

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)

sempre non dim.
vib. ord. → *senza vib.*

keep mouth open
as if momentarily muted

ay to - day

TAKE STANDING POSITION
Physical movements
See preface for detail on actions

① keyboard typing
② driving
③ cracking neck

silent

TAKE STANDING POSITION
Physical movements
See preface for detail on actions

① phone call (to ear)
② washing hands
③ brushing teeth

arco, molto flaut.
ad lib. frequency and direction of bow changes (unpredictable)

pppp



46

airy stutters breaking up the sound (flashes of pitch appearing)

to - day

① ② ③

① ② ③

① ② ③

molto sul pont., explore very high harmonics with bow use full bows

49 ord. 3

Sop. to do to- day (ee)

B.C.L.

Hp.

Db.

A.P.

gliss.

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

washing hair

friendly wave at passerby

1 2 3 4 5

applying mascara

rest chin in hand

Violent, (♩ = ca. 140)

conduct with both arms, symmetrical gestures, *violent, jagged, robotic*

52

S.Mov.

Sop.

B.C.L.

Hp.

Db.

A.P.

ca. 15"

ca. 15"

ca. 15"

ca. 15"

ca. 15"

PICK UP HALF BASS CLARINET
TAKE SEATED POSITION

PICK UP TUMBLER AND SUPERBALL STICK
TAKE SEATED POSITION

slow, steady bows
→ on bridge, air noise, almost no pitch

Get a - - round

vib. ord. **ff**

4

cut audio abruptly (cued by soprano)

* - 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 neutral / deadpan demeanour between gestures

Sop.

54 relax to neutral *mf* chirpy *p* awkward cough / clearing throat (unpitched) hail bus (side on) 3 train hand hoop train door open button as if bumping into someone 3 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 'cuse 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. keep looping until cued by sop.

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

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

Hp.

gliss. *pp* *mp* *pp* *mf* circular motions with glass rim (e) (e) rotations accel. from ♩ - ♩ keep looping until cued by sop.

(as pitched as possible) p.d.ch. p.d.Lt. ord. p.d.ch. i.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.

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

⑤

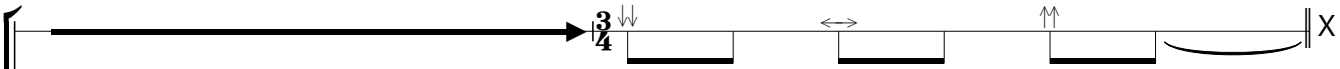
quiet, evolving synthetic texture (arrhythmic)

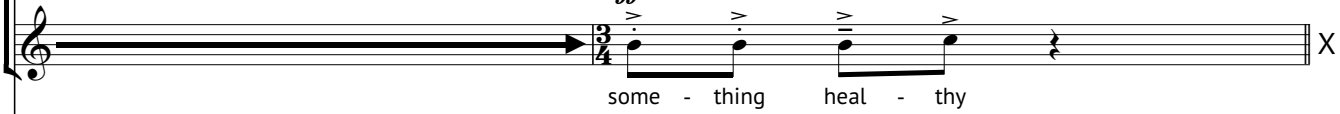
A.P.

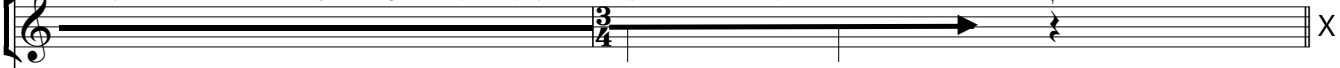
ppp

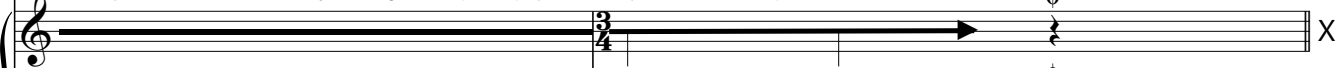
Violent, (♩ = ca. 140)
sim., violent, jagged, robotic **attaca**

