

matthew sergeant (2016)

Lichen

for electric lap-steel guitar

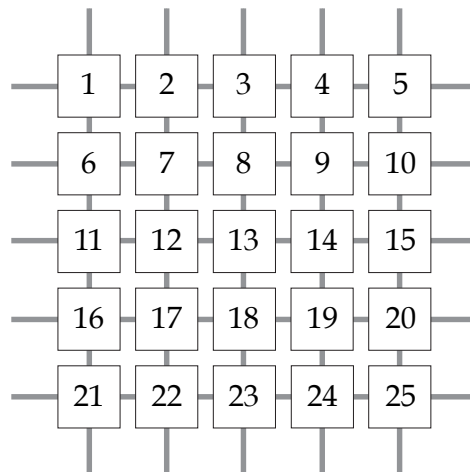
*Commissioned by Daryl Buckley with funds generously
provided by the Royal Melbourne Institute of Technology (RMIT).
Dedicated to Daryl in admiration and friendship.*



Performance Instructions

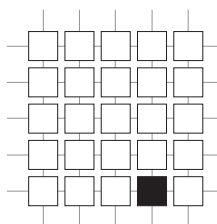
[lichen] is comprised from 25 modules of varying lengths (ranging from 10-90s). The module number is provided in the header of each module, for reference.

Crucially, the modules may not be performed in simple numerical sequence (3, 4, 5, 6, 7... etc). Instead the modules can be better visualised as occupying a 5x5 spatialized grid, diagrammatised below:



Prior to performance a route through this grid must be devised by the performer using only vertical and horizontal movements from module to module (diagonal movements are not permitted under any circumstance). By way of example, an iteration of module 7 could thusly be followed by an iteration of modules 2, 6, 8 or 12. In addition, the grid-structure is also *boundless*, meaning that one may leave an edge of the grid and arrive at the opposite side. Thusly, an iteration of module 25 could be followed by an iteration of modules 20, 24, 21 or 5 - or an iteration of module 11 could be followed by an iteration of modules 6, 15, 12 or 16 (etc).

Each page of the score contains a simplified version of the above diagram in place of a conventional page number, as seen below. These serve as an *aide-memoire* to the position within the imagined 5x5 grid space.

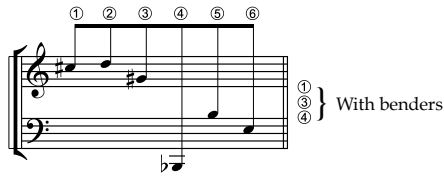


Note: The filled square indicates current location, here module 24.

In addition to the basic movements from module to module, the following points may also be useful to consider:

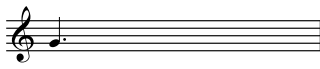
- A performance may begin and end on any module
- Modules may be returned to in a single performance (i.e. repeated, with at least one other module being iterated between the initial and subsequent statement of that module)
- One or more modules may be omitted entirely from a given performance (although the artistic intensions of the piece will be compromised if less than four modules are iterated)
- Please also review notes within the notation guide regarding the use of effects pedals

Scordatura:

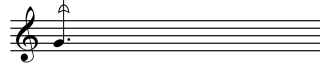


Note: All pitches sound one octave lower than written

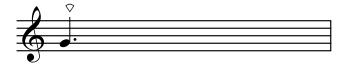
Articulations and Agitations:



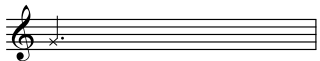
(a) with flesh of finger,



(c) with nail of finger,



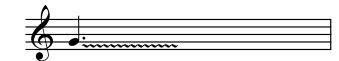
(e) with pick,



(d) articulation made by hammering slide on string,
[Note: where applied to multiple strings, it is expected and encouraged that non-specified strings will also sound.]



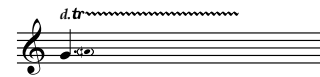
(d) linear glissando,



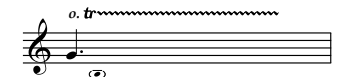
(e) vibrato,



(f) vibrato with glissando,



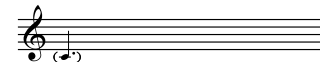
(g) double-slide trill,



(h) trill to open-string,
[Note: Made by oscillating slide up and down]

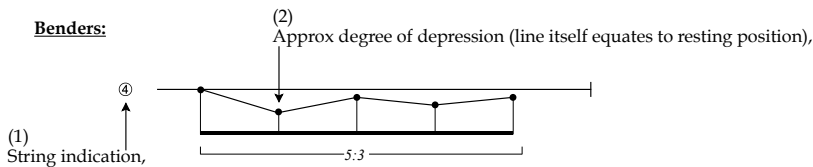


(i) lateral trill,
[Note: twist slide left-to-right as fast as possible on notated strings]



