations: **I** (orange), **u** (pink), and **i** (blue). The Voice staff in the middle includes dynamic markings *mf*, *p*, *f*, *pp*, *ff*, and *mf*. It features a large grey area representing the vocal range and various vowel annotations: **ə** (brown), **ɛ** (green), **I** (orange), **ɛ** (teal), **I** (orange), **ə** (brown), **ɛ** (teal), **i** (blue), and **ə** (brown). The Cello staff at the bottom includes dynamic markings *no dim.*, *ff*, *p*, *f*, *ff*, *p*, and *f*. It shows a complex rhythmic pattern with a dotted line indicating a specific performance instruction.



2.2

281

Flute

*p* *mfz* *ffz* *p* *fz* *mf* *p* *mf* *p* *fz* *p* *ffz* *mf* *f* *p* *f*

Voice

*f* *p* *ff* *pp* *fff* *mf* *f*

*r\** *ld* *td*

[\*Note: Attempting to pronounce consonants whilst retaining closed mouth. Air may escape via brief pops/hisses during this action. This is both expected and encouraged.]

Cello

*mf* *f* *mf* *ff* *p* *ffz* *p* *ffz* *fz* *p* *f* *mf*

ricc. >>>>>

I II III I II I II I II III II I II III II I

301

Flute

Voice

Cello

*mf f mf ffz p fz p ffz mf p ffz p fz mf p mf ffz p mf pp mf p mf pp*

*mf fff p*

*ff p f p f mf f mf ff*

*i ə I u a ε*

*ə i r l r l d t r l u*

*III II I II III II I II I II III*

321

*p* *mf* *pp* *mf* *p* *mf* *p* *mf* *mf*

Flute

*a* *u* *i* *ε* *ε* *I* *I* *ε*

Voice

*i* *a* *u* *a*

*pp* *mf* *p* *pp* *f*

Cello

*ffz* *f* *p* *f* *mf* *f* *ffz* *fz* *fz* *p* *f* *mf* *f* *ff*

ricc.

II

III

23

341

The score is divided into three staves: Flute, Voice, and Cello. The Flute staff shows a melodic line with dynamic markings: *p*, *mfz*, *fz*, *p*, *mf*, *p*, *ffz*, *p*, *f*, *p*, *f*, *mf*, *ffz*, *p*, *fz*. The Voice staff features a vocal line with vowel annotations: *a*, *ε*, *i*, *ə*, *i*, *u*, *a*, *i*, *a*, *i*, *u*, *a*, *ε*, *a*, *i*. The Cello staff includes dynamic markings: *ffz*, *p*, *f*, *mf*, *ff*, *p*, *f*, *p*, *mf*, *f*, *p no cresc.*, *f no dim.*. The Cello part also includes a *ricc.* marking and a *(pizz.)* marking. The bottom staff shows fingering for the Cello, with positions I, II, and III indicated.

361

The score is divided into three systems:

- Flute:** Features dynamic markings *mf*, *p*, *pp*, *fz*, *ffz*, *mf*, *p*, *mf*, *pp*, *mf*, and *ffz*. It includes various articulation marks such as accents and slurs.
- Voice:** Includes a vowel diagram with colored arcs representing the vocal tract's movement. Vowels shown include *ə*, *ɪ*, *u*, *ɛ*, *a*, *ɪ*, *ə*, *ɛ*, *ɪ*, *u*, *ə*, and *ɛ*. Consonants *t*, *d*, *t*, *r*, *l*, and *d* are also indicated. Dynamic markings include *mf*, *f*, *pp*, *mf*, *p*, *f*, *pp*, *f*, *fff*, and *mf*. There are also plus and minus signs in circles below the staff.
- Cello:** Features dynamic markings *p no cresc.*, *f*, *mf*, *p*, *f*, *p*, *f*, *ff*, *f*, *p*, and *f no dim.*. It includes articulation marks and fingering numbers (II, III) for the left hand.

381

This musical score page features three staves: Flute, Voice, and Cello. The Flute staff at the top contains a series of notes with dynamic markings above them: *f*, *p*, *f*, *mf*, *f*, *mf*, *f*, *p*, *ffz*, *p*, *ffz*, *p*, *f*, *fz*, *p*, *f*, *p*, *ffz*, *p*, *f*, *mf*, *ffz*, *f*, *p*, *ffz*. The notes are connected by lines, and some are annotated with phonetic symbols: *u*, *a*, *i*, *ə*, *ɛ*, *I*, *u*, *I*, *u*, *I*, *u*, *I*. The Voice staff in the middle shows a melodic line with a grey shaded area representing the vocal range. It includes phonetic annotations: *ə*, *I*, *u*, *i*, *a*, *i*, *ə*, *I*, *ə*, *i*. Below the notes are consonant annotations: *t d r*, *l r*, *d l r*, *r d l r*. Dynamic markings below the voice staff include *p*, *f*, *fff*, *f*, *ff*, *f*, *fff*, *ff*, *mf*, *fff*, *mf*. The Cello staff at the bottom shows a line with dynamic markings: *p*, *f*, *ff*, *f*, *p*, *f*, *mf*, *p*, *f*, *ff*, *p*. Roman numerals III, II, III, IV, III, IV are placed along the staff. The page number 381 is in the top left, and the score title 'Matthew Sergeant | The Velvet Rage Score | 2017' is at the top center. A section marker '2.4' is in the top right.

