

MICHAEL FINNISSY

RECENT BRITAIN

for four musicians with (optional) assistant and pre-recorded tape(s)

Preview File Only

This is a perusal score and is not to be used in performance.

Please return to:

Repertoire Promotion Dept. 70 Baker Street, London W1U 7DN

The purchase or hire of this music does not convey the right to perform it, nor to make a recording of it for any purpose. Permission to perform it in public must be sought from the Performing Rights Society, 29/33 Berners Street, London W1P 4AA, or its affiliates throughout the world, unless the owner or the occupier of the premises being used holds a licence from the society. Permission to make a recording must be obtained, in advance, from the Mechanical-Copyright Protection Society Ltd. (MCPS), Elgar House, 41 Streatham High Road, London, SW16 1ER, or its affiliated companies throughout the world.

OXFORD
UNIVERSITY PRESS

RECENT
BRITAIN

Preview File Only

Michael Finnissy

'Recent Britain' (1997-98)

For up to four musicians with (optional) assistant and pre-recorded tape(s).

Commissioned by 'Apartment House' with funding partly provided by the Arts Council of England.

Duration: 25 minutes.

First Performance: 25th January 1998 at the Radio Theatre, Broadcasting House, London by Andrew Sparling (clar.), Philip Gibbon (bsn.), Anton Lukoszewieze (vcl.), Ian Pace (piano) and Mikel Toms (assistant).

The piece may be performed as a quartet (with four tapes), a trio (with three tapes) or a duo (with two tapes). In each case the tapes are (preferably) made by the same performers as in the 'live' concert. The Piano part is obligatory. Although specified here as Clarinet, Bassoon & 'Cello, substitutions may be made as follows:

Clarinet (or Flute, Oboe or Violin)
 Bassoon (or 'Cello or Trombone)
 'Cello (or Bassoon or Trombone)

There is no master-score. The parts are independent with respect to tempo. The performers may find it helpful to use stopwatches, especially when no assistant is present. The instructions for the Assistant are to be found on pages 112-116. This part, and its text, may be omitted.

The tape-parts are laid-out as follows:

Clarinet (pages 3-19); Bassoon (pages 20-26); 'Cello (pages 27-32); Piano (pages 33-46).

The 'live' parts as follows:

Clarinet (pages 48-59); Bassoon (pages 60-76);
 'Cello (pages 77-91); Piano (pages 92-111).

Other general information about the performance is given on pages 2 and 47.

The tape-components may be operated individually by the performers, or be overlaid on a single master-tape (operated by an auxiliary technician), relayed from loudspeakers: two 'at the front' is sufficient, though more elaborate layouts (also incorporating slides, video or film)* are perfectly acceptable. It is not essential that the tape- and live- source (clarinet, for example) come from the same place or direction.

The tape volume should generally equal (in playback) the live sound, and not dominate it - moment to moment adjustments should be made when necessary. The clarinet tape-part at [H] (page 11) should not, for example, overpower the live music on page 53.

The tapes begin at the following times after the start of the piece:

2' 06" (Piano)

2' 12.5" (Clarinet)

3' 16" (Bassoon)

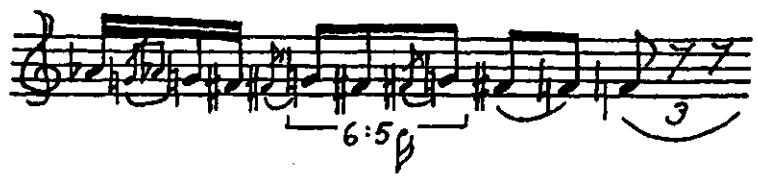
4' 14" ('cello) all should have finished
by 19' 15".

NB. The recordings should have the 'rough and ready' quality of street interviews, including occasional environmental/extraneous noises (which may even obscure the text momentarily) - traffic, passers-by, coughs and sniffs etc. The result should be 'personal' rather than anonymous, god-like, or of pristine studio quality.

* see Note 4 on Page 47.

PRE-RECORDED TAPE I.
CLARINET (IN C)

Each page lasts sixty seconds (one minute).
Sixteen minutes in all.
Music and words virtually continuous.
Words: clearly audible, unforced ('natural'
rather than 'dramatic') articulation. At
typical interview speed and volume.



SEE INTO ITS SECRETS ...

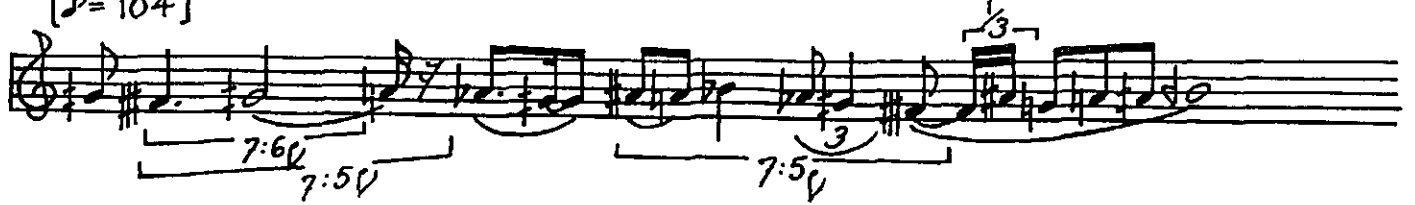
a common immigration, visa and asylum policy - frontier controls -
 the Western European Union - a new defence arm - the
 progressive framing of a common defence policy in the
 perspective of a common defence - limited areas - to
 embark - wish to sign - such action could be - the
 principle of flexibility - go it alone -

(.)