(j) non-articulated,
[Note: normally indicates end point of a non re-articulated glissando]

Benders:

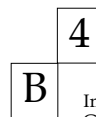
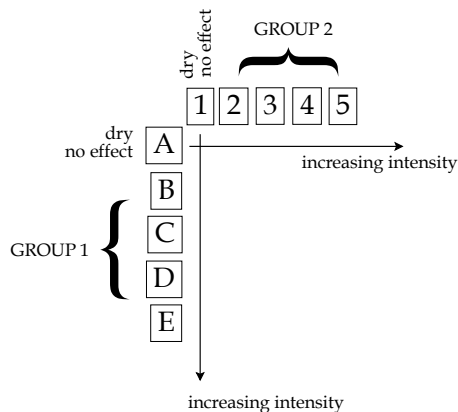


Effects:

Eight effects in two groups of four are required, each group internally sonically related but the two groups distinct from one another, These could be eight daisy-chained individual pedals, Or two pedals, each with four pre-programmed settings,

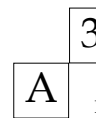
The effects can be visualised like this:
Group 1 has four effects, labelled B-E (A is dry, without effect),
Group 2 had four effects, labelled 2-4 (1 is als dry, without effect),

Each page of the score carries a designation, such as:



Implying that (in this example):
Group-1/pedal-B and Group-2/pedal-A are to be combined for this page,

Also note the following case:



In this example:
Setting A is dry (without effect), so **only** Group-2/pedal-3 should be used,

1

A $\text{♩} = 66$

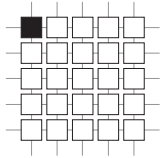
mf *ppp* *mf* *p* *mfz* *p* *mfz* *p* *mfz* *p* *fz* *p* *mp*

p *fz* *p* *mf* *p* *fz* *pp* *mpz* *pp* *pz* *ppp* *pz* *ppp* *mfz*

> pp *ppz* *pz* *pp* *mfz* *ppp* *mfz* *pp* *pz* *pp* *mfz* *pp*

ppp *ppppp*

[lichen]



A 2

$\text{♩} = 66$ [Note: all chords non-arpeggiated unless otherwise specified]

11:8 ♩ 15:12 ♩

mfz > *p* *mfz* > *p* *fz* > *mf* *fz* *mfz* > *fz* *mf* <

9:6 ♩

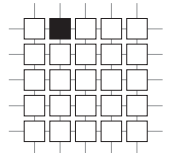
fz > *p* *fz* > *p* *fz* > *p* *f* *fz* > *p*

13:12 ♩

fz > *p* < *f* > *ff* *mf* < *fz*

16:12 ♩

mf > *ff* > *mf* > *f* > *ff* > *mf* > *ff*



A 3

④

♩ = 66

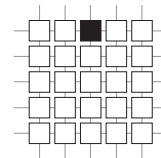
f *p* *mfp* *mfp* *f* *mf* *f* *mf* *p* *mfp* *mf* *p* *f* *fp*

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

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

p *mf* *mfp* *mf*

[lichen]



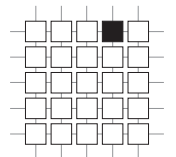
4

A

♩ = 66

f p mf p mf p f p f p mf

[lichen]



5
A ♩ = 66

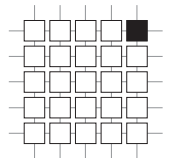
7 16 10:7 5 14:10 7 16 7

mf > *p* *mf* < *f* *mf* < *f* *mf* *p* < *f* > *p* *mf* < *f* *mf* < *ff* *mf* > *p* *mf*

3 7 16

> *p* *mf* > *p* *f* > *p* < *f* *mf* > *p* *mf* > *p* *mf*

[lichen]



1

B ♩ = 96 ① ②

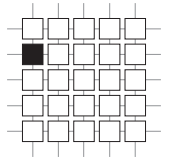
mfz — *p* *mfz* — *pp* *fz* — *p* *mf* *mfz* — *p* *fz* *mfz* > *p* *mfz* — *p* *fzp* *fz* *mfz* — *p* *mfz*

mfz — *p* *mfz* — *p* *fz* *mfz* — *p* *fz* — *p* — *fz* *p* — *mf* *fz* — *p* *fzp* — *fz*

p *mfz* — *p* — *fz* — *p* *fz* — *p* *mfz* — *p* — *fz* — *p* *mfz* *mfz* *mf*

fz *mfz* *mfz* *mfz* *fz* *fz*

[lichen]