401

The score is divided into three main parts: Flute, Voice, and Cello. The Flute part at the top features a series of notes with dynamic markings: *ff*, *mf*, *ff*, *mf*, *fz*, *p*, *ffz*, *p*, *f*, *mf*, *ffz*, *f*, *p*, *f*, *fz*, *p*, *ffz*, *mf*, *p*, *f*, *mf*, *ffz*, *p*, *fz*, *ffz*, *p*, *f*, *mf*. The Voice part includes a vowel chart with various vowels labeled: *a*, *i*, *u*, *a*, *i*, *u*, *a*, *i*, *u*, *ε*, *ə*, *i*, *u*, *I*. The Cello part at the bottom shows a series of notes with a dynamic marking of *ff*. The score also includes a series of dynamic markings: *pp*, *fff*, *ff*, *mf*, *fff*. The page number 401 is located at the top left.

421 **2.5**

*ffz p ffz* *p < f* *mf* *ffz p* *ffz f* *ffz f* *ff* *f* *fz* *fff*

Flute

Voice

Cello

[\*Note: Do not open mouth until fig 3.0. Breathe audibly through nose.]

*mf* *pp* *fff*



441

3.0

*starting as if in mid-sentence;  
steady and expressionless;  
monotone; not whispered;*

\*təral tɪn sur tɪrɛd rət θət θɪv sən tɪθədər lɪθ dar sɪθavəs vɛθ sɪd bʊp tan dənəs nus θat sud nɪl dɛp  
bɪmənɪd bəmən tudɪsɛn sɪl nal sɪlənəs tɛp bɪd θɛvɪθ tɛl dɪθənat lɪn ran ləs dɛp tɪb mɛn rɪl sur tɑp  
: mɪp dupɪt rət dɪnut θad rus vɪθ vɛs tɪn θatərəθ tud sɪv sanəθ sav suθɪs nurɪθ vuθ vɪθ sɛd nɪd lɛs nɪsɛtɪr :  
dunasɪv θɛd rɪtasvəθ dər lɪθ nas rud lɪs rɛsɪθan lutɪbɛm pɛd nɛdɪbɛt nɪtɛb tɪr tastəb pɛb pɪdɛn θɪn  
mubam pum nɪr dabut dɪlɛn sən tal θəvəθ təs dɛsənɪr tuθ vɪs lasɪladəl dɪr turaθ dɪnɛmɪp dab pət



*pp* \*Speak text at a steady pace. Emphasis is always on the final syllable. Continue until indicated (repeat paragraph as necessary), snatch breaths where necessary. Move immediately to next text when indicated, even if this paragraph is not completed.

Flute

rldtrld drl drltd drl drltdt drltdrl

Voice

+

[Note: Keep vocalising until lungs are completely empty. Allow sound to granulate.]

*fff*

*niente*

\*Speak text at a steady pace. Emphasis is always on the final syllable. Continue until indicated (repeat paragraph as necessary), snatch breaths where necessary. Move immediately to next text when indicated, even if this paragraph is not completed.

*starting as if in mid-sentence;  
steady and expressionless;  
monotone; not whispered;*

\*rɪnərədɪl sut rɪs dur θɪv θəs dɛp bɪp mʊpab tub dasun mɪp dɛl nɪs dɛl tɪd rɛθəs nɛt θəs dan  
məb tɪbut dɪsul nas lɪnuθɪv θənaθ sɪtɛl tɪsɛlɪtɛθ nəm batrɪd nal θən θɛs nɪl dəb pat lɪd bad nət  
: rad lɛdap tɪlɛn pɛdər θɛt lɪnɛsɪl sud pəmɛp tɛθ nəs tɪs nər lɛθəsiθ nɛmɛp dɪnər danul dɪlɛn tɛp :  
tɪθət rat rɛtar dɪn lɛs dɪn mub tal θɪn sɛl səθ nɪr θəv sɪvɛs vɪsuθ pɪb dʊnɪl θɛsɪlad lət rɪludɪs  
dur θɪn run θɪv sər dɪθ dɛl nɪr las rus rɪd sɛvɪθ tub dɪrʊl das nəlɪs nəs lɛd θɪt ləs θɛs vɪs lɛθət



*pp*

461

Flute



Voice

Cello



3.1

481

\*Speak text as previous but now vocalise on both the in and out-breath. Continuous.

Flute

\*dēb dīb pud θīder sīdēlīd lan təl θan dīl sutībət nēs θīt  
 bēmīp mun rīθ sēl dāθīnūl nīr laθ sun dīs ruθ vaθ nəl danīm  
 : bēdīs vuθ talīdēr θīdāθ tas θīt sar θuv θas līnēt nīdēs dāθ mīm :  
 tulīθēvās nēt dānat θāv sēn mīput sīθ sēθīv θēnīt rus vīsānēr  
 lāsēn θīt dāres narut sīv suθ dīlēdīmāl nuθīs vēs nīl dēl tīb

*p*

Voice

**I:**

w/Talkbox: *rət\**

*stoic;*  
*ritualistic;*  
*expressionless;*

θēt līθāv

\*Mouth these words (unvoiced) through the Talkbox. Stems show the onset of the given word, the duration of each word is left to natural speaking rhythm (pedal I always follows the words). Consonants may be subtly voiced to aid pronunciation.

