TRANSPOSED FULL SCORE

MATTHEW GROUSE

Daily Rituals

for amplified quartet and fixed media

(2019)

THIS IS A SAMPLE OF THE SCORE

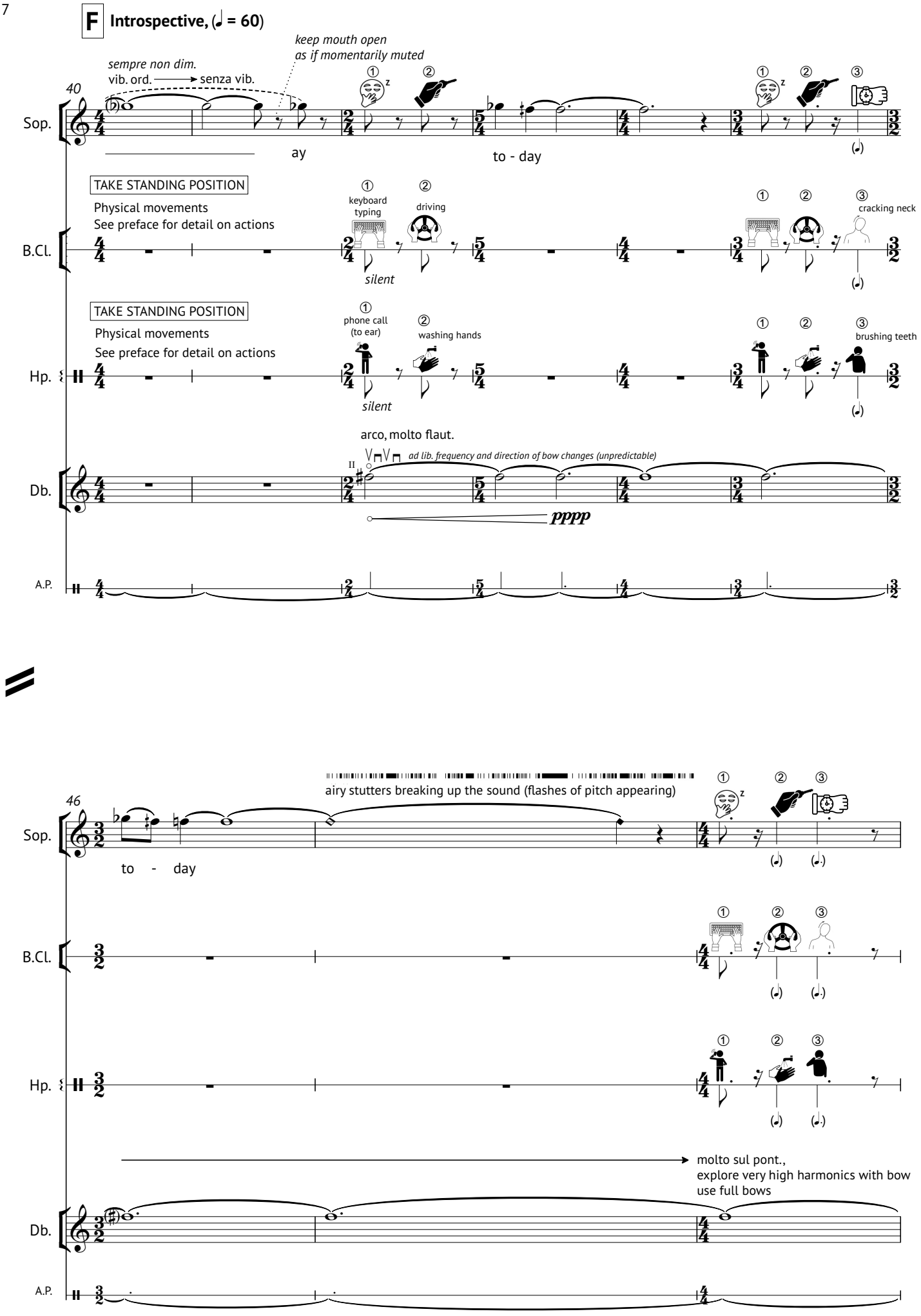
Mvt. I – 'Autopilot' (Excerpt from rehearsal mark F)

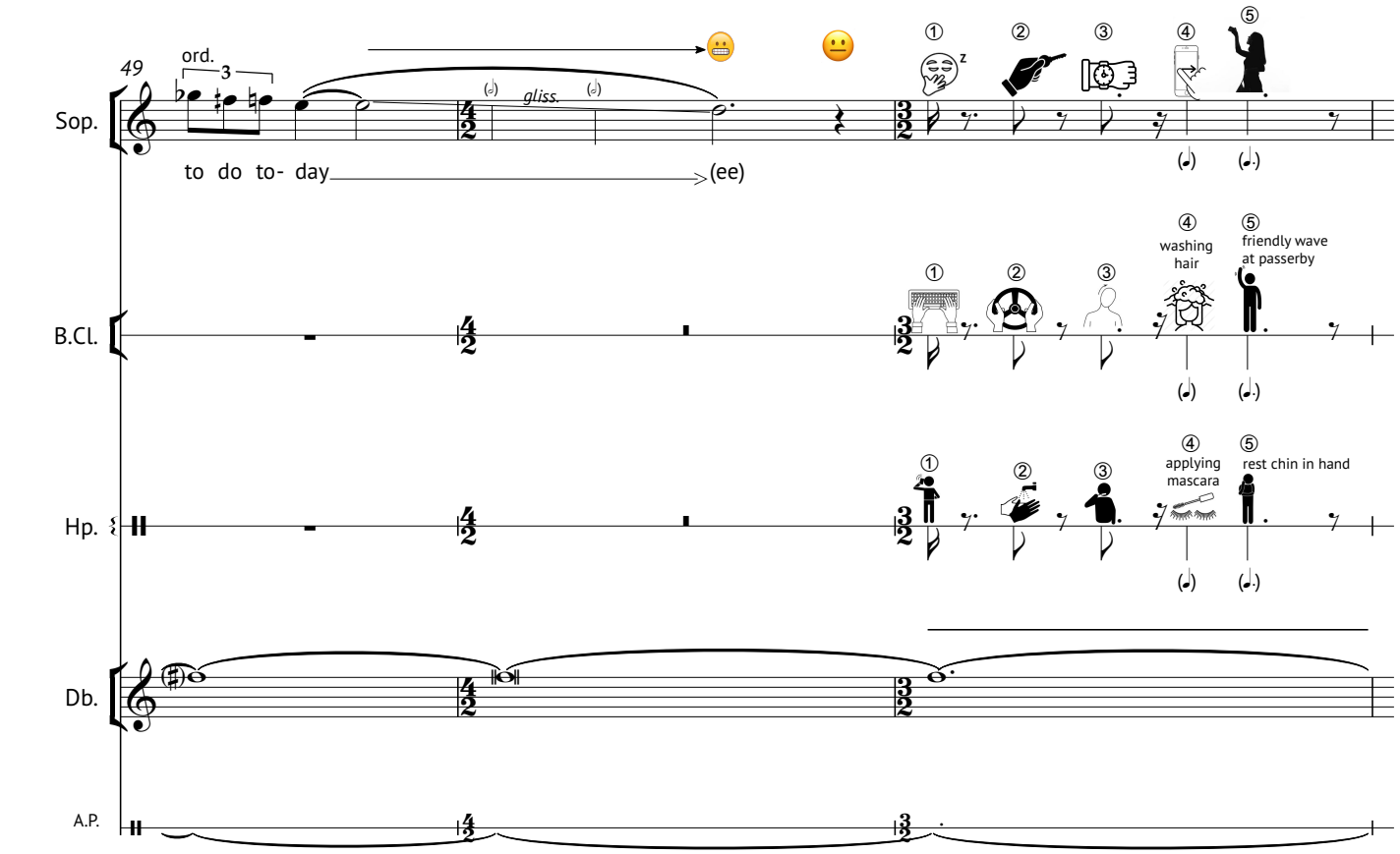
Mvt. II – 'Verisimilitude' (in full)

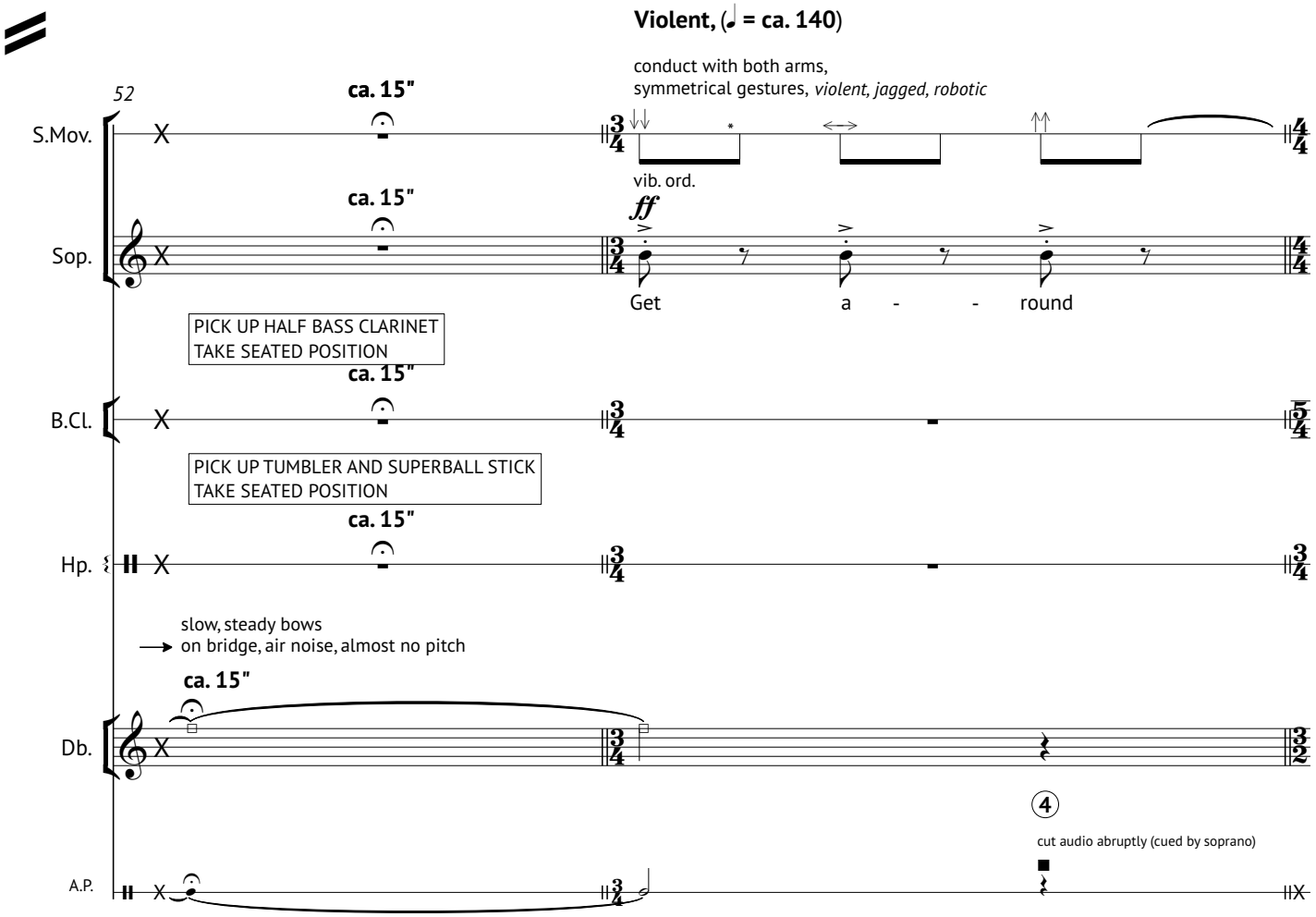
Mvt. III – 'and what do you do after that?' (in full)

-

Contact the composer for hire of the full piece (score and parts)


F Introspective, (♩ = 60)
keep mouth open
as if momentarily muted
sempre non dim.
vib. ord. → senza vib.
40
Sop.
ay
to - day
TAKE STANDING POSITION
Physical movements
See preface for detail on actions
① keyboard typing
② driving
③ cracking neck
B.Cl.
silent
TAKE STANDING POSITION
Physical movements
See preface for detail on actions
① phone call (to ear)
② washing hands
③ brushing teeth
Hp.
silent
arco, molto flaut.
ad lib. frequency and direction of bow changes (unpredictable)
Db.
pppp
A.P.
airy stutters breaking up the sound (flashes of pitch appearing)
46
Sop.
to - day
B.Cl.
Hp.
molto sul pont.,
explore very high harmonics with bow
use full bows
Db.
A.P.





*- These headless stems indicate that the singer should freeze in the finishing position of the action they have just completed before moving directly from that position to the next action (creating a mechanical series of actions)

G Asynchronous, gelatinous, morphing and evolving

ca.60"

♩ = ca. 65, independent tempo (avoid alignment) - 1 loop = ca. 16"

animated in a natural way for each utterance, always returning to a netural / deadpan demeanour between gestures

54

Sop.

relax to neutral — *mf chirpy* — *p* — hail bus (side on) — awkward cough / clearing throat (unpitched) — train hand hoop — train door open button — *as if bumping into someone* — laugh — *3x full loops, then on 4th loop stop at the double barline and move on*

1.)	Mor - ning!	eh	hm	could I get an all day ticket please?	sor - ry	(huh)
2.)	Hi - ya!	eh	hm	could I could I get an all day please?	watch out	(huh)
3.)	Mor - ning!	eh	hm	just a retur(n), sorry, an all day	'scuse me	(huh)
4.)	He - llo!	eh	hm	how much is a bus pass for the month?	----------	

♩ = ca. 50, independent tempo (avoid alignment) - 1 loop = ca. 22"

B. Cl.

flz., A. — non-flz., ord. — A. — ord. A. ord. A. ord. — *keep looping until cued by sop.*

p "*mp*" — *p* — *p* "*mf*" — *pp* — *f*

♩ = ca. 60, independent tempo (avoid alignment) - 1 loop = ca. 18"

Hp.

circular motions with glass rim — *rotations accel. from ♩ - ♪* — *keep looping until cued by sop.*

gliss. — *pp* — *mp* — *pp* — *mf*

ppp — r. — p.d.ch. — p.d.l.t ord. — p.d.ch.