2
B

[Note: nail attack on first articulation only]

♩ = 96

f *mf* *f* *pp* *fz* *fz* *pp* *fz* *mfz* *mfz* *mfz* *> pp* *fz* *mf* *fz* *mf*

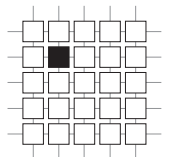
pp *fz* *mf* *f* *pp* *mf* *fz* *mf* *f* *pp* *fz* *f* *pp* *fz* *fz*

mfz *mfz* *mfz* *f* *pp* *mf* *pp* *mfz* *mfz* *mf* *f* *pp* *f* *mf* *fz* *pp* *f* *ff*

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

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

[lichen]



7/16 8/8 2/8 5/4 7/16

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

5/16 5/16 3/8 7/16 5/4

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

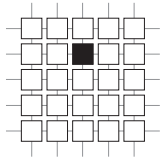
9/5/4 7/16 3/8 5/16

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

12/5/16 3/8

ff *poc. fff* *poc. ff* *mf* *fff*

[lichen]



4

B

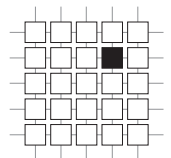
$\text{♩} = 96$

fz *p* *ffz* *f* *p* *mf* *p* < *fz* *fz* > *mf*

> *p* *fz* *p* *fz* *fz* *fz* *fz* > *mf* *p* *mf* *p*

mf *p* *f* *p* *fz* > *p* *fz* > *p* *fz* > *mf*

[lichen]



B 5

$\text{♩} = 96$

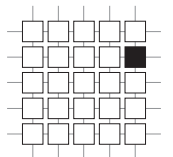
9 16 17:18 18:12 6 16 5 16

mfz f > p mfz mf fz p fz fz p mfz p fz > p mf < f

15:10 19:18 3 5 16 9 16

> mf f mf f mf p fz mf ff

[lichen]



1

C

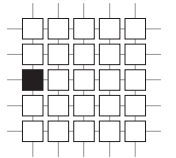
♩ = 132

fz \Rightarrow *mf* < *f* *fz* *p* *f**p* *ffz* *mf* < *f* *ffz* *ff* \Rightarrow *mf* > *p* *mf* > *p* \Leftarrow *f* \Rightarrow *mf* < *f* *fz* *p* < *f*

f *ffz* *mf* \Leftarrow *ff* *mf* *f* \Leftarrow *ff* > *mf* *ffz* *f* \Rightarrow *p* \Leftarrow *ff* *p* < *ffz* *p* < *fz*

p < *fz* *ffz* *ffz* \Rightarrow *p* \Leftarrow *fff*

[lichen]



3

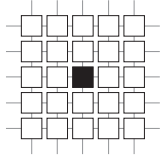
$\text{♩} = 132$

[Note: this page is to be performed entirely on the 4th string]

C

---> lift bar slightly to rattle with string

The musical score is written for the 4th string of a cello. It consists of 40 measures, divided into systems of five measures each. The score is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent changes in time signature. The time signatures used are 3/8, 5/4, 7/4, 7/16, 5/16, 6/4, 2/8, 3/8, 7/8, and 5/8. Dynamic markings range from *ffz* (fortissimo with accent) to *mf* (mezzo-forte). Performance instructions include "o. tr." (octave tremolo) and "lift bar slightly to rattle with string". The score is marked with various fingering techniques such as 5:4, 7:4, 5:6, 7:6, 14:10, and 14:8. A large watermark "lichen" is visible across the page.



C ♩ = 132

fz > *poc. fz* > *poc. fz* > *poc. fz* > *poc.* *fz* > *mf* < *ff* *fz* > *poc.* < *ff*

fz > *poc. fz* *fz* > *mf* < *fz* *ff* > *poc.* < *ff* < *mf* < *f* *fz*

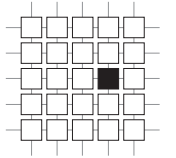
mf fz > *mf fz* *mf fz* > *mf f* > *mf* < *ff* *mf* < *f*

mf fz > *mf fz* *mf* < *f* > *mf* < *ff* *mf fz fz* *f* > *mf*

ff < *mf* < *f* > *ff* *fz* *mf* < *f* < *ff* > *poc. fz*

ff < *fz* *mf fz* *mf fz* *mf fz* > *mf* < *ff* *fz fz fz* < *ffz*

> *mf fz* *fz* > *mf fz* *fz* > *poc. fz* > *fz fz* *ffz fz* > *mf* < *ff*



5

C

♩ = 132

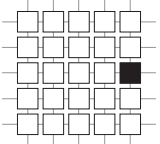
f > mf < f > mf ff mf ff > p fz > mf fz ff mf

f > mf < f f > mf < ff mf f > mf < f > mf ffz ffz ffz > ffz mf < f

fz ffz fz fz fz ffz fz fz fz mf < f > mf < ff

ffz fz fz ffz fz fz fz ffz fz ffz fz fz ffz > mf < ffz > mf ffz > pcc. ffz > pcc. ffz > pcc. ffz

pcc. ffz > pcc. ffz > pcc.