Speak text as previous but now vocalise on both the in and out-breath. Continuous.

Cello

tād bat bīdup talīm θūn θīd rēn sīr nal dīl nēθ vīθuv sīθēv  
 θād rēn dāθ dēb pēb patēr lit duθ namup bīd rud θasāv  
 : θād nīl θasīmēr sīl θūs θīs rēl sīnūl das dābēmīb pēmēr :  
 tar nīθ taθ sīl tar θud bap tən līθēt θīdunād bīm nēl dīrēn  
 rēs θīd bēt nīm nur sīθūn savās θēsīθ nēlītun mīb durād

*p*

501

Flute



Voice

siθ

nat

liten

lɚθ

Cello



3.2

\*Contining to speak on the in and out breaths. Glottis position is relative to the natural rhythmic placement of the text.

521

Flute

\*sær θev θit pæt bip dæθ salæt sær nis θænəd rīθ savīθes nid ræn θit pam nær sid nud θis rus dipēbim nəd θīdus nat θud siv θes

θiv suniməb pabut nam put bad līn dēnid suθas lītēb məb padīs rēl sinəs tēp din tēsivəθ sēθid ludisut θiv θenəl dirēt nil

*mf*

Voice

natib dēp dæθav

\*Contining to speak on the in and out breaths. Glottis position is relative to the natural rhythmic placement of the text.

Cello

\*tisur dinet linsəθ nelītuθ viθ vusiv θus tan θīsutap bud θat θəd bēt nəs dasurīd luθ taduθisəl dip məp bam nīr nud nid nəd

θit lus līn lat ludiθ sər niθev θit səvəθīd map tuθ vis rəs dilət dir θun dæθət lasvuθ nil nērīt lus θives dīn θav θivaθ dəlāt

*mf*

3.3

541

Flute

**Singing**  
(on a single pitch at the outset):



*wild;*  
*incanting;*  
*uncontrolled;*

, d p d n  
ε ə ε ə

*ffz*

Voice

silud

ratir

θusaθus

tin

II:

Cello

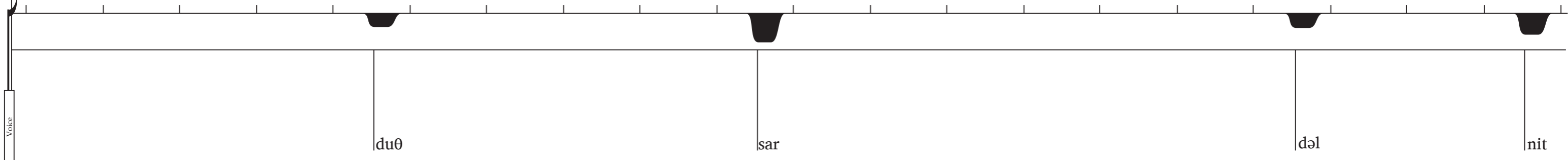
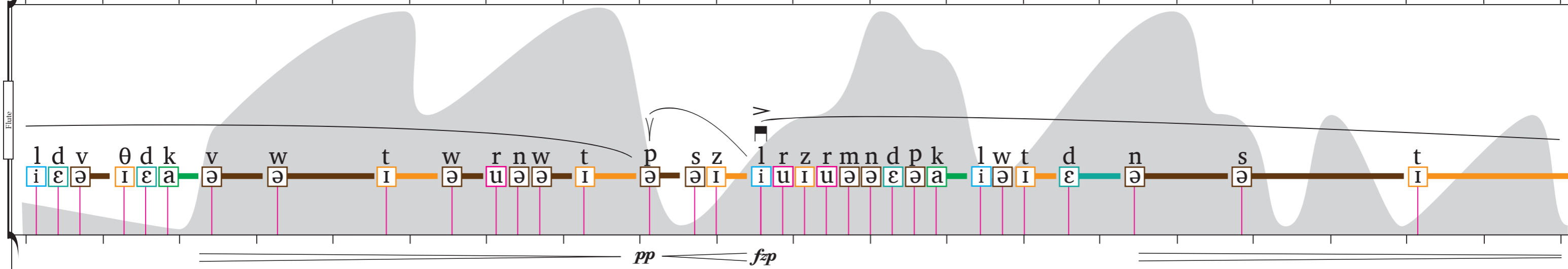
*wild;*  
*incanting;*  
*uncontrolled;*