(as pitched as possible) — *l.v.* — *drag from slow to fast*

♩ = ca. 80, independent tempo (avoid alignment) - 1 loop = ca. 13"

Db.

flaut. pos.norm. — sul pont. — poco scratch (half pitch) — ord., pos.norm. — sul pont. — *keep looping until cued by sop.*

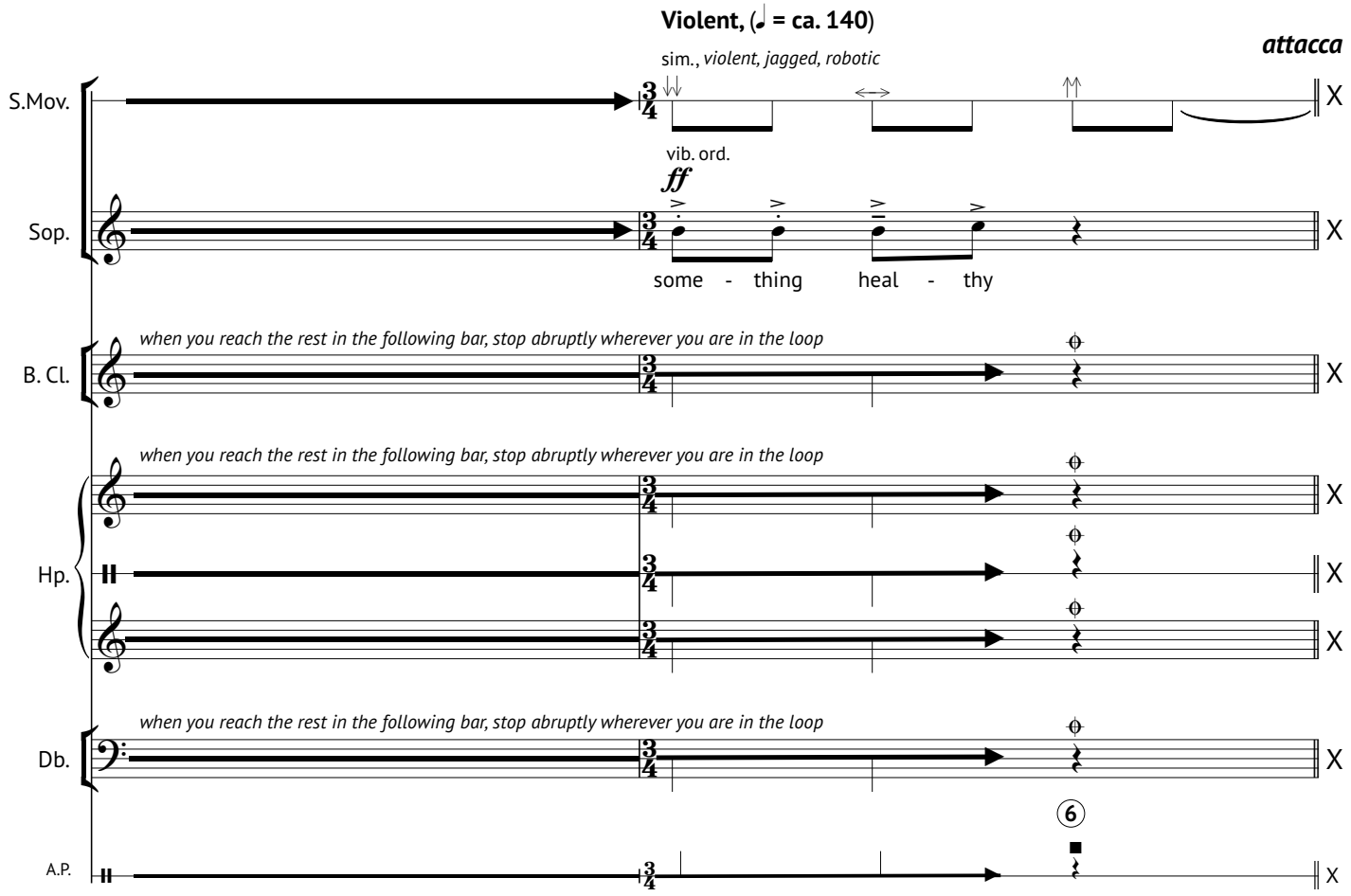
never louder than mp — *ppp* — *mp* — *p* — *ppp* — *mp*

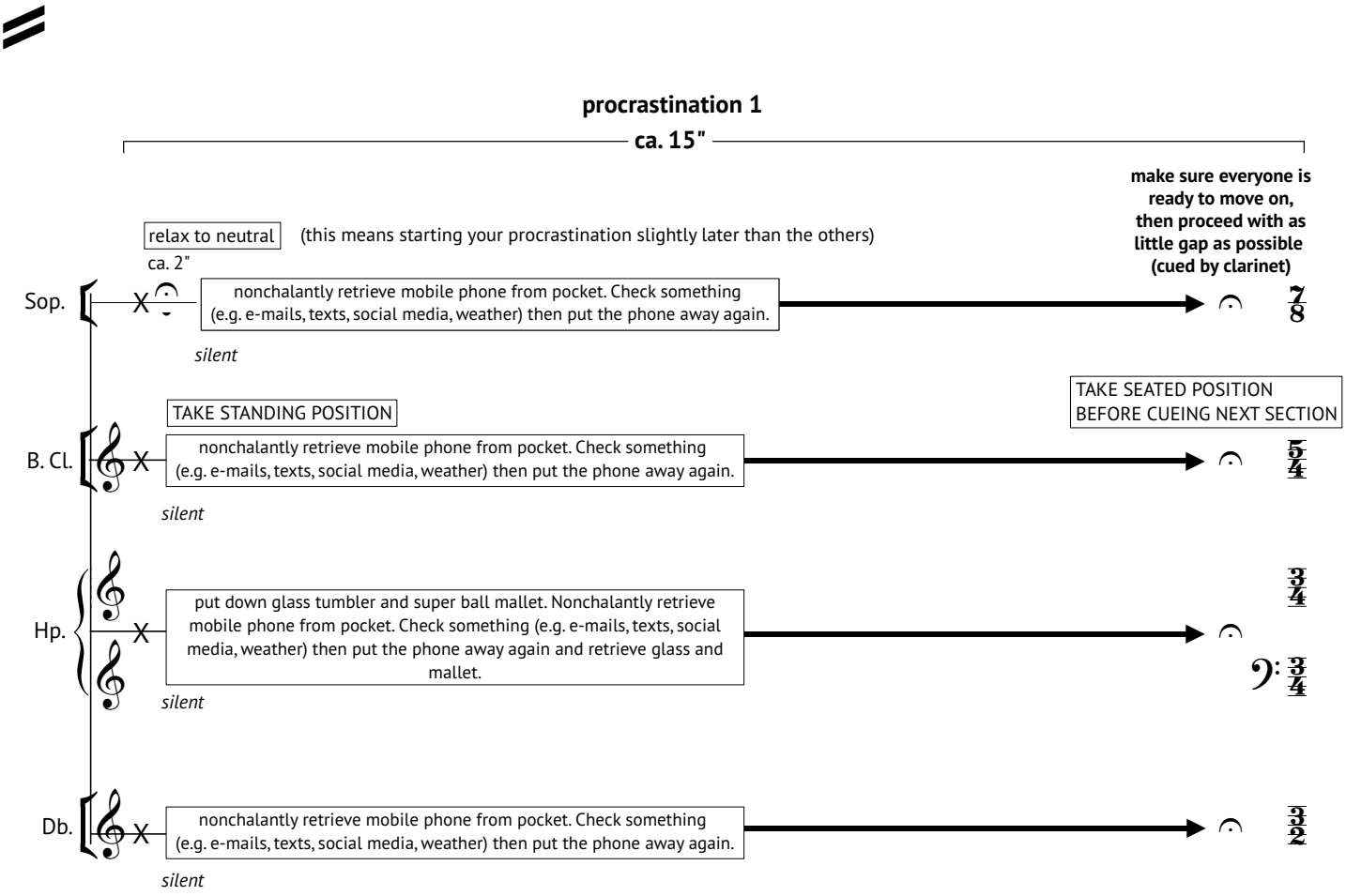
⑤

A.P.

quiet, evolving synthetic texture (arrhythmic)

ppp


Violent, (♩ = ca. 140)
attacca
sim., violent, jagged, robotic
S.Mov.
vib. ord.
ff
Sop.
some - thing heal - thy
when you reach the rest in the following bar, stop abruptly wherever you are in the loop
B. Cl.
when you reach the rest in the following bar, stop abruptly wherever you are in the loop
Hp.
when you reach the rest in the following bar, stop abruptly wherever you are in the loop
Db.
6
A.P.


procrastination 1
ca. 15"
make sure everyone is ready to move on, then proceed with as little gap as possible (cued by clarinet)
relax to neutral
(this means starting your procrastination slightly later than the others)
ca. 2"
Sop.
nonchalantly retrieve mobile phone from pocket. Check something (e.g. e-mails, texts, social media, weather) then put the phone away again.
silent
TAKE STANDING POSITION
TAKE SEATED POSITION BEFORE CUEING NEXT SECTION
B. Cl.
nonchalantly retrieve mobile phone from pocket. Check something (e.g. e-mails, texts, social media, weather) then put the phone away again.
silent
Hp.
put down glass tumbler and super ball mallet. Nonchalantly retrieve mobile phone from pocket. Check something (e.g. e-mails, texts, social media, weather) then put the phone away again and retrieve glass and mallet.
silent
Db.
nonchalantly retrieve mobile phone from pocket. Check something (e.g. e-mails, texts, social media, weather) then put the phone away again.
silent

H **Asynchronous, gelatinous, morphing and evolving**

ca.42"

♩ = ca. 65, independent tempo (avoid alignment) - 1 loop = ca. 14"

54

Sop.

wipe sweat from brow

sip

double bicep curl

blowing on spoon

as if asked a question with a mouth full of food

holding cutlery

delicious

3x full loops, then move on

(tired exhale) mmm *(air sound)* um

♩ = ca. 60, independent tempo (avoid alignment) - 1 loop = ca. 18"

B. Cl.

flz., A.

non-flz., ord.

A.

ord. A. ord. A. ord.

keep looping until cued by sop.

♩ = ca. 70, independent tempo (avoid alignment) - 1 loop = ca. 15"

circular motions with glass rim

rotations accel. from ♩ - 𝅘𝅥𝅯

keep looping until cued by sop.

gliss.

r.

p.d.ch.

p.d.l.t ord.

l.v.

p.d.ch.

drag from slow to fast

♩ = ca. 90, independent tempo (avoid alignment) - 1 loop = ca. 12"

Db.

flaut. pos.norm.

sul pont.

poco scratch (half pitch)

ord., pos.norm.

sul pont.

keep looping until cued by sop.

never louder than ***mp***

⑦

A.P.

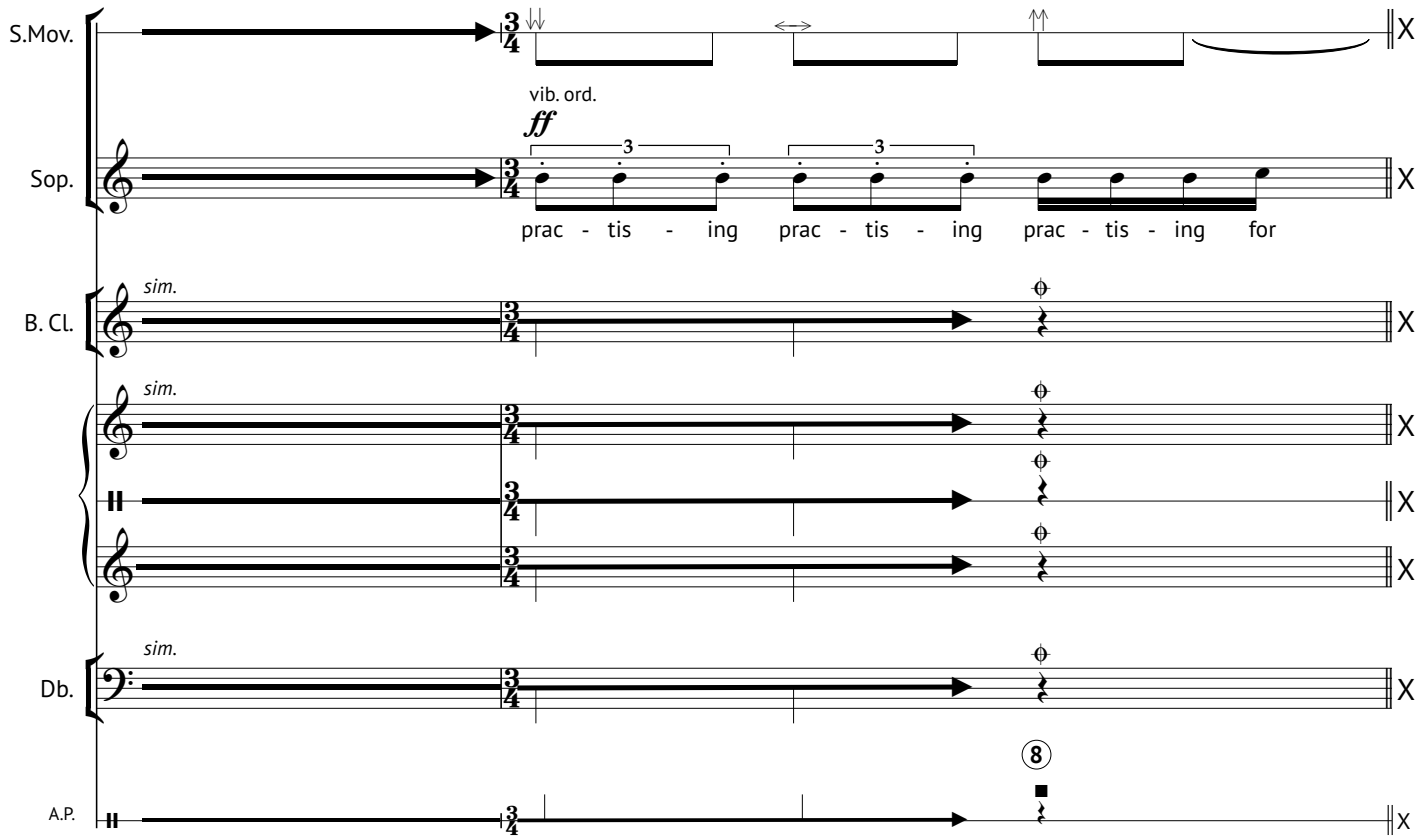
quiet, evolving synthetic texture (arrhythmic)

ppp

Violent, (♩ = ca. 140)

sim., *violent, jagged, robotic*

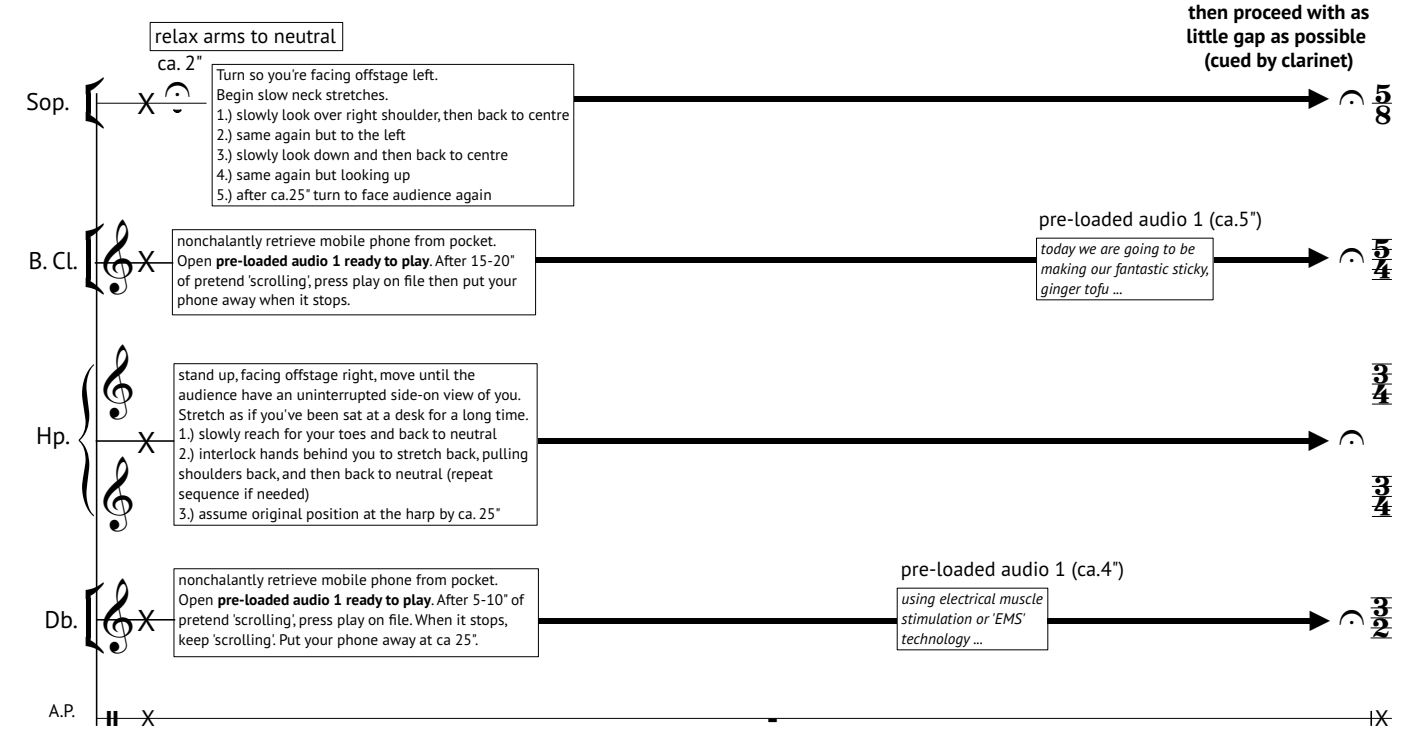
attacca



procrastination 2

ca. 30"