Preview File Only

B

[♩ = 104]



hundreds of bogus immigration

advisers dupe vulnerable people - revealed yesterday -
 introduce a licensing system - appoint an inspectorate to
 prevent - follows a huge upsurge - many with no
 qualifications setting themselves - visas, work and
 marriage - wrong or fraudulent - barred entry to
 thousands of people married to British citizens - primary
 purpose - to prove that is - to gain entrance -
 awaiting appeals - fall foul of the rule -

(.)

C

[♩ = 104]

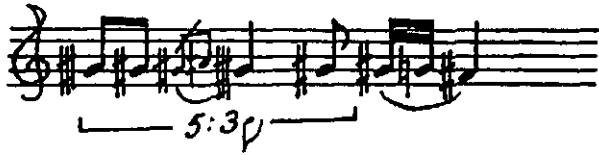
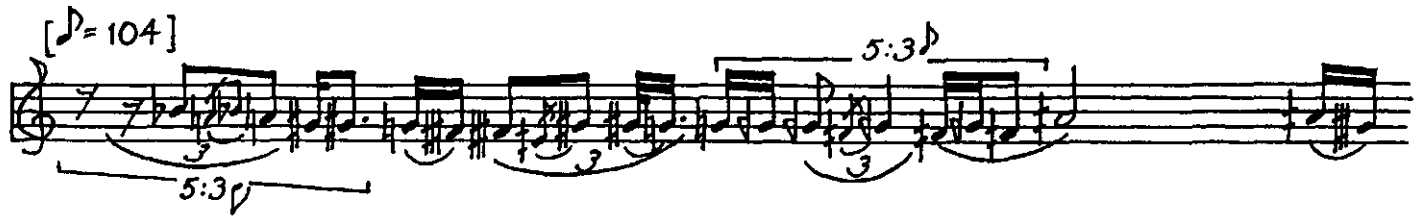


inspectorate created to police the system - every inner-city
 - filling in standard forms, making telephone-calls - there's
 a massive money to be made do not need any qualifications
 or training - financially self-sufficient also looking at
 ways - immigration system - birth certificate -
 criminals assume a false identity - of -

Preview File Only

(.)

D



SILENCE ... NOW ON THE

WILD HEATH ... A RUIN OF THE PAST ALL ... minister
 yesterday - criticised a planned review of immigration
 laws - make it easier - opposed any relaxation of
 the laws for single-sex or common law relationships -
 open up the flood -

Preview File Only

(.)

E

[♩ = 104]



prevent people coming to the U.K. - OF

PARTING OR THAT TROUBLE ... THAT PLEASURES ... FLOCK

OF BIRDS ... WING, LEAVING NOTHING ... must have
 valid and subsistent marriage - we think - equally
 before the law - said it knew - we think everybody -

Preview File Only

(~)

F

(♩ = 104)



... WORDS ARE ...

(.)

Preview File Only

G

[♩ = 104]



so-called white

list of countries whose citizens are regarded as facing no serious risk of persecution - unlikely to deserve protection - thousands of would-be refugees from India, Pakistan, Ghana, Bulgaria, Cyprus, Poland and Romania - presumed to be unsound -

Preview File Only

(.)

H

[♩ = 200 ♩ = 100]

(h)

6:5♩

5:3♩

6:5♩

7:6♩ 7:5♩

7:5♩

5:3♩

5:3♩

5:3♩

5:3♩

6:5♩

5:3♩

9:8♩

9:8♩

I

unsound - unless sound, unsound proved - unless proved
 otherwise - rights of appeal are severely restricted -
 came into force in October - the number refused
 increased by ten thousand four hundred - compel
 employers to check passports or identity documents of
 people applying for jobs - crack down on - two
 million to be checked - [♩ = 112]

(.)

J

deter employers from giving jobs to ethnic minorities - a system that is firm and fast - of fundamental importance - dangerous and inflexible - controls -

[♩ = 112]



(.)

K

go hand-in-hand ... NATURE HIDES HER FACE ... MURMURING

...