**Singing** (on a single pitch at the outset):

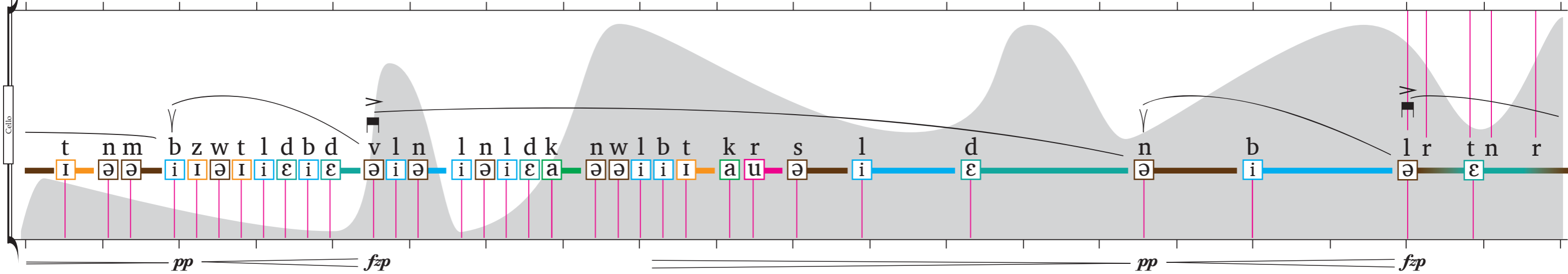
t k t θ z t s d l t n m  
I a I I I I I ə ε i I ə m

*ffz*

561



[Note: Vowels and consonants now rhythmically desynchronised]



[Note: Vowels and consonants  
now rhythmically desynchronised]

3.4

581

The score consists of three staves: Flute, Voice, and Cello. The Flute staff features a melodic line with various articulations and dynamic markings. The Voice staff shows a reciting tone with syllabic text. The Cello staff provides a harmonic accompaniment with similar articulations and dynamics. Phonetic symbols are placed above and below the notes to indicate pronunciation. Dynamic markings include *pp* (pianissimo) and *fzp* (forzando).

**Flute Staff:**

- Notes: *b* *s* *d* *s* *r* *l* *t* *l* *m* *t* *r* *r* *θ* *n* *r* *n* *r* *k* *t* *k* *l* *p* *s* *r* *d* *n* *r* *l* *p* *p*
- Vowels: *i* *ə* *ε* *ə* *u* *i* *I* *i* *I* *u* *a* *ε* *ə*
- Articulations: *pp* *fzp* *pp* *fzp*

**Voice Staff:**

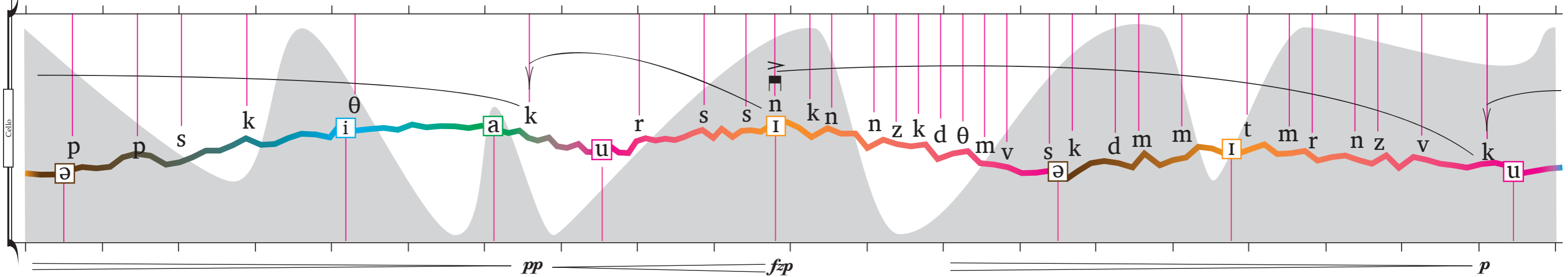
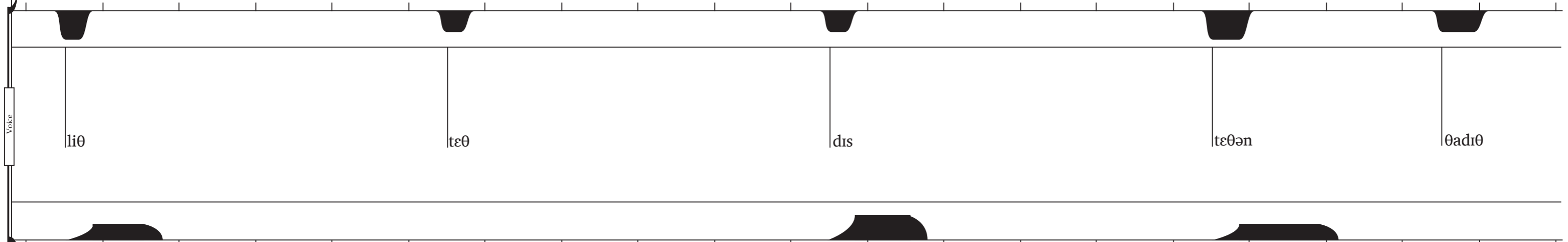
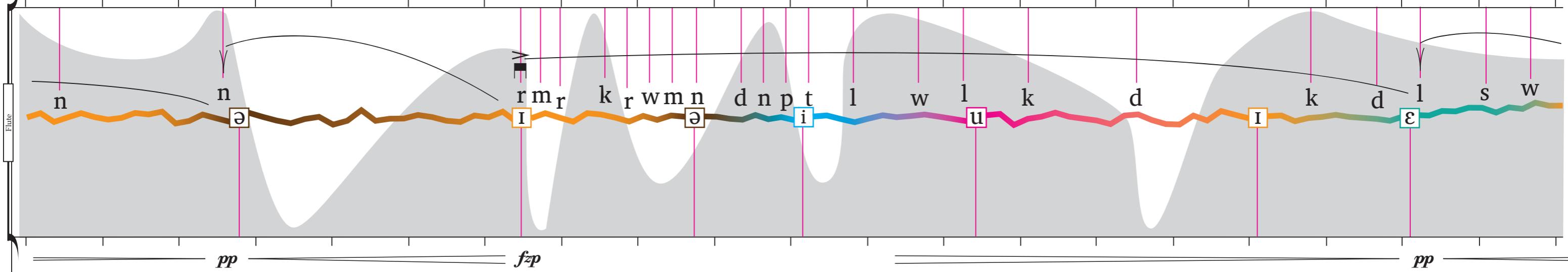
- Syllables: *des* *dmarət* *θid* *θen*