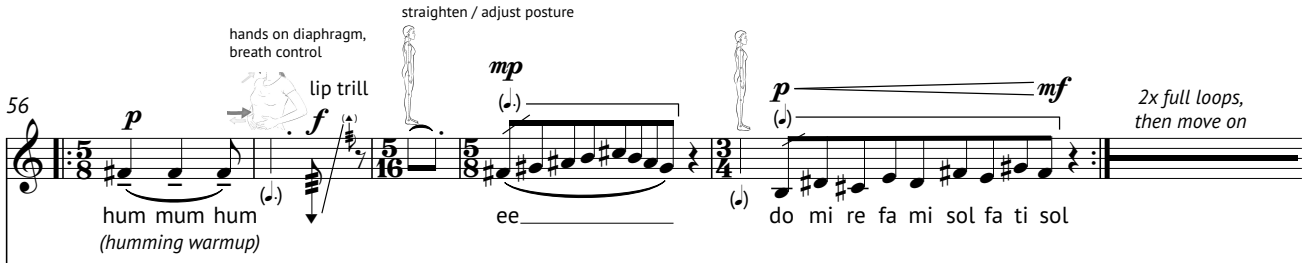
make sure everyone is ready to move on, then proceed with as little gap as possible (cued by clarinet)



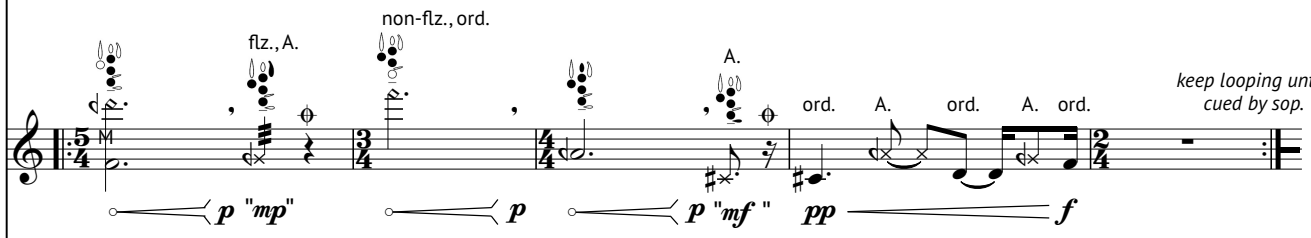
I **Asynchronous, gelatinous, morphing and evolving**

ca.22"

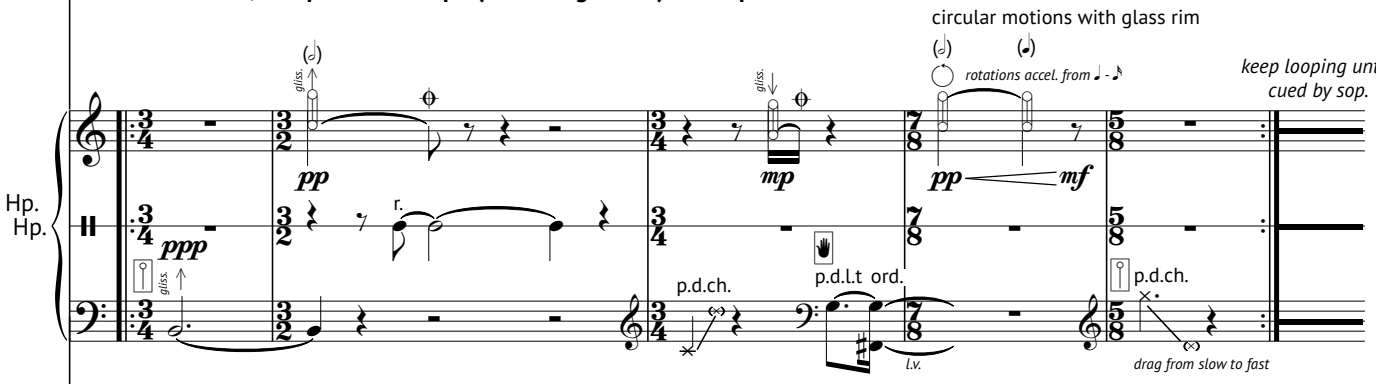
♩ = ca. 65, independent tempo (avoid alignment) - 1 loop = ca.11



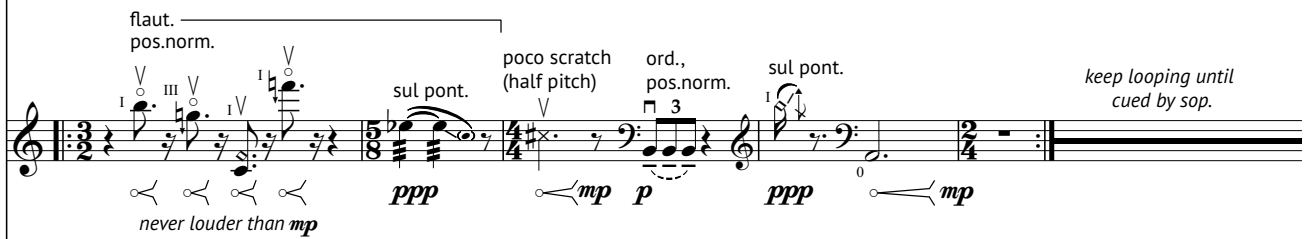
♩ = ca. 70, independent tempo (avoid alignment) - 1 loop = ca. 15"

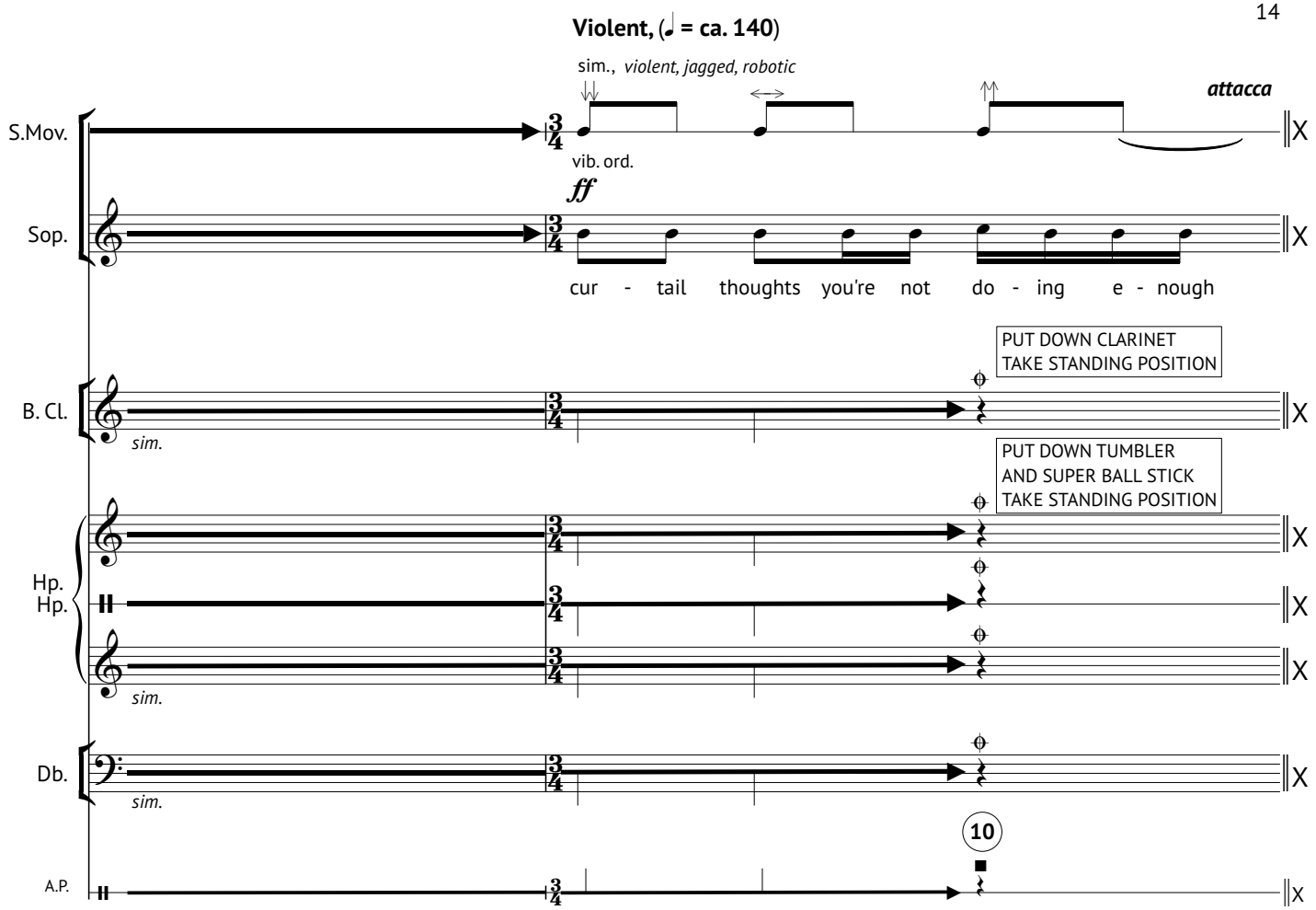


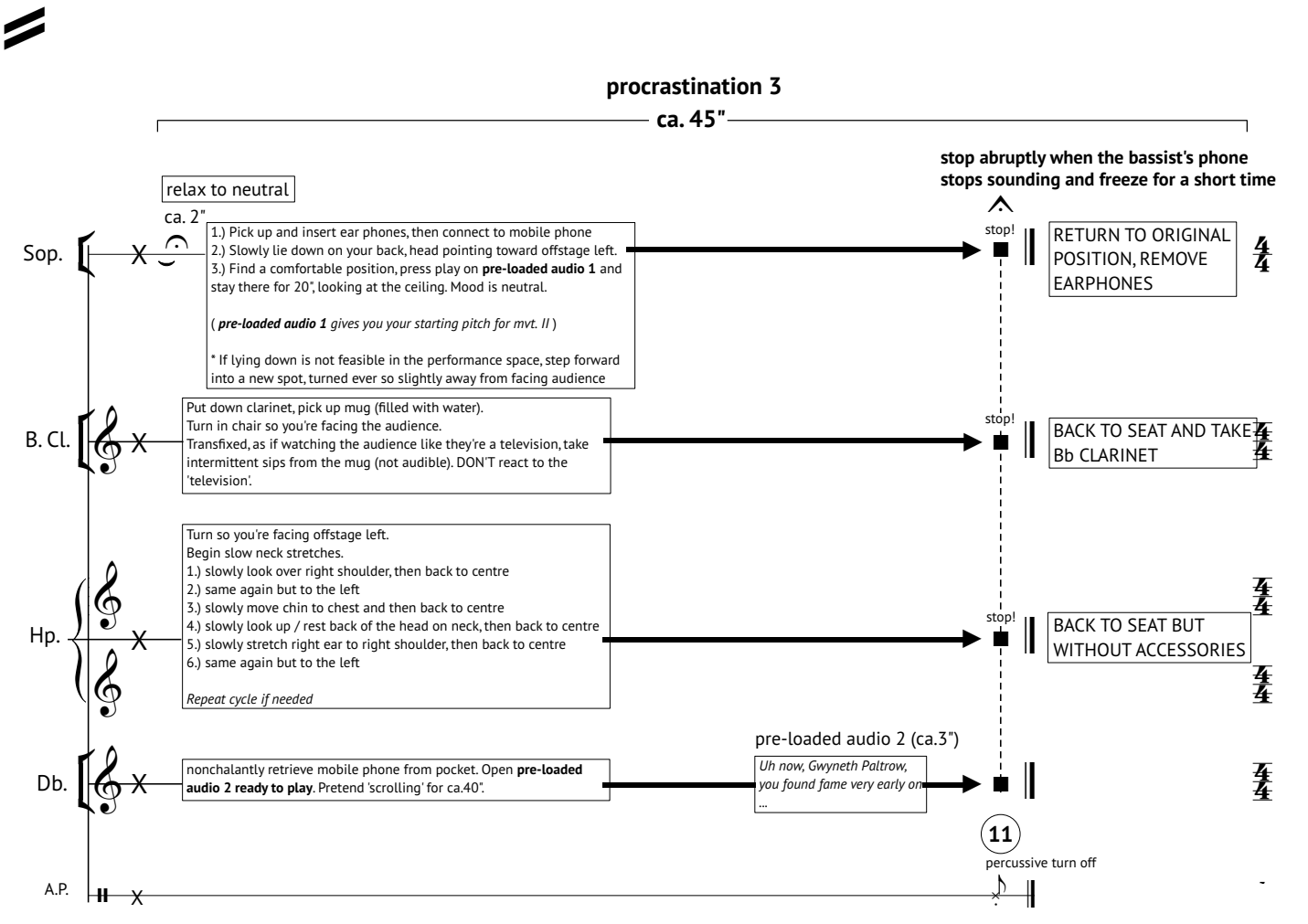
♩ = ca. 80, independent tempo (avoid alignment) - 1 loop = ca. 13.5"



♩ = ca. 100, independent tempo (avoid alignment) - 1 loop = ca. 10.5"




Violent, (♩ = ca. 140)
sim., violent, jagged, robotic
attacca
S.Mov.
vib. ord.
ff
Sop.
cur - tail thoughts you're not do - ing e - nough
PUT DOWN CLARINET
TAKE STANDING POSITION
B. Cl.
sim.
PUT DOWN TUMBLER
AND SUPER BALL STICK
TAKE STANDING POSITION
Hp.
Hp.
sim.
Db.
sim.
10
A.P.