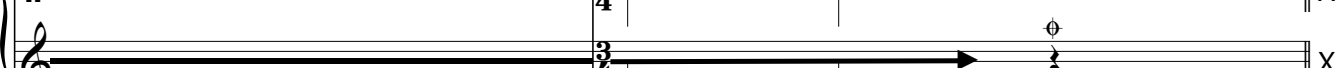
vib. ord.
ff

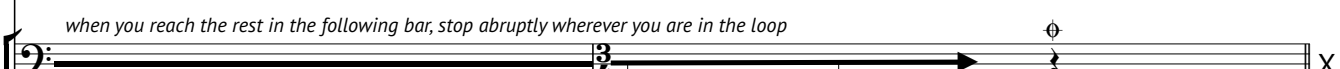
S.Mov.  X

Sop.  X

B. Cl. *when you reach the rest in the following bar, stop abruptly wherever you are in the loop*  X

Hp. *when you reach the rest in the following bar, stop abruptly wherever you are in the loop*  X

Db. *when you reach the rest in the following bar, stop abruptly wherever you are in the loop*  X

A.P.  X

⑥

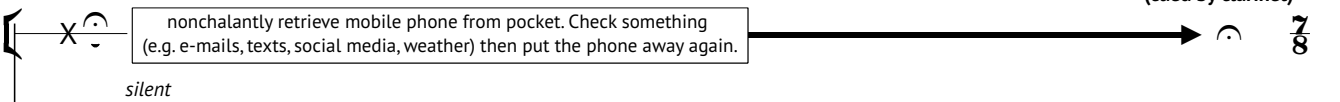


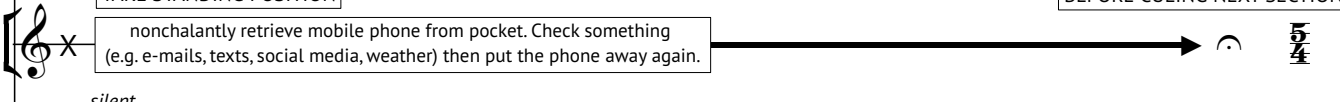
procrastination 1

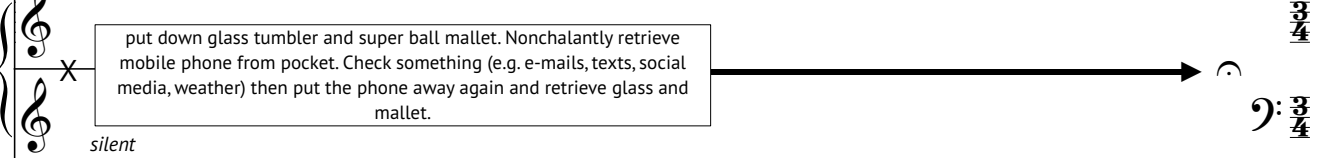
ca. 15"

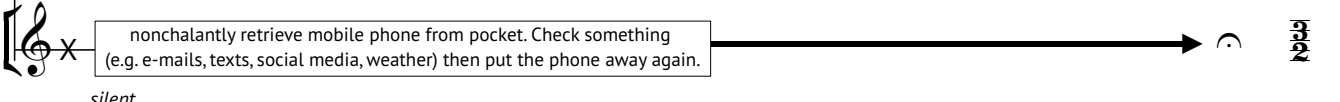
make sure everyone is ready to move on, then proceed with as little gap as possible (cued by clarinet)

relax to neutral (this means starting your procrastination slightly later than the others)
 ca. 2"

Sop.  X

B. Cl. **TAKE STANDING POSITION**
 X **TAKE SEATED POSITION BEFORE CUEING NEXT SECTION**

Hp.  X

Db.  X

H Asynchronous, gelatinous, morphing and evolving

ca.42"

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

Sop.

54 *mp* wipe sweat from brow (tired exhale) sip (3) delicious mmm double bicep curl (air sound) blowing on spoon um as if asked a question with a mouth full of food holding cutlery

3x full loops, then move on

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

B. Cl.

flz., A. non-flz., ord. A. ord. A. ord. A. ord.

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

keep looping until cued by sop.

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

Piano

gliss. circular motions with glass rim rotations accel. from ♩ - ♩

ppp *pp* *mp* *pp* *mf*

p.d.ch. p.d.lt ord. p.d.ch. drag from slow to fast

keep looping until cued by sop.

♩ = 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.

ppp *mp* *p* *ppp* *mp*

never louder than *mp*

keep looping until cued by sop.