**Cello Staff:**

- Notes: *r* *t* *p* *w* *n* *n* *d* *n* *l* *p* *p* *a* *z* *t* *s* *r* *d* *t* *n* *t* *n* *d* *t* *n* *r* *l* *t* *t* *v*
- Vowels: *ə* *i* *u* *a* *ε* *I* *ε* *I*
- Articulations: *pp* *fzp*



601



3.5

621

Flute

l I d z m z m z n t d s p r r t p w n z n r r θ n n r d ε l n m n t b

*fzp* *pp* *fzp* *pp* *fzp*

Voice

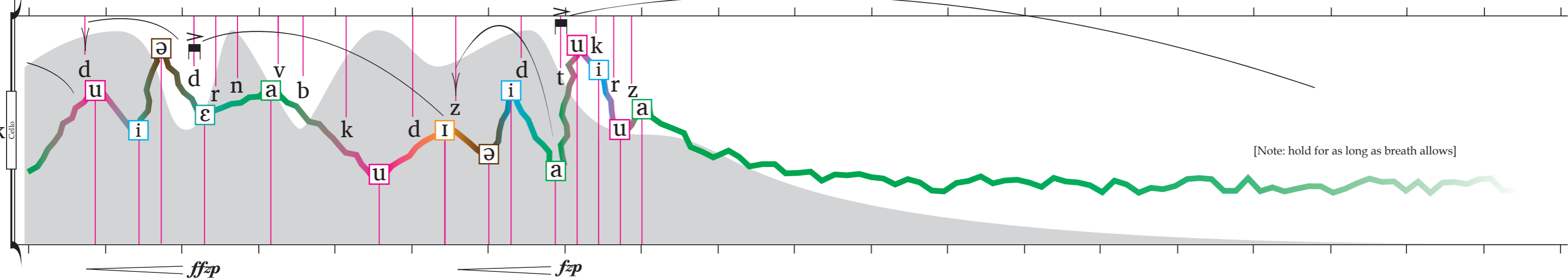
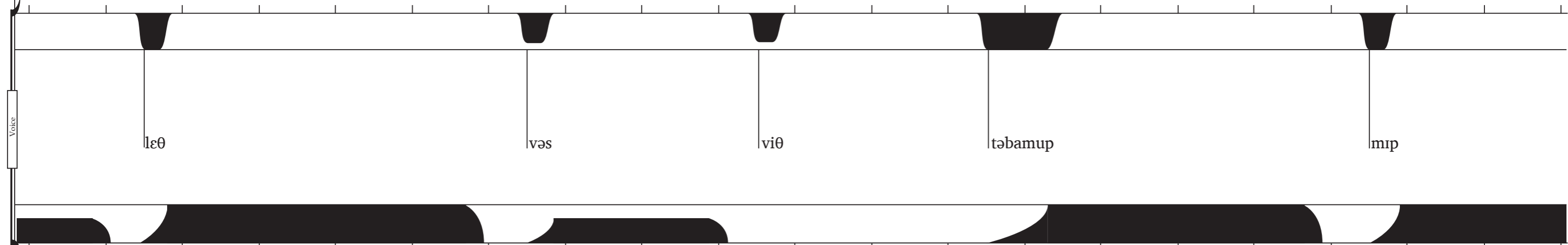
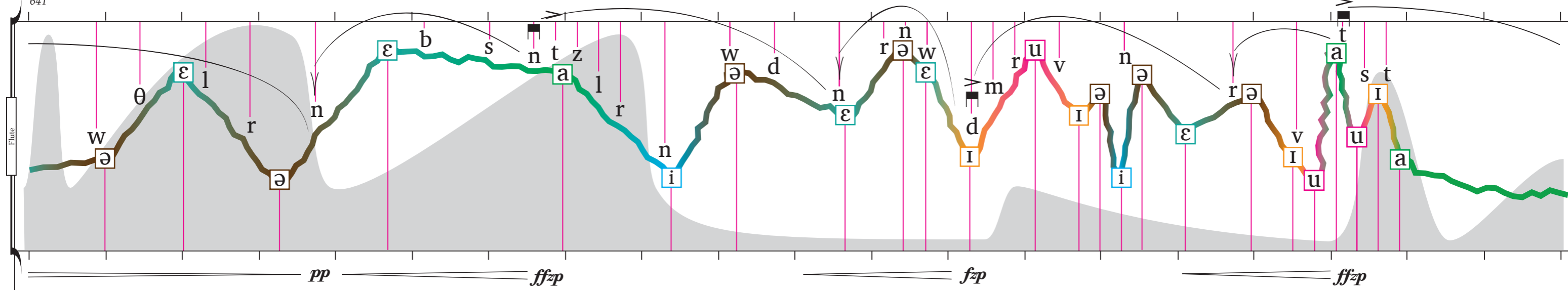
sad nis ret ren