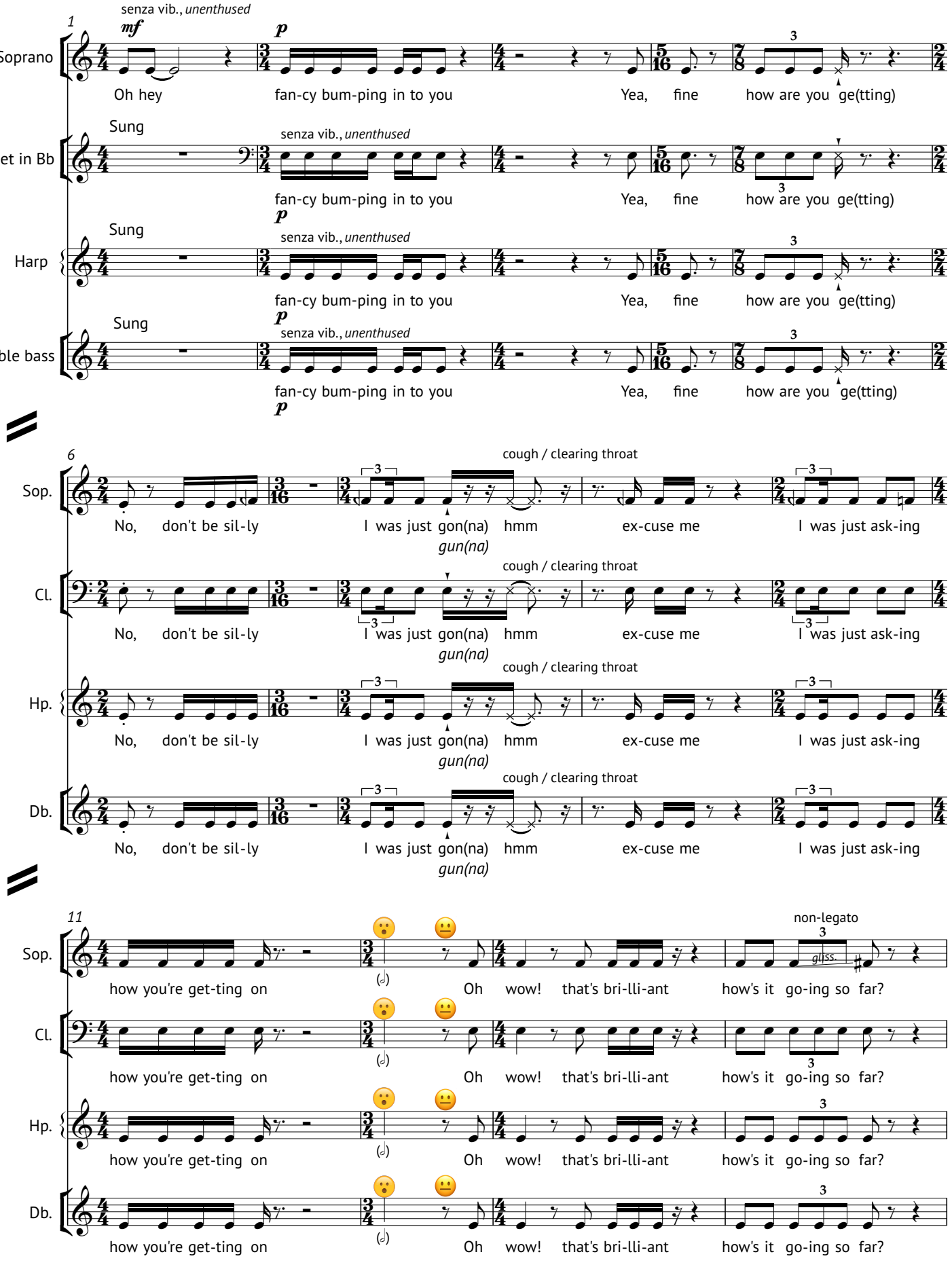

procrastination 3
ca. 45"
stop abruptly when the bassist's phone stops sounding and freeze for a short time
relax to neutral
ca. 2"
Sop.
1.) Pick up and insert ear phones, then connect to mobile phone
2.) Slowly lie down on your back, head pointing toward offstage left.
3.) Find a comfortable position, press play on pre-loaded audio 1 and stay there for 20", looking at the ceiling. Mood is neutral.
(pre-loaded audio 1 gives you your starting pitch for mvt. II)
* If lying down is not feasible in the performance space, step forward into a new spot, turned ever so slightly away from facing audience
stop!
RETURN TO ORIGINAL POSITION, REMOVE EARPHONES
B. Cl.
Put down clarinet, pick up mug (filled with water).
Turn in chair so you're facing the audience.
Transfixed, as if watching the audience like they're a television, take intermittent sips from the mug (not audible). DON'T react to the 'television'.
stop!
BACK TO SEAT AND TAKE Bb CLARINET
Hp.
Turn so you're facing offstage left.
Begin slow neck stretches.
1.) slowly look over right shoulder, then back to centre
2.) same again but to the left
3.) slowly move chin to chest and then back to centre
4.) slowly look up / rest back of the head on neck, then back to centre
5.) slowly stretch right ear to right shoulder, then back to centre
6.) same again but to the left
Repeat cycle if needed
stop!
BACK TO SEAT BUT WITHOUT ACCESSORIES
Db.
nonchalantly retrieve mobile phone from pocket. Open pre-loaded audio 2 ready to play. Pretend 'scrolling' for ca.40".
pre-loaded audio 2 (ca.3")
Uh now, Gwyneth Paltrow, you found fame very early on ...
11
percussive turn off
A.P.

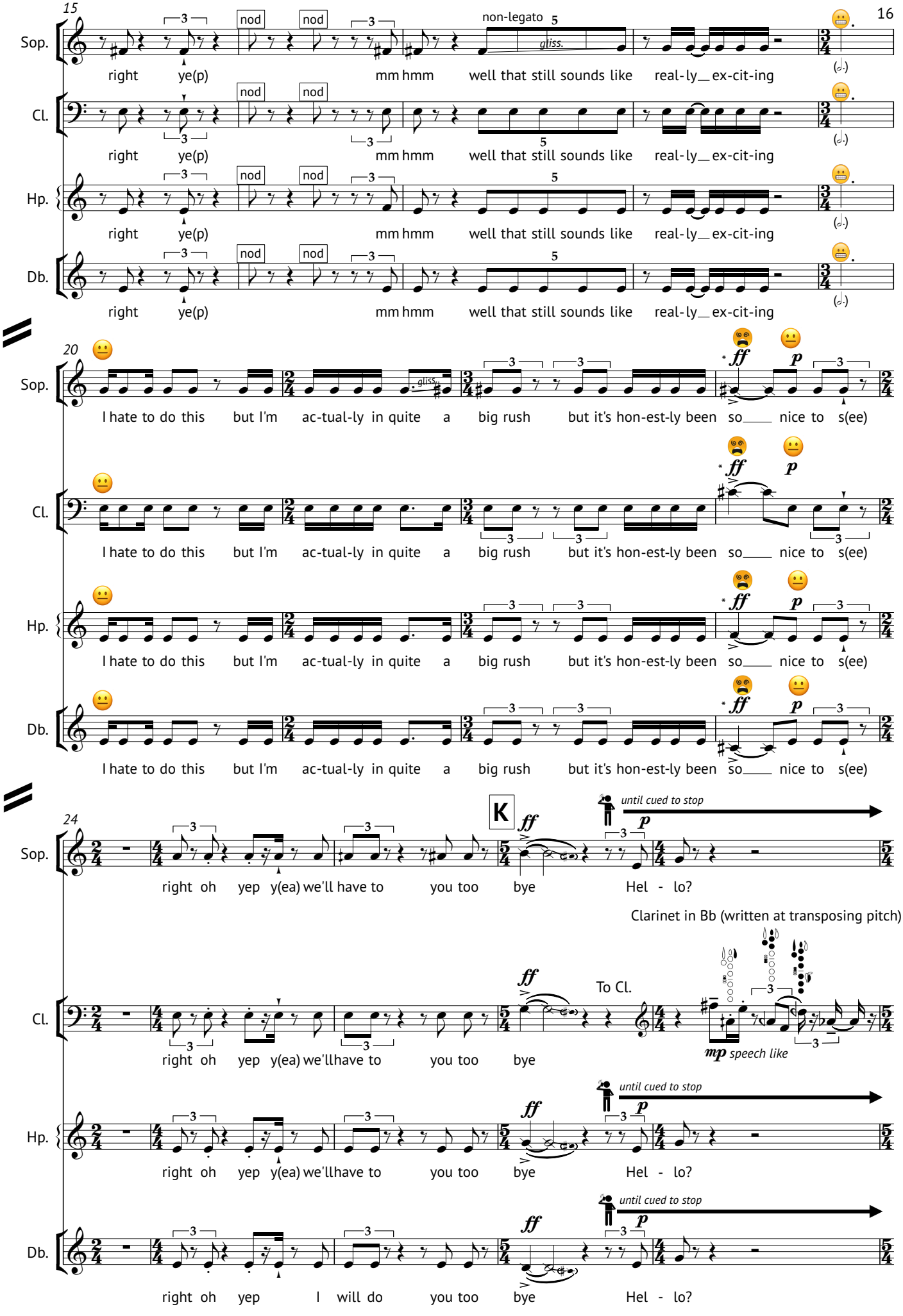
J

II. Verisimilitude

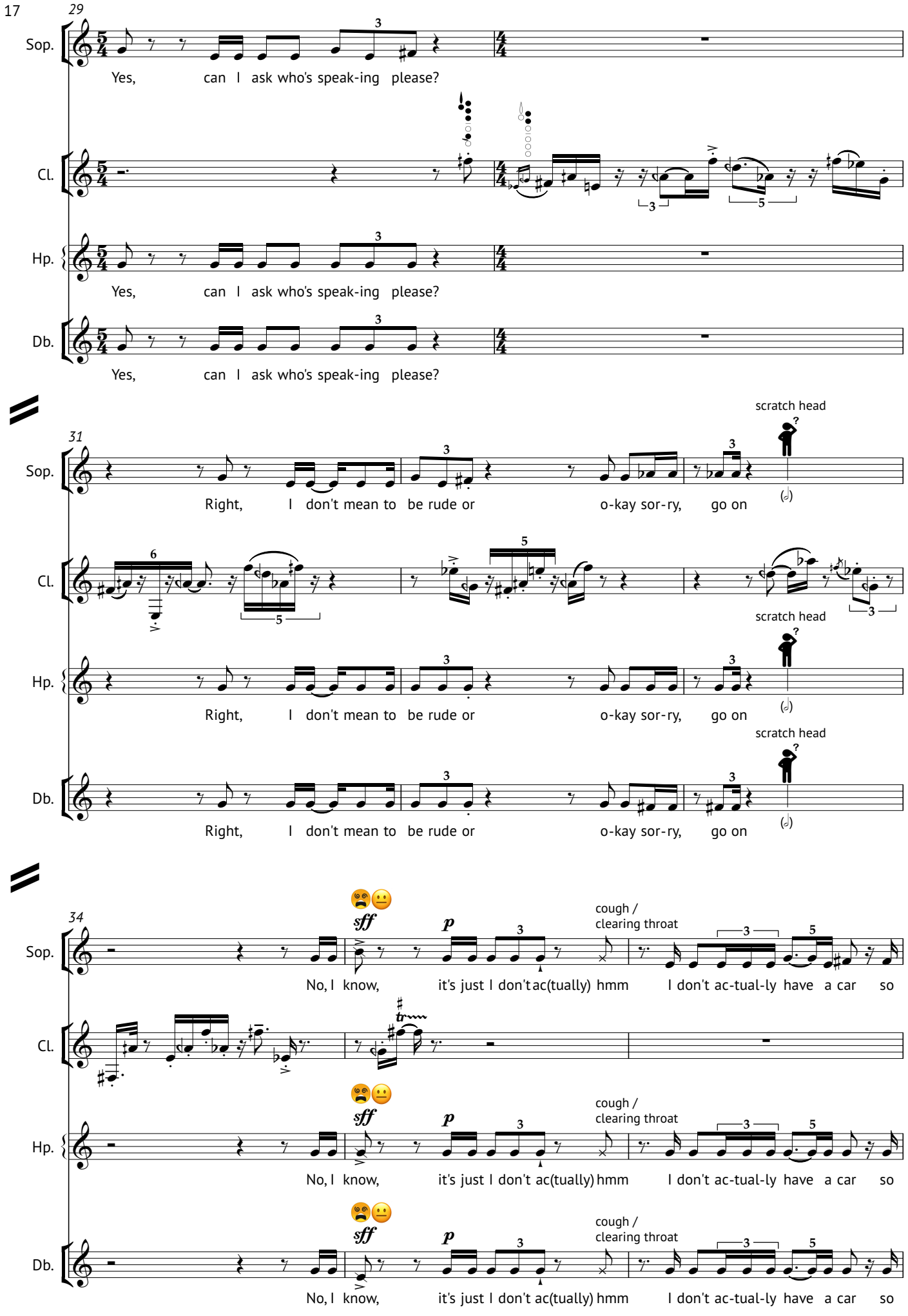
All singing is notated at concert pitch

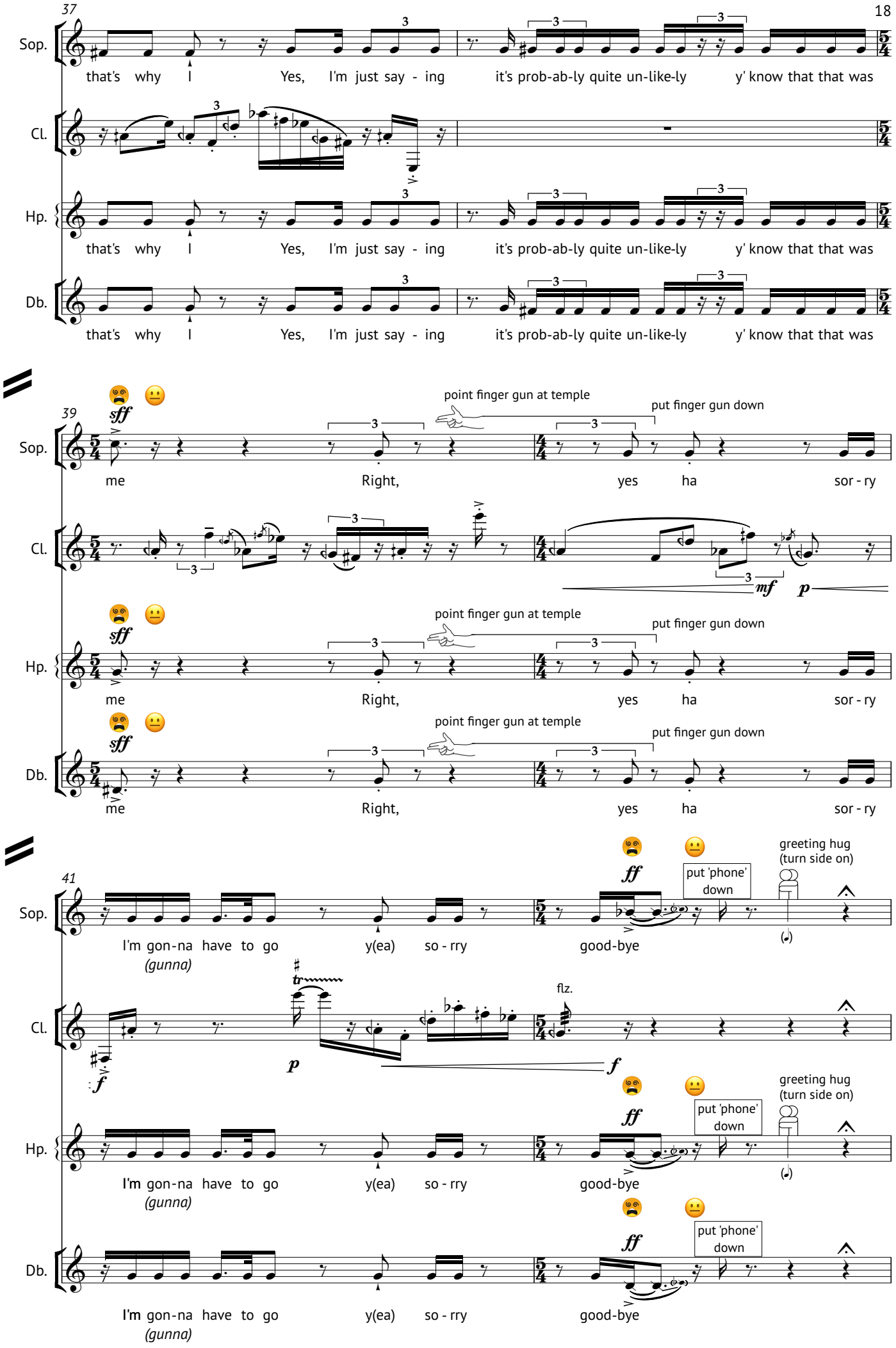
Monotonous, unified and at a speed akin to moderate speech, (♩ = ca. 90)