7

quiet, evolving synthetic texture (arrhythmic)

A.P.

ppp

Violent, (♩ = ca. 140)

sim., violent, jagged, robotic

attaca

S.Mov. $\frac{3}{4}$

Sop. $\frac{3}{4}$ *vib. ord.* **ff** 3 3
 prac - tis - ing prac - tis - ing prac - tis - ing for

B. Cl. *sim.* $\frac{3}{4}$

Piano *sim.* $\frac{3}{4}$

Db. *sim.* $\frac{3}{4}$

A.P. $\frac{3}{4}$ 8



procrastination 2

ca. 30"

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

Sop. $\frac{3}{4}$
 relax arms to neutral ca. 2"
 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 look down and then back to centre
 4.) same again but looking up
 5.) after ca.25" turn to face audience again

B. Cl. $\frac{3}{4}$
 nonchalantly retrieve mobile phone from pocket. Open **pre-loaded audio 1 ready to play**. After 15-20" of pretend 'scrolling', press play on file then put your phone away when it stops.
 pre-loaded audio 1 (ca.5")
 today we are going to be making our fantastic sticky, ginger tofu ...

Harp $\frac{3}{4}$
 stand up, facing offstage right, move until the audience have an uninterrupted side-on view of you. Stretch as if you've been sat at a desk for a long time.
 1.) slowly reach for your toes and back to neutral
 2.) interlock hands behind you to stretch back, pulling shoulders back, and then back to neutral (repeat sequence if needed)
 3.) assume original position at the harp by ca. 25"

Db. $\frac{3}{4}$
 nonchalantly retrieve mobile phone from pocket. Open **pre-loaded audio 1 ready to play**. After 5-10" of pretend 'scrolling', press play on file. When it stops, keep 'scrolling'. Put your phone away at ca 25".
 pre-loaded audio 1 (ca.4")
 using electrical muscle stimulation or EMS technology ...

A.P. $\frac{3}{4}$

Asynchronous, gelatinous, morphing and evolving

ca.22"

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

Sop.

hands on diaphragm, breath control

lip trill

straighten / adjust posture

hum mum hum (humming warmup)

ee

do mi re fa mi sol fa ti sol

2x full loops, then move on

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

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

Hp. Hp.

gliss.

gliss.

gliss.

rotations accel. from ♩ - ♩

keep looping until cued by sop.

ppp pp mp pp mf

p.d.ch. p.d.lt ord. p.d.ch.

drag from slow to fast

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

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

9

quiet, evolving synthetic texture (arrhythmic)

A.P.


ppp


Violent, (♩ = ca. 140)

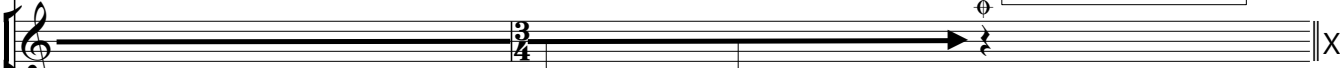
sim., violent, jagged, robotic


vib. ord.
ff

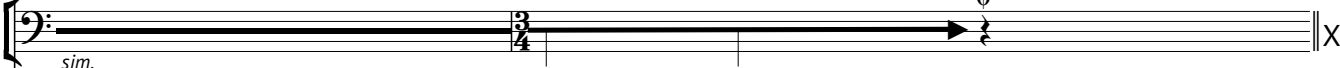
attacca


S.Mov. 

Sop. 

B. Cl. 
sim.

Hp. Hp. 
sim.

Db. 
sim.

A.P. 

PUT DOWN CLARINET
TAKE STANDING POSITION

PUT DOWN TUMBLER
AND SUPER BALL STICK
TAKE STANDING POSITION

10





procrastination 3


ca. 45"


stop abruptly when the bassist's phone stops sounding and freeze for a short time

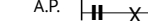
relax to neutral
ca. 2"

Sop. 

B. Cl. 

Hp. 

Db. 

A.P. 

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 mvmt. 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

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'.

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

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 ...

stop!

RETURN TO ORIGINAL POSITION, REMOVE EARPHONES

BACK TO SEAT AND TAKE Bb CLARINET

BACK TO SEAT BUT WITHOUT ACCESSORIES

11
percussive turn off

J II. Verisimilitude

All singing is notated at concert pitch

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

senza vib., unenthused

1 *mf* *p*

Soprano Oh hey fan-cy bum-ping in to you Yea, fine how are you ge(tting)

Clarinet in Bb Sung *p* senza vib., unenthused fan-cy bum-ping in to you Yea, fine how are you ge(tting)

Harp Sung *p* senza vib., unenthused fan-cy bum-ping in to you Yea, fine how are you ge(tting)

Double bass Sung *p* senza vib., unenthused fan-cy bum-ping in to you Yea, fine how are you ge(tting)

6 cough / clearing throat

Sop. No, don't be sil-ly I was just gon(na) hhm excuse me I was just ask-ing
gun(na)

Cl. No, don't be sil-ly I was just gon(na) hhm excuse me I was just ask-ing
gun(na)

Hp. No, don't be sil-ly I was just gon(na) hhm excuse me I was just ask-ing
gun(na)

Db. No, don't be sil-ly I was just gon(na) hhm excuse me I was just ask-ing
gun(na)

11 non-legato

Sop. how you're get-ting on (d) Oh wow! that's bri-lli-ant how's it go-ing so far?