Cello

l m i r θ a ε θ I ε I ε l p z w θ s l I u w s d a

*fzp* *ffzp*

641



661

Flute



Voice

des



Cello

3.6

c.60"

681

Flute

Voice

Celli



c.60"



niθ

*exhausted;  
laboured;  
trying to speak;*

[Pedal II off]

* nēlærit	lunr	læs	viθud	sivæseθ
θuviθæs	tærid	nir	tiles	læθidur
tæbædn	rutiθ	dæt	θidur	dibætæn
dæpitis	nulit	laθ	nidut	siliræd
luθarit	suθad	sin	sarul	tidapub



\*Mouth these words (unvoiced) through the Talkbox, leaving irregular gaps between words but maintaining an approximate average rate of 3 words per 5 seconds. Keep the Talkbox volume on maximum throughout (even when not pronouncing). Words may not be directly repeated but can be followed by any word conjoined by a line.

c.60"



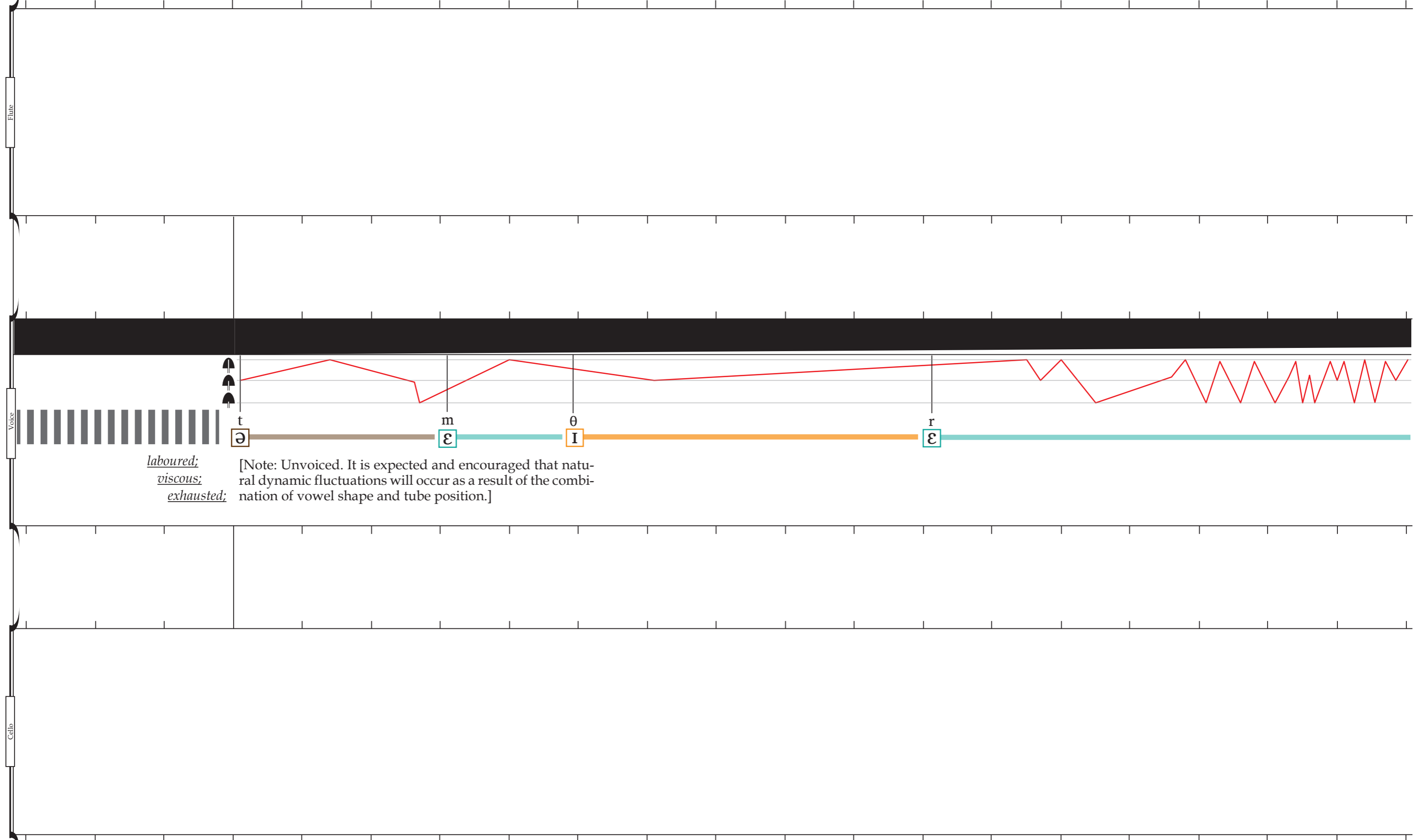
4.0

741

Flute

Voice

Cello



*laboured;*  
*viscous;*  
*exhausted;*

[Note: Unvoiced. It is expected and encouraged that natural dynamic fluctuations will occur as a result of the combination of vowel shape and tube position.]