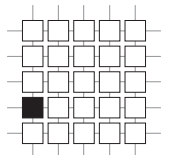


1
D ♩ = 110

p *mp* *pp* *mp* *p* *mfz* *mp* *p* *mp* *mfz* *p* *mp* *mfz*

p *mp* *mp* *p* *mp* *p*

[lichen]



2

D

♩ = 110

5/4 4/4

ff *f* *fffz* *mf* *fffz* *f* *ff* *ffz* *mf* *fffz* *f* *fffz*

2 4/4 7/4

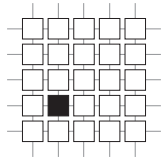
ffz *fffz* *fffz* *fffz* *fffz* *f* *fffz* *f* *fffz* *ff*

3 7/4

25:28

mf *f* *mf* *fffz* *fffz* *mf* *fffz* *f* *ff*

[lichen]



3
D

$\text{♩} = 110$

* rattle: reduce pressure to cause bar to vibrate against slack string.

④

19:14 Δ 23:20 Δ

3:2 ord. rattle* 3:2 2:3 3:2 ord. 4:5 rattle (ord.) 5:6 7/4

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

15:16 Δ 18:14 Δ

3:2 rattle ord. 7:4 2:3 4:5 7:4 (ord.) 7/4

ff mf *p fz* *p* *mf > poco* *ff mf > poco*

21:16 Δ 22:20 Δ

rattle ord. (ord.) rattle ord. 2:3 3:2 4:5 6:5 7:6 7:4 4:5 rattle ord. 7/4

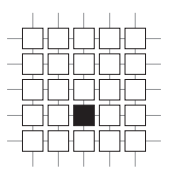
f *p fz* *mf* *ff* *mf > p* *mf > p* *mf fz > p* *fz* *p* *f fz*

11:14 Δ ...④

(ord.) rattle (ord.) rattle 7:4

mf *f* *fz mf* *ff*

[lichen]



D

♩ = 110

This musical score is for a piece titled "Sergeant : [lichen] (2016) : Module 19". It is marked with a tempo of quarter note = 110. The score is divided into systems, with measures 4, 7, 8, and 10 indicated at the beginning of their respective systems. The music is written for a grand piano, with a treble and bass clef. The key signature has one sharp (F#). The time signature is 5/4, which changes to 4/4 and 7/4 at various points. The score includes a variety of musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by circled numbers 1-5. Performance instructions like "poc." (poco) and "mfz" (mezzo-forte zingando) are present. The score is annotated with rehearsal marks and time signatures (e.g., 21:20, 27:32, 24:20, 25:32, 25:32, 31:40, 25:28, 27:32, 29:20, 23:28) and includes a grid of 10x10 boxes in the bottom right corner.

4

mfz > poc. mp > poc. mfz sim. mp > poc. mf < ff mfz ff fff f mp > pp mp > pp mp > pp ff

21:20 27:32

5/4 4/4 5/4

mfz mfz mfz mfz

24:20 25:32

3 5/4 4/4

mp > pp mfz fz mp > pp mp > pp mfz mfz mfz

fff f f < ff f = ff mf

25:32 31:40

5 5/4 5/4 7/4

mp > pp mf f fz mf fz mf f f mp > pp mp > pp f mf

f 5:3 3:2 5:3 3:2 3 3 5 3 6:5 3:2

25:28

7 7/4 4/4

pp ff f ff f f ff

5:6 5:4 5:4 5:4 5:4 5:4

27:32 29:20

8 4/4 5/4 7/4

mf f f ff f ff fff fff

3 3 3 3 5

mp > pp mp > pp mp > pp mfz

23:28

10 7/4

ff poc. ff poc. f < poc. ff

5:4 3 3 3 3 3 3 3 3 5:6 5:4

5
D

♩ = 110

8:7Δ 13:9Δ 18:14Δ 17:20

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

15:18Δ 13:10Δ 20:18Δ

f *fff* *f* *fff* *ffz* *ffz* *ffz* *ffz* *ffz* *f* *mf* *fz* *ffz* *p* *fz*

16:14Δ 16:18Δ 18:14Δ

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

17:14Δ 11:14Δ 8:10Δ 4:7Δ

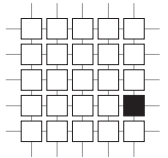
ffz *fz* *f* *p* *mfz* *mfz* *mf* *p* *mf* *pp* *ffz* *ffz*