Cl. how you're get-ting on (d) Oh wow! that's bri-lli-ant how's it go-ing so far?

Hp. how you're get-ting on (d) Oh wow! that's bri-lli-ant how's it go-ing so far?

Db. how you're get-ting on (d) Oh wow! that's bri-lli-ant how's it go-ing so far?


15 16

Sop. *right ye(p) mm hmm well that still sounds like real-ly_ex-cit-ing*

Cl. *right ye(p) mm hmm well that still sounds like real-ly_ex-cit-ing*

Hp. *right ye(p) mm hmm well that still sounds like real-ly_ex-cit-ing*

Db. *right ye(p) mm hmm well that still sounds like real-ly_ex-cit-ing*

Annotations: 3, nod, non-legato, 5, *gliss.*, 

20  

Sop. *I hate to do this but I'm ac-tual-ly in quite a big rush but it's hon-est-ly been so nice to s(ee)*

Cl. *I hate to do this but I'm ac-tual-ly in quite a big rush but it's hon-est-ly been so nice to s(ee)*

Hp. *I hate to do this but I'm ac-tual-ly in quite a big rush but it's hon-est-ly been so nice to s(ee)*

Db. *I hate to do this but I'm ac-tual-ly in quite a big rush but it's hon-est-ly been so nice to s(ee)*

Annotations: , , , , , , *ff*, *p*, 3, *gliss.*

24 K  *until cued to stop*

Sop. *right oh yep y(ea) we'll have to you too bye Hel - lo?*

Cl. *right oh yep y(ea) we'll have to you too bye Hel - lo?*

Hp. *right oh yep y(ea) we'll have to you too bye Hel - lo?*

Db. *right oh yep I will do you too bye Hel - lo?*

Annotations: *ff*, *p*, 3, *mp speech like*, *To Cl.*, *until cued to stop*

* - 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.

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?

Sop. Right, I don't mean to be rude or o-kay sor-ry, go on (e) 

Cl. 

Hp. Right, I don't mean to be rude or o-kay sor-ry, go on (e) 

Db. Right, I don't mean to be rude or o-kay sor-ry, go on (e) 

Sop.  *sff* No, I know,  *p* it's just I don't ac(tually) hmm I don't ac-tual-ly have a car so cough / clearing throat

Cl. 

Hp.  *sff* No, I know,  *p* it's just I don't ac(tually) hmm I don't ac-tual-ly have a car so cough / clearing throat

Db.  *sff* No, I know,  *p* it's just I don't ac(tually) hmm I don't ac-tual-ly have a car so cough / clearing throat

37 18

Sop. that's why I Yes, I'm just say - ing it's prob-ab-ly quite un-like-ly y' know that that was

Cl.

Hp. that's why I Yes, I'm just say - ing it's prob-ab-ly quite un-like-ly y' know that that was

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

Sop. *sff* me Right, yes ha sor - ry

Cl. *mf p*

Hp. *sff* me Right, yes ha sor - ry

Db. *sff* me Right, yes ha sor - ry

point finger gun at temple

put finger gun down

41

Sop. I'm gon-na have to go y(ea) so - rry good-bye greeting hug (turn side on)

Cl. *f* *p* *f* flz.