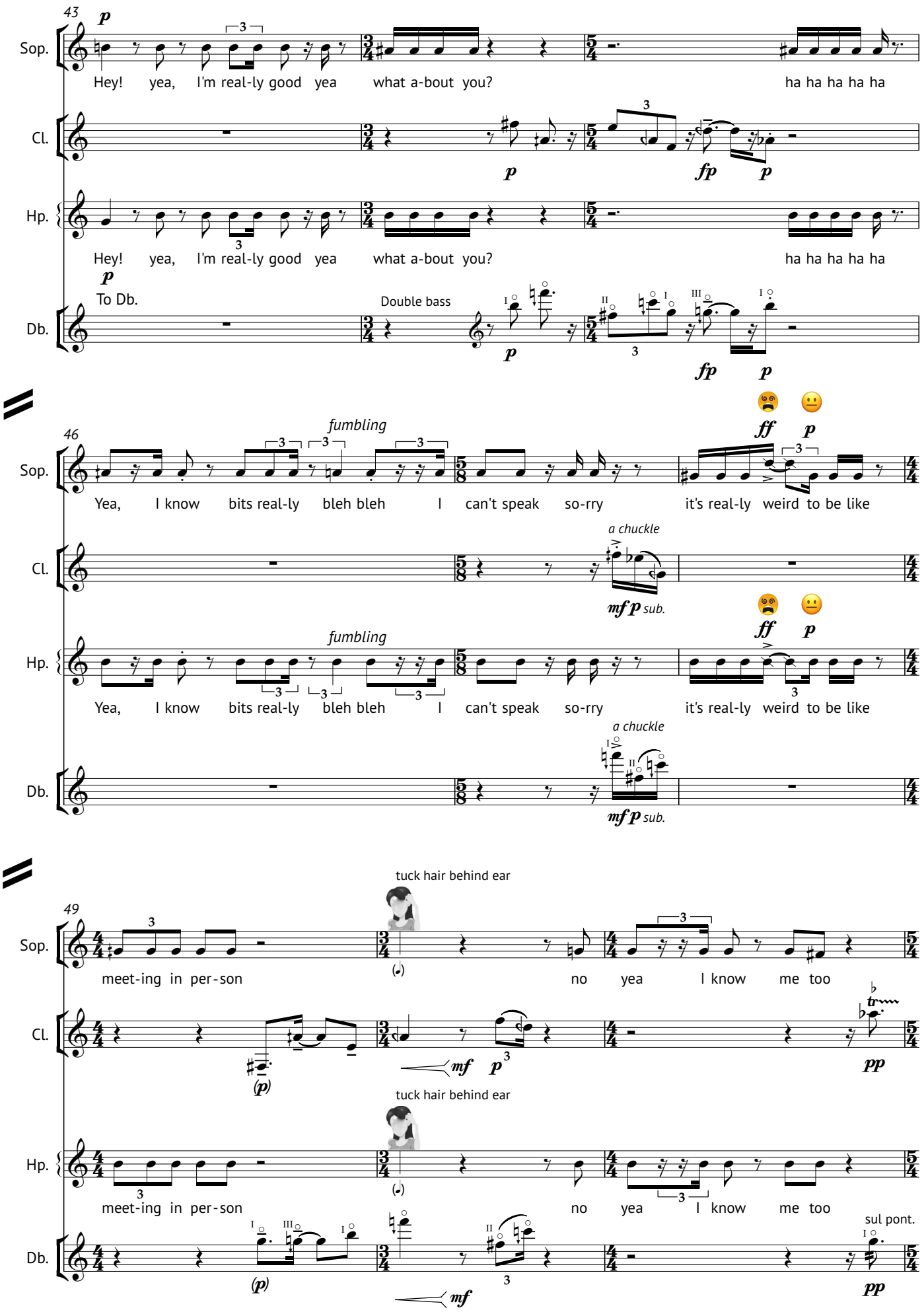


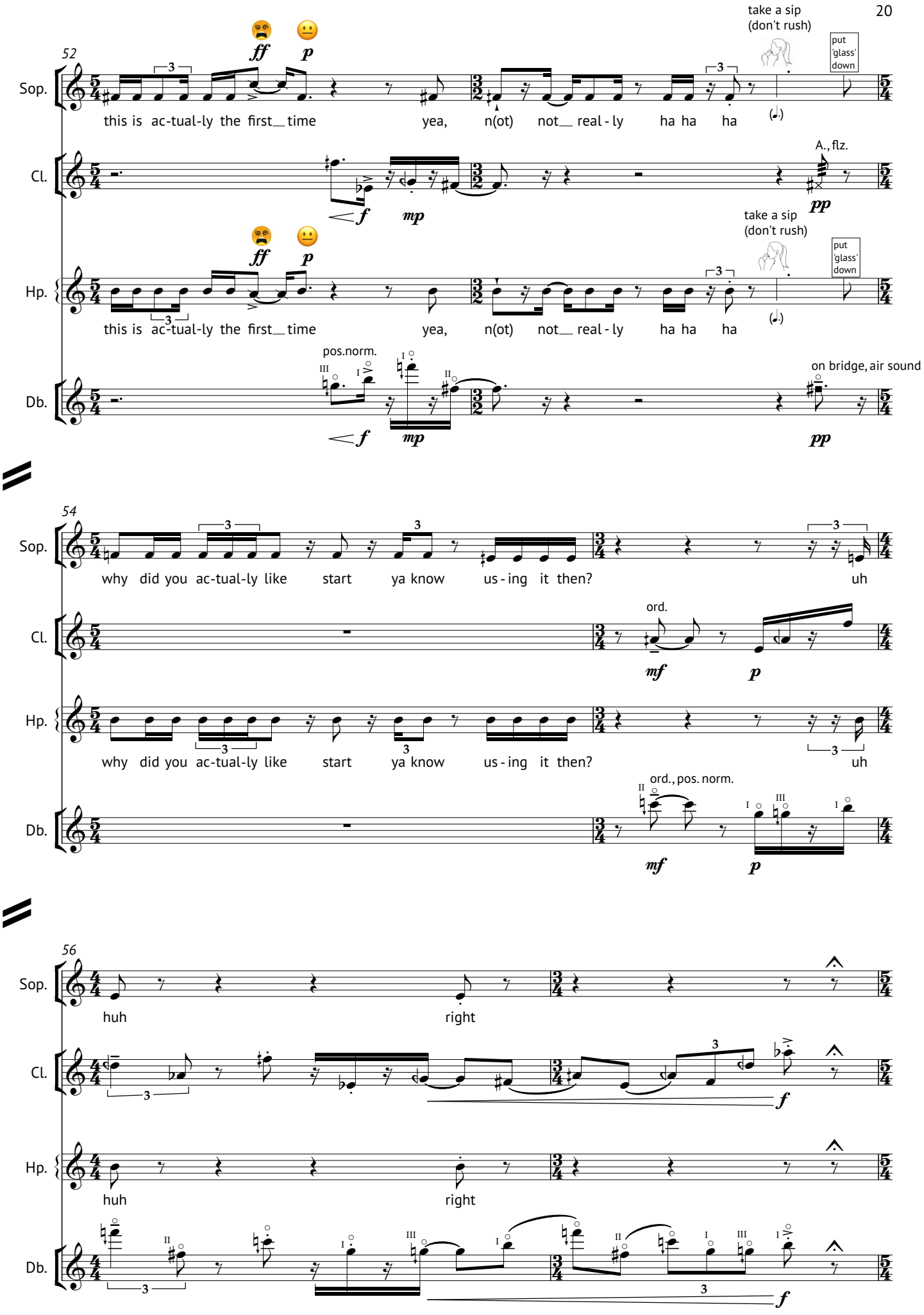
* - interjections denoted by slashed noteheads should be raucous blasts. The tone should be momentarily rough, almost ugly but consistent, without obscuring the pitch. Still without vibrato.

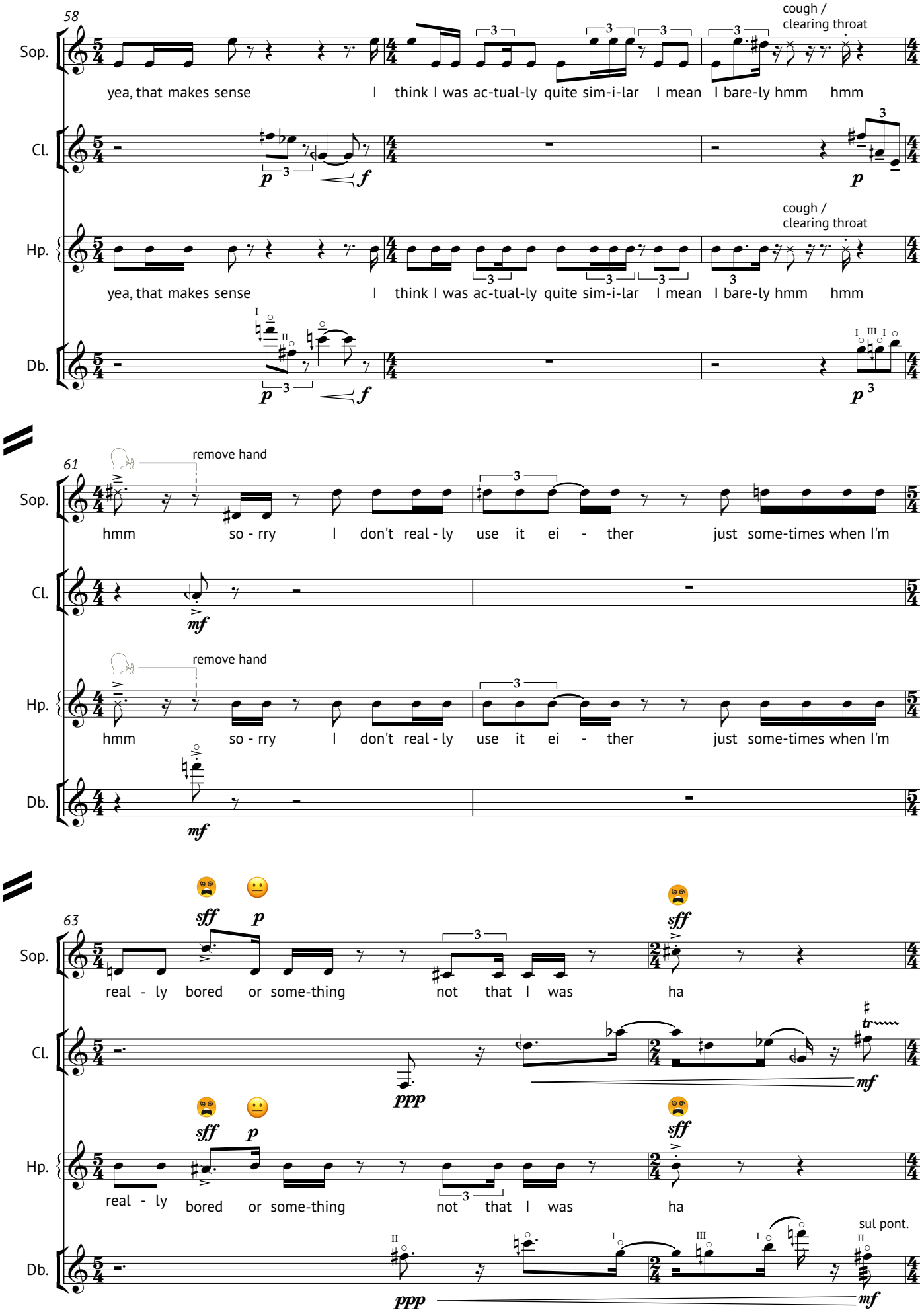

29
Sop.
Yes, can I ask who's speak-ing please?
Cl.
Hp.
Yes, can I ask who's speak-ing please?
Db.
Yes, can I ask who's speak-ing please?
scratch head
31
Sop.
Right, I don't mean to be rude or o-kay sor-ry, go on
Cl.
Hp.
Right, I don't mean to be rude or o-kay sor-ry, go on
Db.
Right, I don't mean to be rude or o-kay sor-ry, go on
34
sff
p
cough / clearing throat
Sop.
No, I know, it's just I don't ac(tually) hmm I don't ac-tual-ly have a car so
Cl.
Hp.
No, I know, it's just I don't ac(tually) hmm I don't ac-tual-ly have a car so
Db.
No, I know, it's just I don't ac(tually) hmm I don't ac-tual-ly have a car so

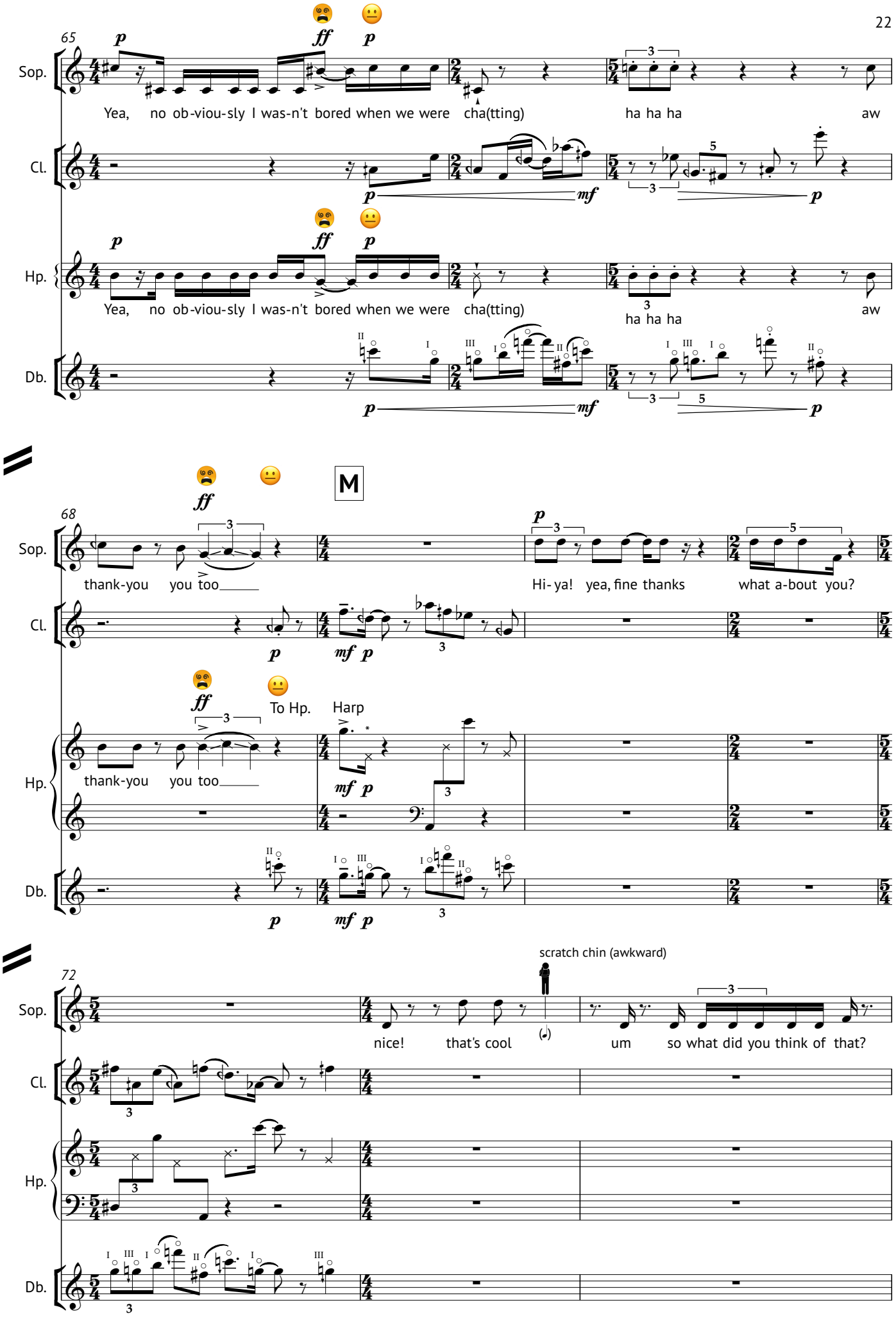

37
Sop.
Cl.
Hp.
Db.
that's why I Yes, I'm just say - ing it's prob-ab-ly quite un-like-ly y' know that that was
39
sff
point finger gun at temple
put finger gun down
me Right, yes ha sor - ry
mf
p
41
ff
put 'phone' down
greeting hug (turn side on)
I'm gon-na have to go y(ea) so - rry good-bye
(gunna)
f
flz.