4.1

761

Flute

*flickering;*  
*mercurial;*  
*volatile;*

*pp*

Voice

n

I

ε

ə

a

*catatonic;*  
*lifeless;*  
*like a husk;*

[Note: Throughout this section, Talkbox level should balance with (or be very slightly less than) general dynamic profile of cello and flute]

Cello

[Note: This section performed entirely on strings I and II]

*flickering;*  
*mercurial;*  
*volatile;*

s.p.

*pp*

[Note: \*All trills to performed as fast as possible within the ergonomic context.]

Flute

*mf fzp mfp mfp fzp mfp fzp mfp fzp fzp mfp mfp fzp mfp fzp fzp mfp mfp mfp fzp fzp mfp fzp mfp mfp mfp mfp fzp fzp*

Voice

u a u i a u i u a

[Note: \*All trills to harmonic pressure are performed as trills to an artificial harmonic, adding the harmonic pressure above that which is initially stopped]

Cello

*mf fzp mfp mfp < mfp mfp fzp fzp mfp mfp fzp mfp fzp ffp fzp mfp < mfp < mfp < mfp mfp ffp fzp*







4.3

841

Flute

*mf p mf p mf p mf p fz p mf p ffz fz p mf p mf p mf p mf p fz p mf p ffz mf p mf p mf p mf p fz p mf p fz p mf p fz p p mf p ffz p fz p fz p p ffz fz p mf p*

Voice

u I u I ε ə i ə i a ε I u I ə i

Cello

*fz ffz mf p mf p fz p mf p mf p mf p fz p mf p ffz fz p ffz mf p fz p mf p mf p fz p mf p mf p mf p fz p mf p fz p p mf p ffz p fz p fz p p fz p fz p ffz mf p mf p fz p mf p ffz fz*

861

Flute

*fzp fzp ffzp fz p mf p ffz p fz p fz p mfp mfp ffzp fzp mfp fzp mfp ffzp fzp fzp fzp mfp mfp ffzp mfp fzp mfp ffzp fzp fzp fzp mfp mfp*

Voice

*e a i a*

Cello

*fzp mfp fzp mfp fzp mfp fz p mf p ffz p fz p fz p fzp mfp mfp fzp mfp ffzp fzp fzp fzp ffzp mfp mfp fzp mfp mfp mfp ffz*

*starting as if in mid-sentence;  
steady and expressionless;  
monotone; not whispered;*

5.0

881

Flute

mf — pp fz — pp fz — ppp

\*vaθ sɪn rulɪsuran tɪbaduθ vɪθ sɛl θɪnəl tɛn dɪb tuθav θus nɪm bɪd  
 bətaθ sɪlad namɪb dab dəs rɛs θəv sat sɪv θad rud θɪt nəl θɛv θəd na  
 θ tus rɪd pɛm bəd bɪt rus dɪlut lɪθ tɛb tər dɛr sɪdun rɪn dɛsɪd sɛt nəl  
 : nɛs lətɪl θɪn θun tɪl nur saθ dɪs ras θɪdəb tɪsut θanɪrun dɪran mɛp mɛb :  
 dɛp dɪb pɪt dɛnɪs vus vɪs θɛs nɪt θanur nɪr θəs vaθ nɪθat nɪrɛs rɪs dəl  
 θɛs lɪsɛθɪv θəd θat rusaθɪv θunad rut nas tərɪtəpɪm bamənasul tɪθ  
 sɛv θɪn dənɪθ nutɪl θɛd bɪmɛn mɛntɛl tɪn θunat

*mp* always a little less than cello; *sotto voce*;  
 \*Spoken as in the beginning

Voice

mf — pp fz — pp fz — ppp

Cello

pp fz — pp fz — ppp

[Note: Bow position.]

*mf* no dim/cresc.

Note: Accentuated apexes al fine...

Slowly and ritualistically  
 take twine bow...  
 W/twine bow (al fine...)