Hp. I'm gon-na have to go y(ea) so - rry good-bye greeting hug (turn side on)

Db. I'm gon-na have to go y(ea) so - rry good-bye greeting hug (turn side on)

put 'phone' down

L poco meno mosso, slightly more relaxed speech

43 *p*

Sop. Hey! yea, I'm real-ly good yea what a-bout you? ha ha ha ha ha

Cl. *p* *fp* *p*

Hp. Hey! yea, I'm real-ly good yea what a-bout you? ha ha ha ha ha

Db. To Db. Double bass *p* *fp* *p*

46 *fumbling* *ff* *p*

Sop. Yea, I know bits real-ly bleh bleh I can't speak so-rry it's real-ly weird to be like

Cl. *a chuckle* *mf p sub.* *ff* *p*

Hp. *fumbling* *ff* *p*

Db. *a chuckle* *mf p sub.*

49 *tuck hair behind ear*

Sop. meet-ing in per-son no yea I know me too

Cl. *(p)* *mf p³* *pp*

Hp. *tuck hair behind ear* *(p)* *mf* *pp*

Db. *(p)* *mf* *pp* *sul pont.*

52

Sop. *ff* *p* this is ac-tual-ly the first__time yea, n(ot) not__real-ly ha ha ha (.)

Cl. *f* *mp* *pp* A., flz. take a sip (don't rush) put 'glass' down

Hp. *ff* *p* this is ac-tual-ly the first__time yea, n(ot) not__real-ly ha ha ha (.)

Db. *f* *mp* *pp* pos.norm. on bridge, air sound



54

Sop. why did you ac-tual-ly like start ya know us-ing it then? uh

Cl. *mf* *p* ord.

Hp. why did you ac-tual-ly like start ya know us-ing it then? uh

Db. *mf* *p* ord., pos.norm.



56

Sop. huh right

Cl. *f*

Hp. huh right

Db. *f*

58

Sop. *cough / clearing throat*
 yea, that makes sense I think I was ac-tual-ly quite sim-i-lar I mean I bare-ly hmm hmm

Cl. *p* *f* *p*

Hp. *cough / clearing throat*
 yea, that makes sense I think I was ac-tual-ly quite sim-i-lar I mean I bare-ly hmm hmm

Db. *p* *f* *p*

61

Sop. *remove hand*
 hmm so - rry I don't real - ly use it ei - ther just some-times when I'm

Cl. *mf*

Hp. *remove hand*
 hmm so - rry I don't real - ly use it ei - ther just some-times when I'm

Db. *mf*

63

Sop. *ff* *p* *ff*
 real - ly bored or some-thing not that I was ha

Cl. *ppp* *mf*

Hp. *ff* *p* *ff*
 real - ly bored or some-thing not that I was ha

Db. *ppp* *mf* *sul pont.*

65 *p* *ff* *p*

Sop. Yea, no ob-viou-sly I was-n't bored when we were cha(tting) ha ha ha aw

Cl. *p* *mf* *p*

Hp. *p* *ff* *p*

Harp Yea, no ob-viou-sly I was-n't bored when we were cha(tting) ha ha ha aw

Db. *p* *mf* *p*

68 *ff* *p* *M*

Sop. thank-you you too_____ Hi-ya! yea, fine thanks what a-bout you?

Cl. *p* *mf* *p*

Hp. *ff* *mf* *p*

Harp thank-you you too_____ To Hp. Harp

Db. *p* *mf* *p*

72 *scratch chin (awkward)*

Sop. nice! that's cool (°) um so what did you think of that?

Cl. *p*

Hp. *p*

Db. *p*

* - 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. *mf* *pp* *smfz* *smfz* *smfz* *smfz* *smfz*

Hp. *mf* *pp* *smfz* *smfz* *smfz* *smfz* *smfz*

Db. *mf* *pp* *smfz* *smfz* *smfz* *smfz* *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. *(p)* *sfz* *sfz* *sfz* *sfz* *sfz*

Hp. *(p)* *sfz* *sfz* *sfz* *sfz* *sfz*

Db. *(p)* *sfz* *sfz* *sfz* *sfz* *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. *p* *mf* *ppp*

Hp. *p* *mf* *p possibile* bisbigliando expressive ad lib. of speed

Db. *p* *mf* *ppp*

85

Sop. lit-tle bit I don't know self im-port-ant or some-thing and that mid-dle bit went

Cl. *ppp*

Hp. *ppp*

Db. *ppp*

rit.

87

Sop. on for way (d) too long

Cl.

Hp.

Db.

ff raucous *p* ord. (senza vib.) gliss.