L **poco meno mosso, slightly more relaxed speech**

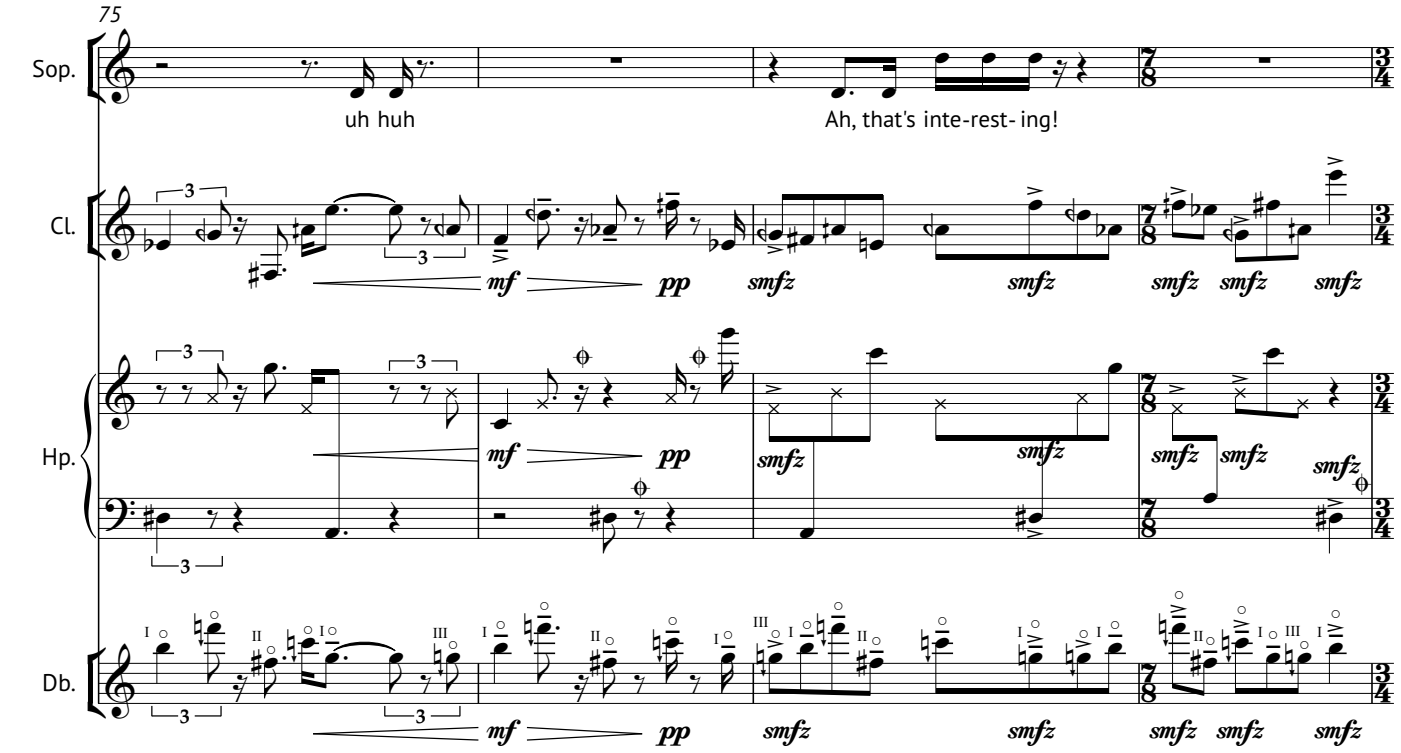


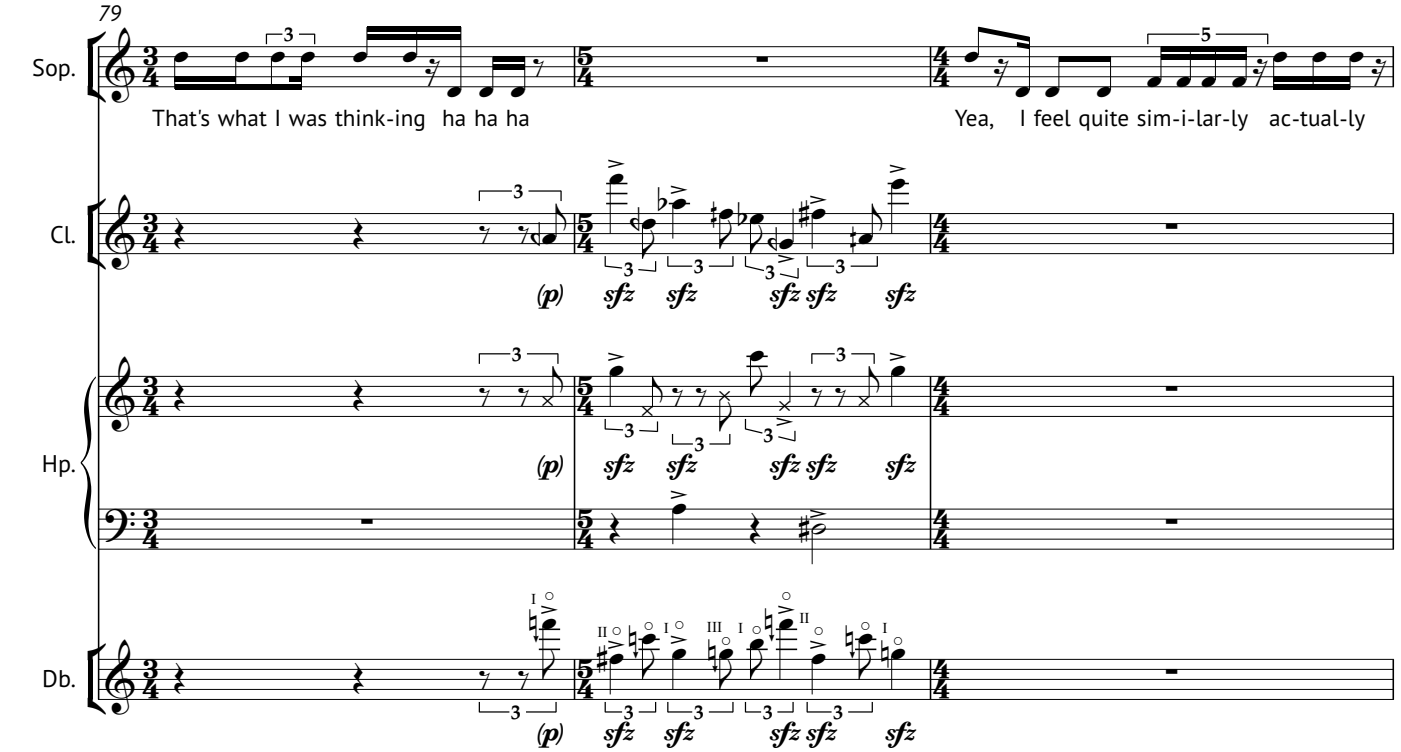

take a sip
(don't rush)
put 'glass' down
52
Sop.
ff
p
this is ac-tual-ly the first time
yea, n(ot) not real-ly ha ha ha
Cl.
A., flz.
f
mp
pp
Hp.
take a sip
(don't rush)
put 'glass' down
this is ac-tual-ly the first time
yea, n(ot) not real-ly ha ha ha
Db.
pos.norm.
on bridge, air sound
f
mp
pp
54
Sop.
why did you ac-tual-ly like start ya know us-ing it then? uh
Cl.
ord.
mf
p
Hp.
why did you ac-tual-ly like start ya know us-ing it then? uh
Db.
ord., pos. norm.
mf
p
56
Sop.
huh right
Cl.
f
Hp.
huh right
Db.
f

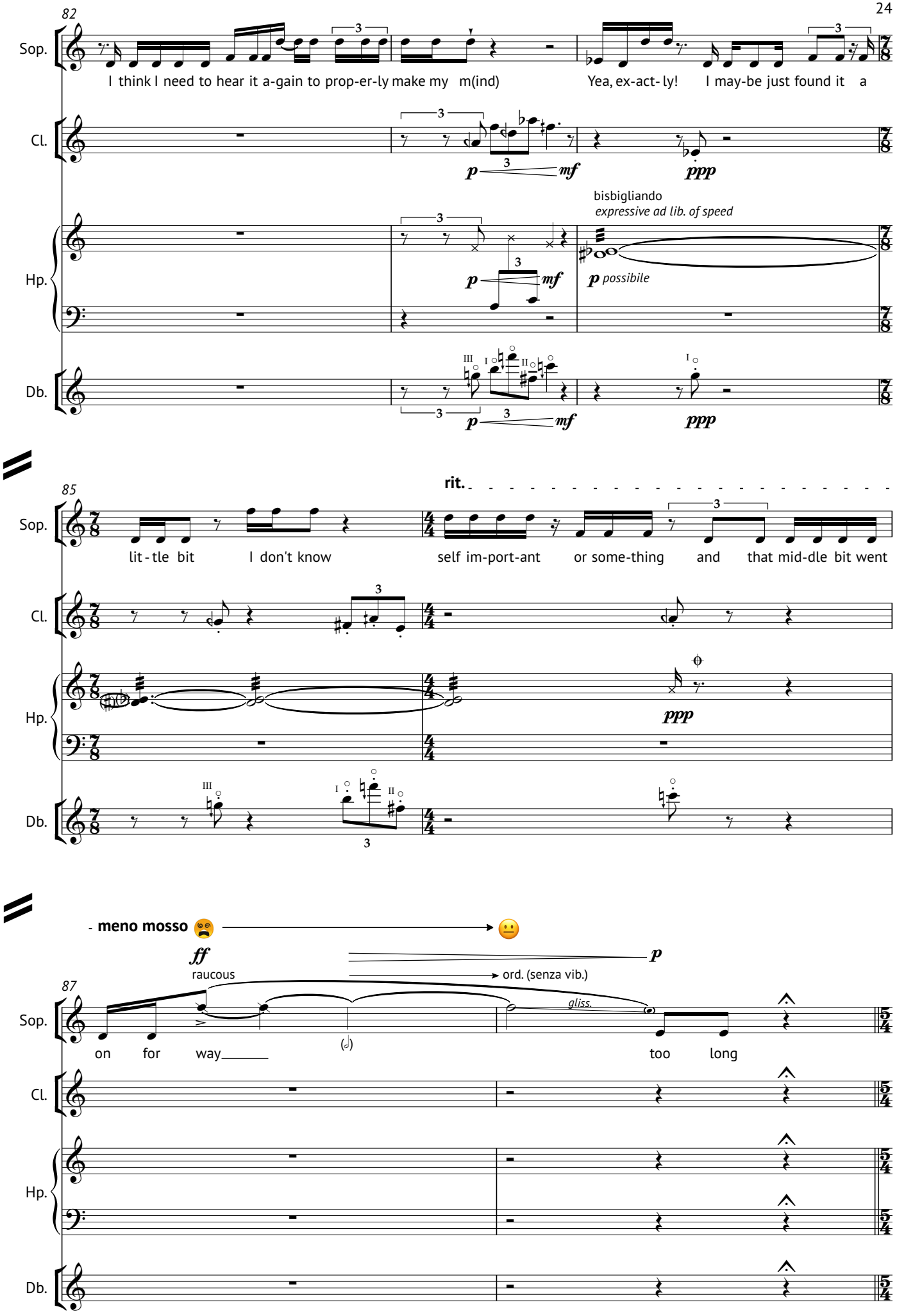

58
Sop.
yea, that makes sense I think I was ac-tual-ly quite sim-i-lar I mean I bare-ly hmm hmm
cough / clearing throat
Cl.
Hp.
yea, that makes sense I think I was ac-tual-ly quite sim-i-lar I mean I bare-ly hmm hmm
cough / clearing throat
Db.
61
remove hand
hmm so - rry I don't real - ly use it ei - ther just some-times when I'm
Cl.
remove hand
hmm so - rry I don't real - ly use it ei - ther just some-times when I'm
Db.
63
real - ly bored or some-thing not that I was ha
Cl.
real - ly bored or some-thing not that I was ha
Hp.
Db.
sul pont.

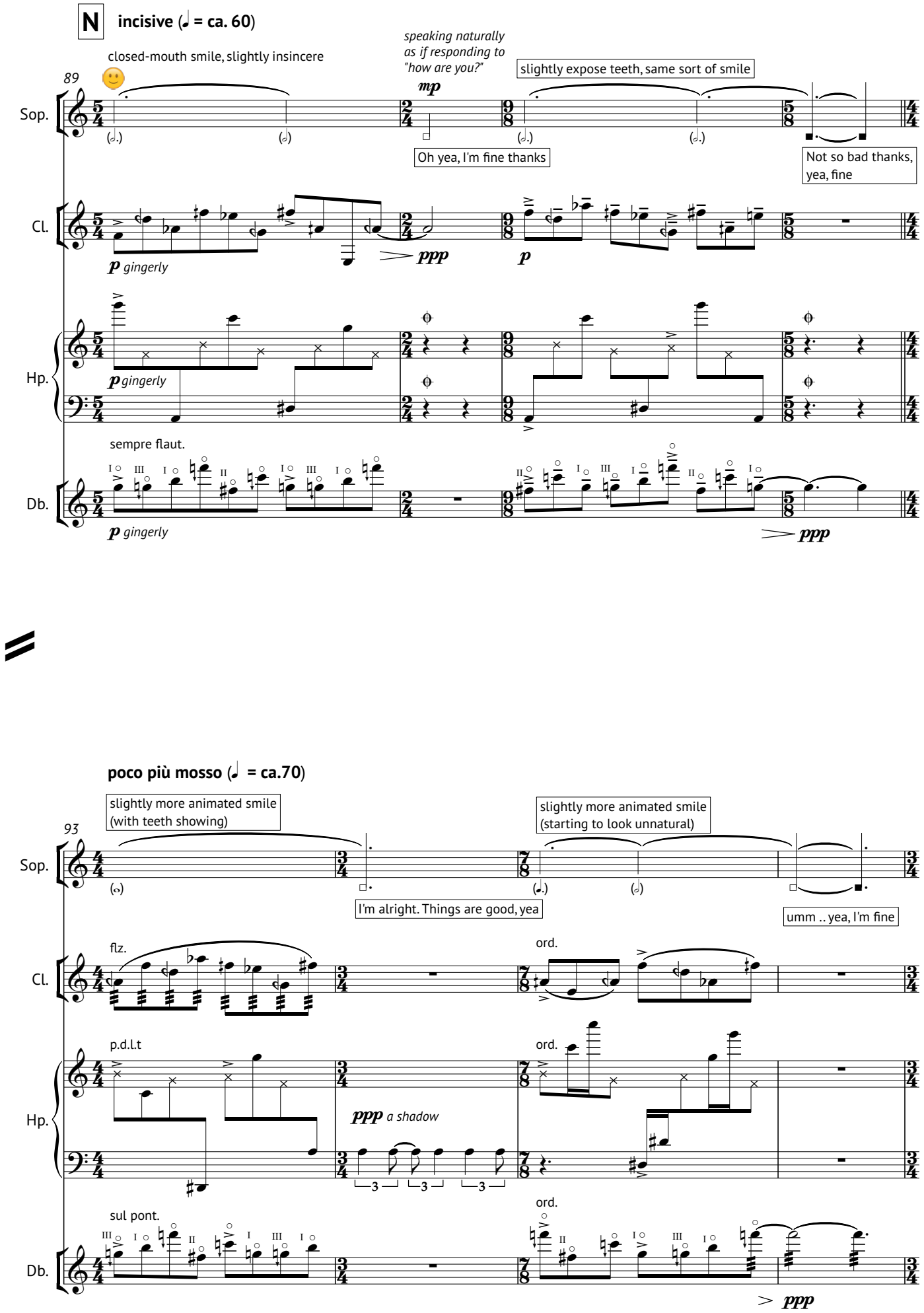


*- x-noteheads for harp = strings where blu-tac is placed at the octave harmonic point (prepared before the piece)
Always play these notes at the lower part of the string, below the blu-tac