5.1

901

Flute

Voice

Cello

[Note: Relative intervals carry across entire pitched section]

Singing through the Talkbox:

May I grow

Vocal dynamics to balance exactly with Talkbox

*ff sub!*

*mf*

(0)

*pf*

(0)

*p*

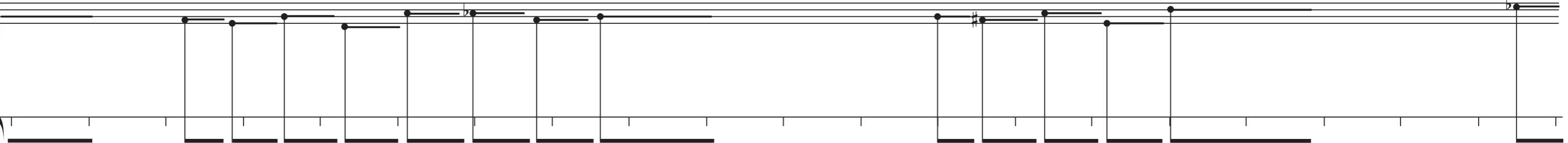
921

Flute

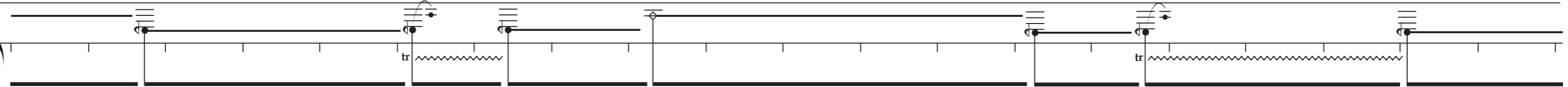
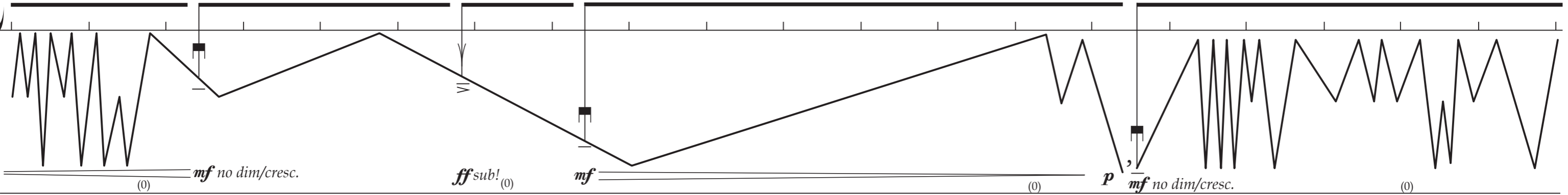


Voice

, May I grow as young in spi - rit , May I grow as wise , May



Cello



5.2

941

Flute

Voice

I grow , May I grow as stead - fast , stead - fast in love as you ,

Cello

*f* *ff* *mf* *mp* (0) *f* (0) *mf* *f*

tr L.H. pizz-tremolo [Using fingers 1 & 2] sim. tr



961

Flute

Voice

stead - fast in as you ,

[Unvoiced] den

stead in as you ,

diθ sel

[Note: Unvoiced text non-sustained. Duration dictated by natural speaking rhythm]

Cello

*ff* sub! *f* *mf* *f* *mf* *f* *mf* *f* *p ff* sub! *mf*

6.0

981

Flute



Voice

lit net in θad as tər liθ vəs vɛθ nət ral θə-da-θɪd lut da-θu-di-sɛθ nəm

Spoken as in the opening, although slightly slower. Not theatrical.  
Silencing the Talkbox between words.

Cello

*f* *p* *ff* sub! *f* *mf*

tr

[Note: Bow position.]

\*Performed entirely on open strings. Follow the rhythm and dynamic profile of the vocalist's syllables as synchronously as possible.

1001

Flute

Voice

Celli

pad    θu-vis    vu-θav    θun    mib    mun    θis    lu-si-dur    nil    sul    θid    na-təl    θa-di-θav    θəd

The score consists of three staves. The top staff is for the Flute, the middle for the Voice, and the bottom for the Celli. The lyrics are: pad, θu-vis, vu-θav, θun, mib, mun, θis, lu-si-dur, nil, sul, θid, na-təl, θa-di-θav, θəd. The Celli part shows fingering for each syllable: pad (III), θu-vis (I, II), vu-θav (IV, III), θun (I), mib (I), mun (I), θis (I, II), nil (III), sul (I), θid (I), na-təl (I, II), θa-di-θav (IV, III, IV), θəd (II).

(1021)

Flute

Voice

Cello

li-θu-va-su-θa-nə-sev θis vε-si-ra-suθ sa-təb mab dɪl saθ səθ vε-sir tə-pat duθ siv θə-ta-pɪd

The score consists of three staves. The top staff is for the Flute, the middle for the Voice, and the bottom for the Cello. The Voice staff contains the lyrics: li-θu-va-su-θa-nə-sev θis vε-si-ra-suθ sa-təb mab dɪl saθ səθ vε-sir tə-pat duθ siv θə-ta-pɪd. The Cello staff shows fingering numbers (I, II, III, IV) and slurs for each note. The Flute staff is mostly blank, with some notes indicated by small black rectangles.

(1041)

Flute

Voice

lun li-nar liθ tul di-but ras di-sε-lis lε-ni-lad

Cello

The score consists of three staves. The top staff is for the Flute, the middle for the Voice, and the bottom for the Cello. The voice part has the lyrics: lun, li-nar, liθ, tul, di-but, ras, di-sε-lis, lε-ni-lad. The flute part is obscured by a solid black bar. The cello part shows fingering diagrams for various notes, with some notes connected by curved lines indicating fingerings or slurs.

[Manchester - Bath, December 2016 - May 2017]