6:7Δ 8:10Δ 17:14Δ 11:10Δ

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

10:9Δ 8:7Δ

fz *ffz* *fz* *mf* *f* *ffz* *mf*

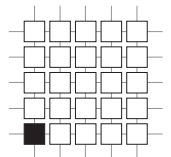


1

E ♩ = 88

f ————— *p* *mfp* *mfp* *f* ————— *p* *mfp* *mf* *f* > *p* *mfp* *f* ————— *p* *mfp* *mfp* *f* ————— *p* *mfp*

[lichen]



3

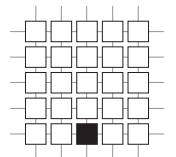
E

♩ = 88

The first system of musical notation is written on a bass clef staff. It begins with a circled '4' above the staff. The piece starts with a 5/16 time signature, followed by a 7/16 time signature, then a 5/4 time signature, and ends with a 3/8 time signature. Above the staff, various rhythmic groupings are indicated with brackets and numbers: 3:2, 7:5, 3:2, 5:4, 5:6, 7:4, 6:5, and 3:2. The dynamics are marked as *mf* > *p* < *mf*, *pp*, *mf* > *p*, *mf* > *p*, *mf* > *p*, *mf*, *pp*, *mf*, and *pp*.

The second system of musical notation continues on a bass clef staff. It starts with a circled '4' above the staff. The time signatures are 3/8, 7/16, 5/16, and 3/8. Above the staff, rhythmic groupings are indicated with brackets and numbers: 7:4, 7:6, 5:6, 3:2, 10:7, 5:6, 7, 7, 7:4, 7:6, and 7:6. The dynamics are marked as *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, and *p*.

[lichen]



4

E

♩ = 88

Musical score system 1, measures 1-28. It features a complex rhythmic structure with various time signatures: 4/4, 7/4, and 4/4. The piece is in E major. The score includes detailed fingering and articulation markings. Dynamics range from *mf* to *ffz*. A *poco* marking is present at the end of the system.

mf fz mf fz mf ffz ffz mf mfz fz fz mf fz mf f ffz mf poco mf

Musical score system 2, measures 29-46. It continues the complex rhythmic structure with time signatures 4/4 and 5/4. Dynamics include *p fz mf ffz mf fz ffz mf fz*.

p fz mf ffz mf fz ffz mf fz

Musical score system 3, measures 47-64. It features time signatures 5/4 and 4/4. Dynamics include *f mf ffz mf f ffz mf fz*.

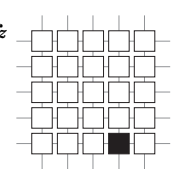
f mf ffz mf f ffz mf fz

Musical score system 4, measures 65-82. It features time signatures 4/4 and 5/4. Dynamics include *fz p ffz mf ffz mf*.

fz p ffz mf ffz mf

Musical score system 5, measures 83-90. It features time signatures 5/4 and 4/4. Dynamics include *p ff mf ffz fz mf fffz*.

p ff mf ffz fz mf fffz



* Note: Random string crossing (as fast as possible) for duration of the gliss, using indicated strings.

♩ = 88

1 *fffz* > *mf* *ff* *fffz* *fz* *mf* *ff* *fffz* *fz* *ffz* *fz*

4 *fffz* > *fz* *mf* *fffz* *fz* *fffz* *ffz* *f* *mf* *fffz* *fz* *fffz*

8 *f* *mf* *ffz* *ffz* *mf* *fffz* *fz* *fffz* *ffz* *fffz* *fz*

11 *f* *mf* *ffz* *f* *mf* *fffz* *mf* *fffz* *fz* *ffz*

15 *fffz* > *mf* *ffzpp* *mf* *fffz* *mf* *p* *mp*

19 *p* *ffz* *fz* *p* *ffz* *fz*

24 *ffz* > *mf* < *fz* *fffz* *ffz* *fffz* *mf* < *fz* *mf* < *fz* > *mf* *f*

27 *ffz* > *mf* < *ffz* > *mf* < *ffzpp* *fffz* *ffz* *fffz* *fz* *fffz*

[Note: nail attack on first articulation only]

[Note: nail attack on first articulation only]