75
Sop.
uh huh
Ah, that's inte-rest- ing!
Cl.
Hp.
Db.
mf
pp
smfz


79
Sop.
That's what I was think-ing ha ha ha
Yea, I feel quite sim-i-lar-ly ac-tual-ly
Cl.
Hp.
Db.
(p)
sfz


82
Sop.
I think I need to hear it a-gain to prop-er-ly make my m(ind)
Yea, ex-act- ly! I may-be just found it a
Cl.
Hp.
bisbigliando
expressive ad lib. of speed
p possibile
Db.
85
rit.
lit - tle bit I don't know
self im-port-ant or some-thing and that mid-dle bit went
- meno mosso
ff
raucous
p
ord. (senza vib.)
87
gliss.
on for way
too long


N
incisive (♩ = ca. 60)
closed-mouth smile, slightly insincere
speaking naturally as if responding to "how are you?"
slightly expose teeth, same sort of smile
89
Sop.
mp
Oh yea, I'm fine thanks
Not so bad thanks, yea, fine
Cl.
p gingerly
ppp
p
Hp.
p gingerly
sempre flaut.
Db.
p gingerly
ppp
poco più mosso (♩ = ca.70)
slightly more animated smile (with teeth showing)
slightly more animated smile (starting to look unnatural)
93
Sop.
I'm alright. Things are good, yea
umm .. yea, I'm fine
flz.
ord.
Cl.
p.d.l.t
ord.
Hp.
ppp a shadow
3
3
3
sul pont.
ord.
Db.
ppp

poco più mosso (♩ = ca.80)
outstretch arm in front of you, hand open
until cued to stop
97
Sop.
slightly more animated smile (pained)
maniacal grimace
haha, yea, no I'm all good... yep, honestly
yea, can't complain .. I'm fine, yea .. good thanks .. I'm alright, yea .. fine, fine, just fine
Cl.
flz., overblown
ppp
p
fff
grace notes before the beat
bisb.
fast, constant
Hp.
sul pont.
pressure
scratch
Db.

very gradually bring your outstretched hand closer and closer to your mouth
as if being steadily censored / silenced.

O **poco piu mosso (♩=ca.90)**

very gradually getting faster, more panicked and uncontrollable
poco a poco cresc. (fight against the muffling effects of your hand)

102

* ***p*** *reticent*

Sop. umm actually, I haven't been feeling great recently ... I'm finding it really difficult to pinpoint exactly what it is but I've just been generally feeling sort of anxious about things

Cl. ***p*** *poss.*

Hp. ***ppp***

Db. ord. ***ppp***

104

Sop. I just feel like I don't really do anything sort of .. important or meaningful, like I look around and see people doing things that actually make a difference to people's lives

Cl.

Hp.

Db. scratch

gradually apply more and more pressure, muffling the sound more and more

106

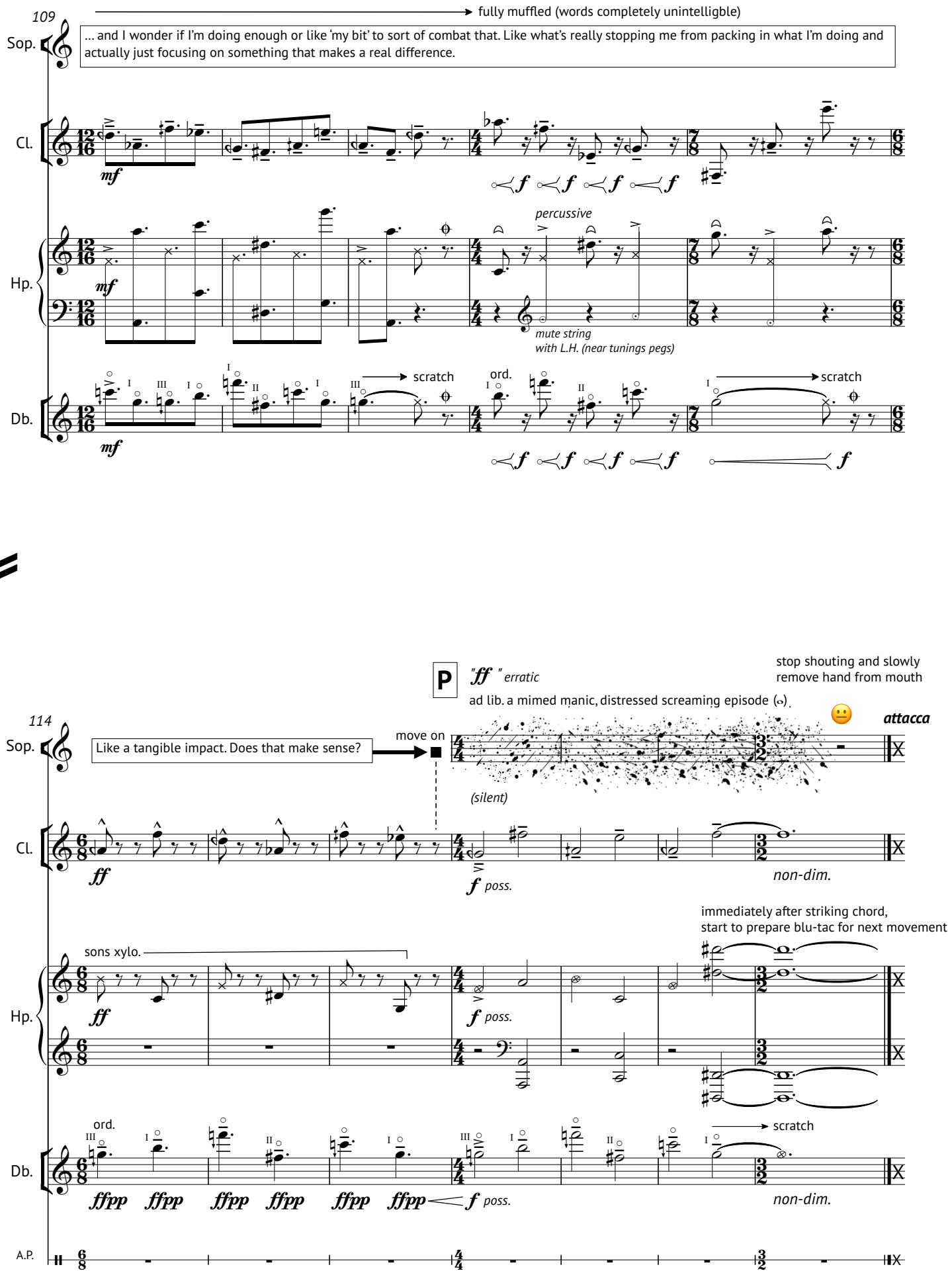
Sop. and it's like yea, if I take a step back or whatever, and try and really be objective about it, I can see that I'm a nice person ... or at least I think I am, and maybe I take small opportunities to be nice to people, and hopefully that makes their day like a little bit more positive, but everything around us seems to just be going to shit ...

Cl. ***p***

Hp. ***p***

Db. ord. ***p*** scratch

* - The soprano's text is to be interpeted as one long rant. Ellipses indicate short pauses, but each new text box is attacca.
Try to deliver all text between bars 158-173. If you finish prematurely, start the ad lib. shouting early and stop when indicated.
If there is text remaining by the end of bar 172, abandon and move immediately to the ad lib. shouting for the remainder.


109
fully muffled (words completely unintelligble)
Sop.
... and I wonder if I'm doing enough or like 'my bit' to sort of combat that. Like what's really stopping me from packing in what I'm doing and actually just focusing on something that makes a real difference.
Cl.
mf
f
Hp.
percussive
mute string
with L.H. (near tunings pegs)
Db.
scratch
ord.
114
P
"ff" erratic
ad lib. a mimed manic, distressed screaming episode
stop shouting and slowly
remove hand from mouth
attacca
Like a tangible impact. Does that make sense?
move on
(silent)
ff
f poss.
non-dim.
immediately after striking chord,
start to prepare blu-tac for next movement
sons xylo.
ffpp
A.P.

III. and what do you do after that?

A group ritual (following the playback)

All pitched material is written at concert pitch

As soon as you hear the audio, calmly and quietly put down your instruments and move into the positions shown in the photo, surrounding the harp. Further instructions on when to start and stop your actions are given on subsequent pages, however each player's starting positions for the ritual are detailed below.

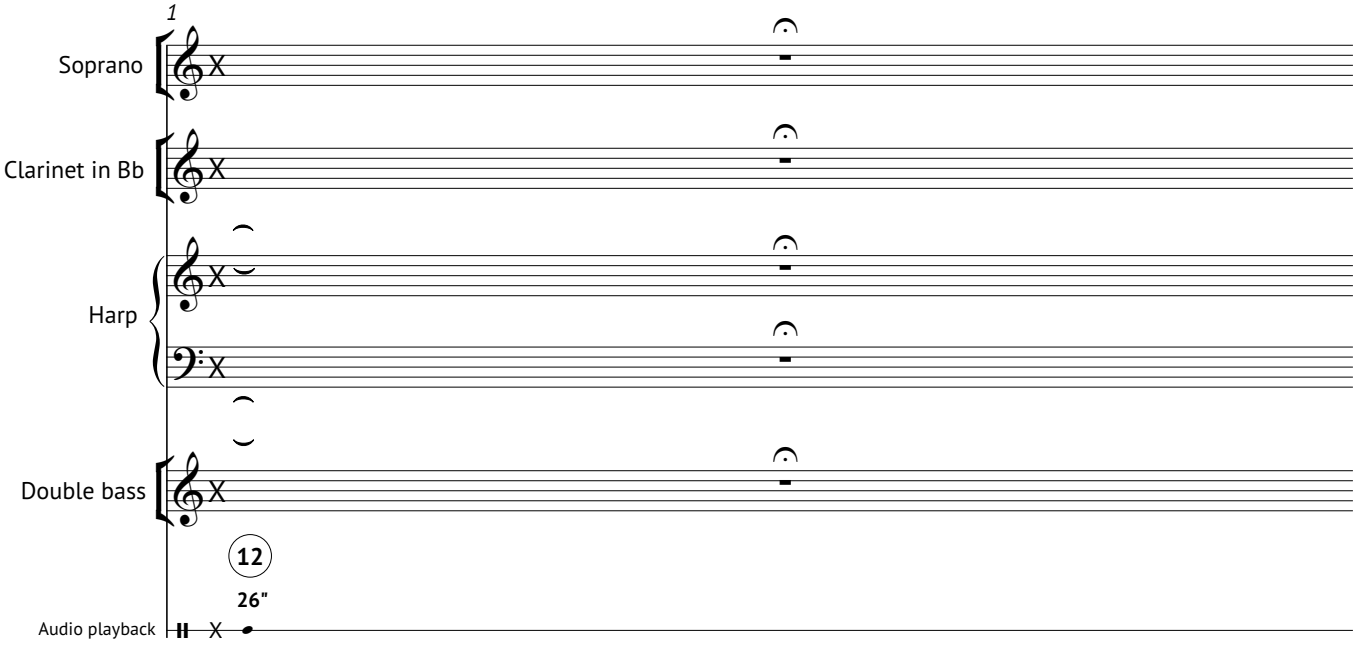
Timings are deciphered by following the pre-recorded speech, written on the bottom stave.
The pre-recorded speech flows continuously, with ellipses indicating short but significant pauses.
A stemless notehead is used every time a new person's voice is introduced.

1.) **Harpist** threads bow hair between the 5 blu-tacked strings.
Both ends of the bow hair should be pulled through the side of the harp closest to the player

2.) **Clarinettist** takes superball stick. The superball should be positioned ready to play on the lowest gut string (on the side of the harp furthest from the harpist)

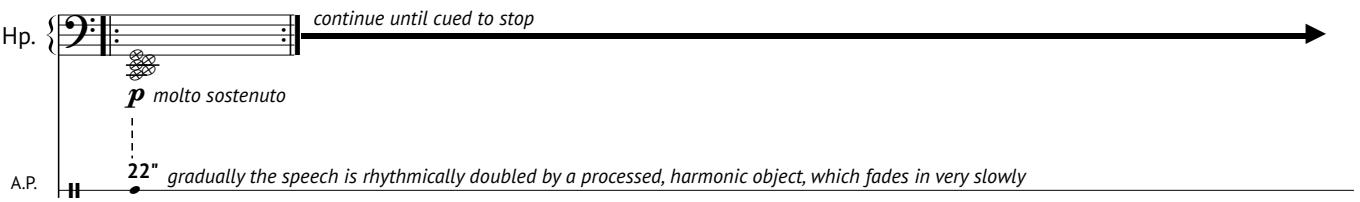
3.) **Soprano** kneels next to the middle sound hole at the back of the harp, ready to sing into it

4.) **Double bassist** kneels in front of the harp (other side to the harpist) ready to rest fingers and thumb of one hand on the 5 blu-tacked strings with harmonic pressure (below the blu-tac)



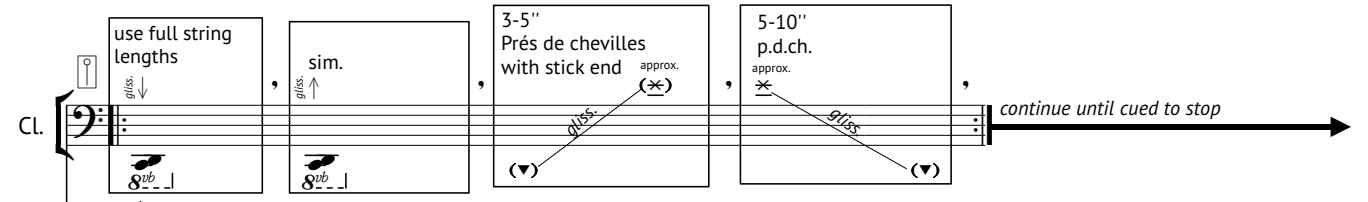
"Okay, I usually sort of ... peel my eyes open and ... roll over and usually ... depending on the pollen count I've gotta pick up my inhaler, take a ... take a draw and ... open up my lungs and then I ... have to get up and walk my dog, she's always up for a walk but I, before anything I usually have to put something sweet maybe a piece of chocolate into my mouth, drink some tea ... coffee or porridge or toast or something like that"

create a chordal drone by pulling the threaded bow hair back and forth through the notated strings
this is performed in the upper part of the strings (between the tuning pins and the blu-tac)



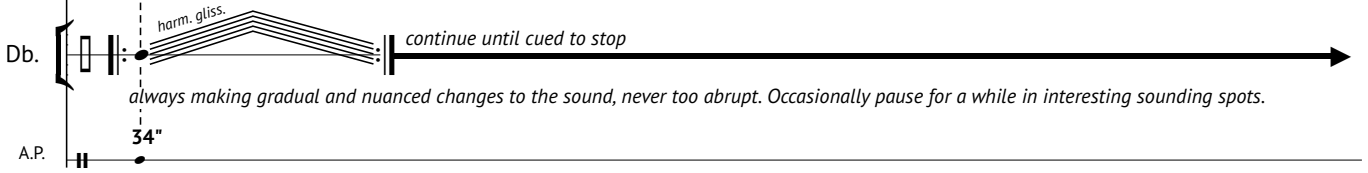
"So ... when my kids first get up in the morning, generally they come charging into our room and wake you up at an ungodly time ... like six in the morning, so we get up and then ... when we go downstairs they're allowed cartoons and stuff and my wee boy gets to pick what he wants before breakfast ... and then usually they'll start demanding porridge no matter what the weather is ... umm."