- meno mosso 😞 → 😞

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

Db. *p* gingerly *ppp*

sempre flaut.



poco più mosso (♩ = ca. 70)

slightly more animated smile
(with teeth showing)

slightly more animated smile
(starting to look unnatural)

93

Sop. *mp*
I'm alright. Things are good, yea
umm .. yea, I'm fine

Cl. *flz.* *ord.*

Hp. *p.d.lt* *ord.* *ppp a shadow*

Db. *sul pont.* *ord.* *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*

Cl. *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* *flz., overblown*

Hp. *grace notes before the beat* *bisb. fast, constant*

Db. *sul pont.* *pressure* *scratch*

ppp *p* *ppp* *fff*

Detailed description of the musical score: The score is for measures 97-100. The Soprano part has lyrics: "haha, yea, no I'm all good... yep, honestly" and "yea, can't complain .. I'm fine, yea .. good thanks .. I'm alright, yea .. fine, fine, just fine". The Clarinet part has dynamics *ppp*, *p*, *ppp*, and *fff*. The Harp part has dynamics *ppp* and *fff*. The Double Bass part has dynamics *ppp*, *p*, *ppp*, and *fff*. There are various performance instructions like "slightly more animated smile (pained)", "maniacal grimace", "grace notes before the beat", "bisb. fast, constant", "sul pont.", "pressure", "scratch", and "flz., overblown". A conductor's arm is shown in the Soprano part, with the instruction "outstretch arm in front of you, hand open until cued to stop".

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. *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. *p*

* - The soprano's text is to be interpreted 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 unintelligible)

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* *f* *f* *f* *f*

Hp. *mf* *percussive*
mute string with L.H. (near tunings pegs)

Db. *mf* *f* *f* *f* *f* *f* *ord.* *scratch* *ord.* *scratch*



114

Sop. Like a tangible impact. Does that make sense? → **P** *"ff" erratic* stop shouting and slowly remove hand from mouth
ad lib. a mimed manic, distressed screaming episode (☹️) *attacca*

Cl. *ff* *f poss.* *non-dim.*

Hp. *sons xylo.* *ff* *f poss.* immediately after striking chord, start to prepare blu-tac for next movement

Db. *ord.* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *ffpp* *f poss.* *non-dim.* *scratch*

A.P. 6/8 4/4 3/2

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 staff. 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.) **Clarinetist** 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)



Musical score for the group ritual. It consists of five staves: Soprano, Clarinet in Bb, Harp (treble and bass clefs), Double bass, and Audio playback. The audio playback staff shows a stemless notehead at 12 seconds, with a 26-second duration. The other staves have 'X' marks and stemless noteheads corresponding to the audio playback.

"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)

Musical score for the drone section. It consists of two staves: Hp. (Harp) and A.P. (Audio Playback). The Hp. staff has a bass clef and a stemless notehead with a hair icon, marked *p molto sostenuto*. The A.P. staff shows a stemless notehead at 22 seconds, with the instruction "gradually the speech is rhythmically doubled by a processed, harmonic object, which fades in very slowly". An arrow labeled "continue until cued to stop" points to the right from the Hp. staff.

"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

CL. use full string lengths, sim., 3-5" Près de chevilles with stick end, 5-10" p.d.ch. continue until cued to stop

"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.

Db. harm. gliss. continue until cued to stop

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

Sop. *p* quiet but pronounced, with bite
A.P. 7" To do

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.



Sop. to - day to
A.P. 8"

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



Sop. do to
A.P. 6"

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



Sop. day to do
A.P. 4" 7"

... but ... that's one thing, telling people to slow down. I'm always in the restaurant ... saying hello to people and then making sure they're getting fed right and they're happy

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



Sop. *to*

A.P. 3" 7"

... for no reason, I have to see it. I think most typically ... mindless scrolling ... on social media



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



Sop. *day* *to*

A.P. 10"

... umm ... you know you're not looking for anything ... it's just a ... an entirely learned ... behaviour.



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



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.

Sop. *mf* *normal crescendo*

A.P. 9" *harmonic pulsing is more prominent than speech at this point*

to

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.



Sop. ca. 6" *mf* ca. 3" ca. 10" *f* ca. 3"

A.P. ca. 22"

do

(The following speech is muffled and indiscernible)



Sop. ca. 15" *ff* ca. 20" to day!

Cl. ca. 20"

Hp. ca. 20"

Db. ca. 20"

A.P. ca. 20" *niente*

All stop abruptly, wherever you are. Hold your positions and remain perfectly still and silent for the remainder of the piece until the audio has completely stopped

the harmonic pulsing is the most prominent sound but it starts to gradually degrade. The notated pitch remains constant / detectable throughout the audio's deterioration

ca. 20" an extreme low-pass filter is gradually added until the sound decays entirely into a rumble