Use superball mallet for all 4 gestures. Taking a short pause between each one, ad lib. the order of the gestures as you repeat



*"**ppp**" refer to preface for detail on harp techniques (for reference, the notated A is the lowest gut string)*

explore harmonics and ad lib. glissandi, altering the sound of the bowed harp chord with your fingers and thumb on each of the 5 blu-tacked strings of the harp. This should be performed on the lower part of the strings, below the blu-tac.

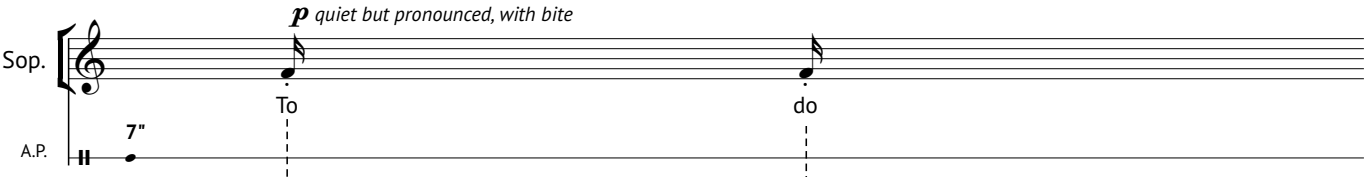


always making gradual and nuanced changes to the sound, never too abrupt. Occasionally pause for a while in interesting sounding spots.

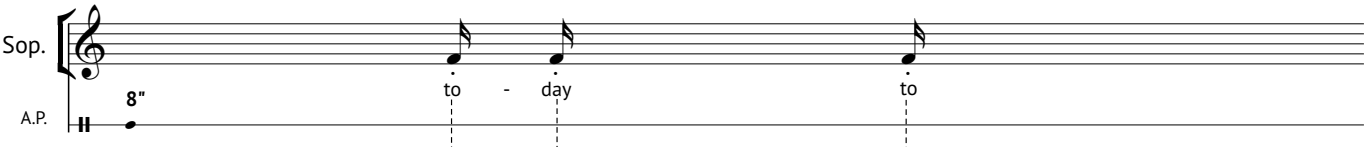
A.P. **34"**

Like I walk through Queen Street Station ... and there you're confronted with ... loads and loads of busyness and loads of people and that ... can be quite weird as well, you don't see a lot of people before that ... and yea, it takes me a long time to kind of figure out ... my day and ... and who I am ... each day ... and then yea, I get on to Buchanan Street, I see the Big Issue guy ... um, who always says ... "Big Issue, don't be shy, give it a try, I don't bite, I'm doing the best I can" ... and I've never bought one.

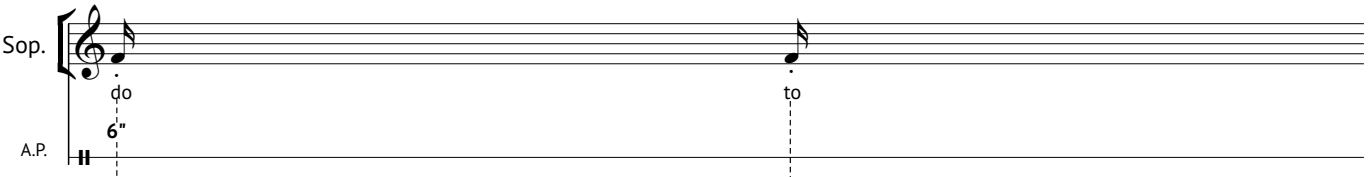
only in the pauses (denoted by an ellipsis), sing into the middle sound hole of the harp to make the strings and body resonate



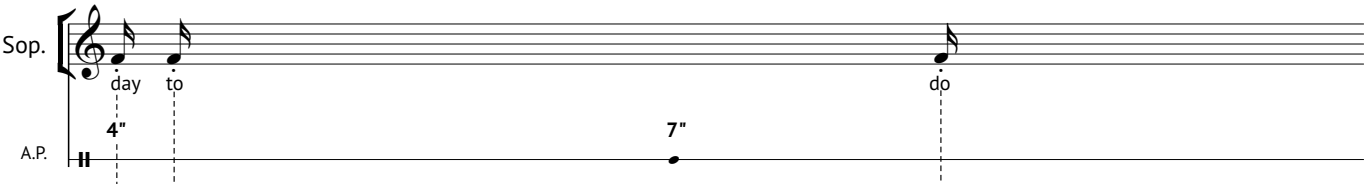
I'll go for my tea ... into the staff room, have a cup of tea and chat with ... ladies in the work and then go and collect the kids again.



There's a phrase that I always say ... which is ... Oh, I can't remember what it was! ... Just sort of like can we try that again but slower basically

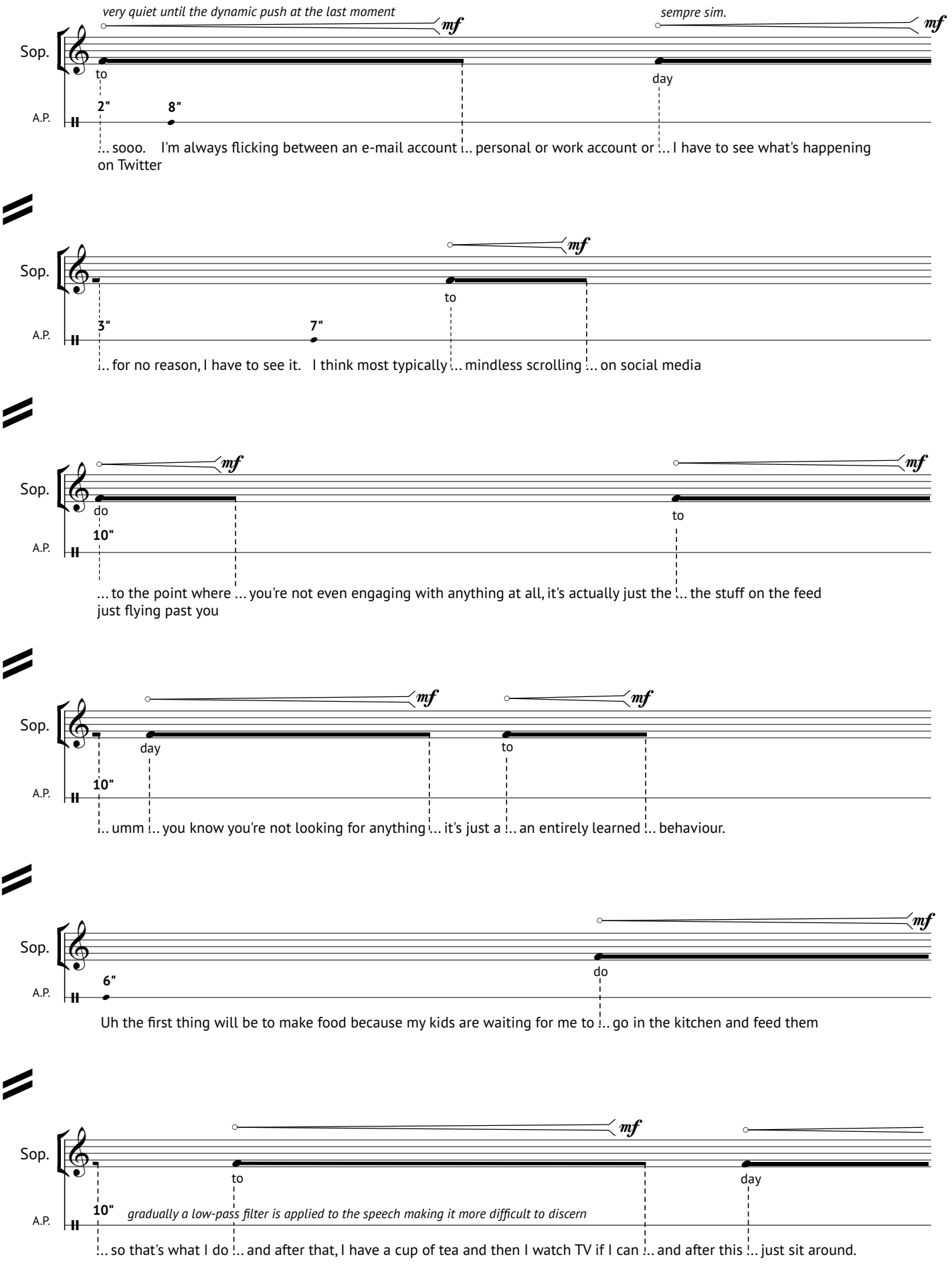


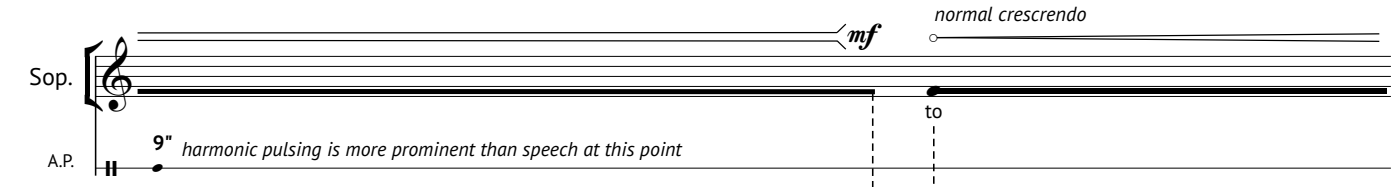
... Or, everything works better when you slow it down, that kinda thing ... I think I've just learnt different ways to paraphrase it now



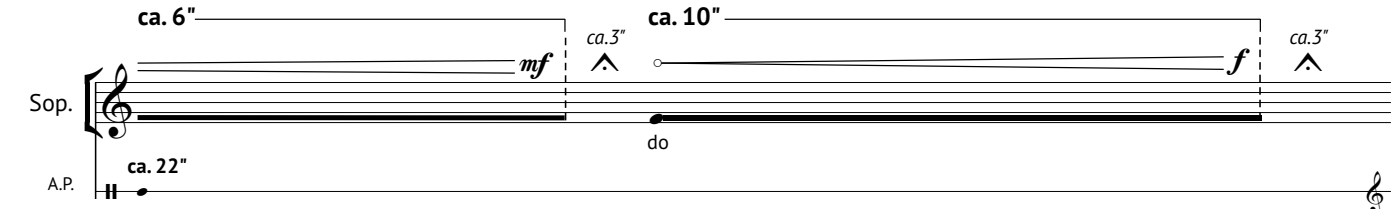
... but ... that's one thing, telling people to slow down. sure they're getting fed right and they're happy

I'm always in the restaurant ... saying hello to people and then making

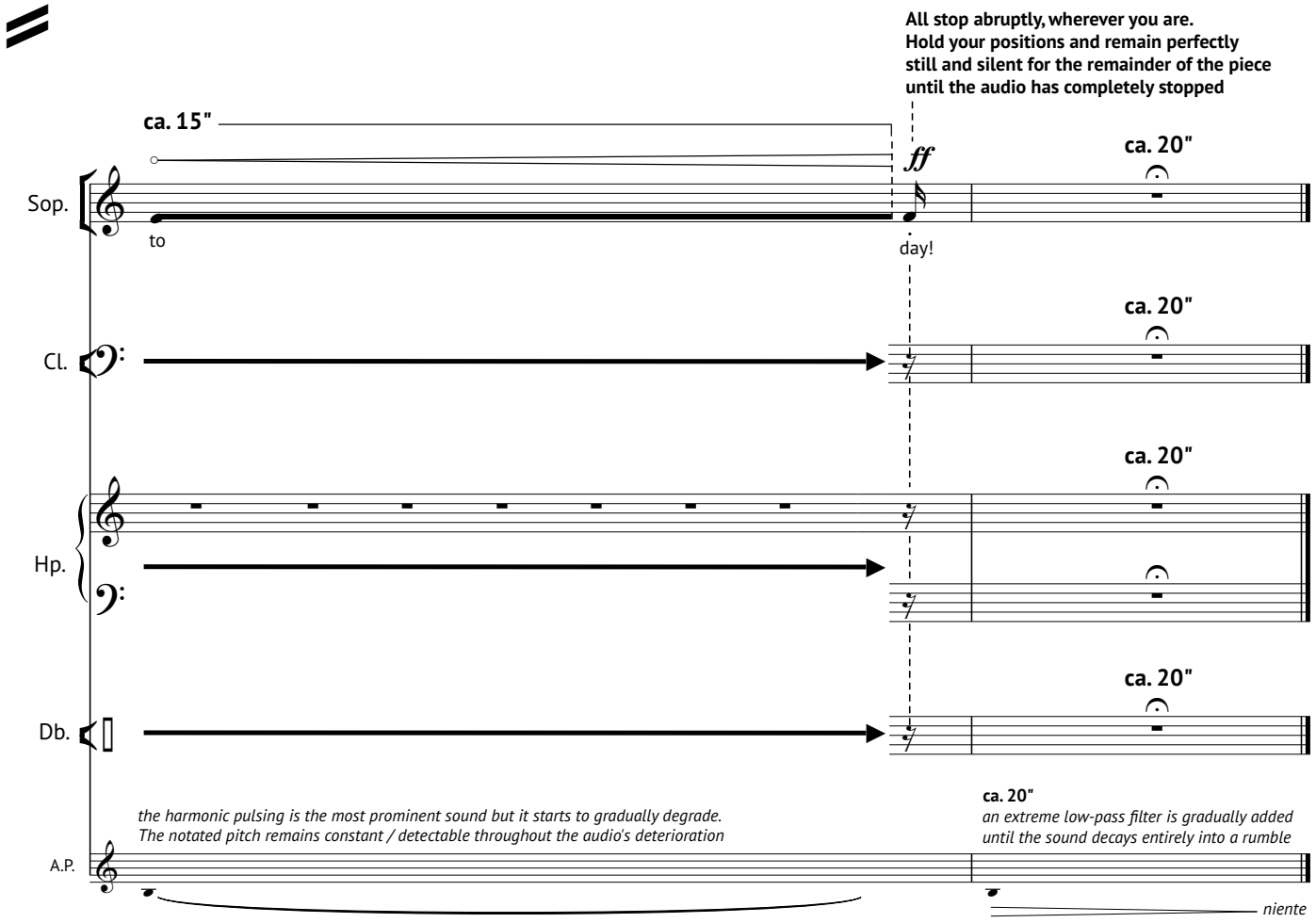

very quiet until the dynamic push at the last moment
mf
sempre sim.
mf
Sop.
to
day
A.P.
2"
8"
... sooo. I'm always flicking between an e-mail account .. personal or work account or ... I have to see what's happening on Twitter
mf
Sop.
to
A.P.
3"
7"
.. for no reason, I have to see it. I think most typically ... mindless scrolling ... on social media
mf
mf
Sop.
do
to
A.P.
10"
... to the point where ... you're not even engaging with anything at all, it's actually just the ... the stuff on the feed just flying past you
mf
mf
Sop.
day
to
A.P.
10"
.. umm ... you know you're not looking for anything ... it's just a ... an entirely learned ... behaviour.
mf
Sop.
do
A.P.
6"
Uh the first thing will be to make food because my kids are waiting for me to ... go in the kitchen and feed them
mf
Sop.
to
day
A.P.
10"
gradually a low-pass filter is applied to the speech making it more difficult to discern
... so that's what I do ... and after that, I have a cup of tea and then I watch TV if I can ... and after this ... just sit around.



and basically just thinking about what's next, what's what's lying head erm ... and ... being excited about what, what will happen in the coming week and months.



(The following speech is muffled and indiscernible)



Finished in Aarhus, August 2019