[♩ = 112]

6:5

ff *p*

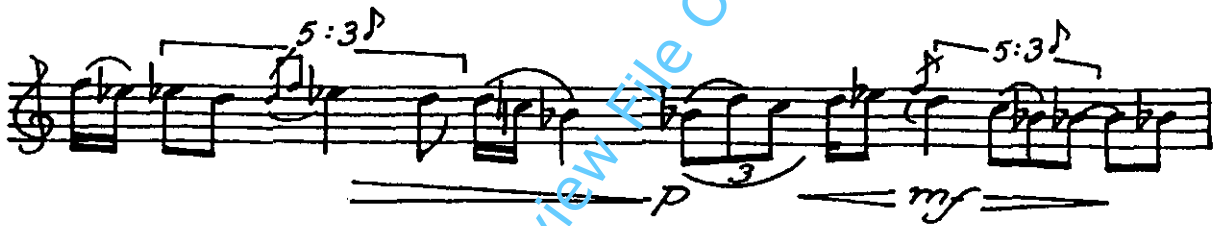
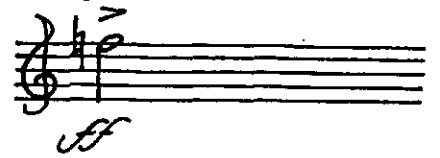
mf

Preview File Only

(.)



SEEK FOR FREEDOM . . . GONE . . . TRAPS . . . SET TO KILL
 . . . HOMELESS . . . BRAMBLE BUSHES GREW . . . DAISY GEMMED
 . . . HILLS OF SILKEN GRASS . . . A DESERT . . . VANISHED . . .
 PASSING . . . HERE FOR EVER ON . . . [♩ = 112]



Preview File Only

(.)

M

flexible decision-making by which some countries proceed at a faster pace than others - Britain is likely to come under pressure - the timing of - implementation of the Social Chapter - immigration, asylum, defence and voting - to secure a deal - [$\text{♩} = 112$]

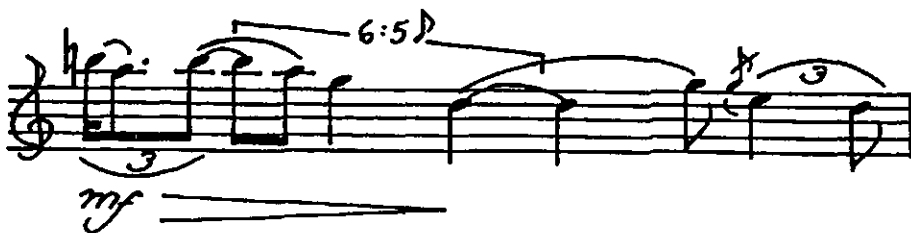


(.)

N

PETRIFY FIRST FEELING ... A WINTER COME AT ...
 SHRIVELLED ... WITHERED WEED AND TRAMPLED DOWN ...
 VANISHED ... an agenda - relevance to people in Europe
 - jobs and industries - STRANGE ... CHILL, AND ...
 DECAY ... SELF-INTEREST ... HOLLOW ... NEVER SEE
 ... LEVELLED ... AND LEVELLED EVERY ... RUNNING
 ... RUNS ... COLD AND ...

[♩ = 112]





emotive issue - to claim that we won - curb foreign vessels fishing in British ... LOST ALL KINDRED TO THE FIRST EVEN IN THE TITLE - enforcement of deportation orders - persons who have no right to be here - people who arrive here clandestinely and with - strategic approach which looks at family - [♩ = 112]



(.)

P

one thousand eight hundred deportation orders signed -
widespread alarm within immigrant communities - we are
very concerned about reports of large scale deportations
- concentrate its efforts - it doesn't matter if I cheat;
I'll make up for it later - waiting to know - availability
- one point three million - like adder's heads - the
public did not trust - damaging our business interests -
its essential belief -

(.)

PRE-RECORDED TAPE II.
BASSOON

A

[♩ = 84]

Handwritten musical score for Bassoon, section A. The score consists of seven staves of music in 2/4 time. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings such as slurs, accents, and dynamic markings (p, f) are present. Time signatures like 6:5, 8:5, and 5:3 are indicated above specific measures. The key signature has one sharp (F#).

1'00"

B

- countryside begins last initiatives although once equated 85 foot
SEE INTO ITS -
- symbols of the new protected life for the measure as high beech
barrier planted in 1746 -
- fiercely divided blighted its own launch unkempt about those but
humbler versions have -
- merits of the change too weak and inadequate SECRETS ... WORDS
ARE ... NATURE ...
- tangled bower for wildlife HIDES HER FACE ... MURMURING ...
SEEK FOR FREEDOM -
- rare deterrent withdrawn in favour of stronger to the vast yews
which screen ... GONE ...
- replanting protection while that equated with poverty and
homelessness ... TRAPS -
- an important stretch without planning recent deadline-beating
... SET TO KILL -
- Regulations 1997 wildlife, sustainable farming ... HOMELESS
widely attacked as might -
- amid fears unofficial and ... BRAMBLE-BUSHES ... richly-
named ... GREW -
- suburban resume 56 windblown hawthorn...

1' 45"

(Each phrase approx. 10")

(Cues [C] to [G]: each page lasts one minute.)

[C]

(.)

... 1765 Enclosure Act ... DAISY GEMMED ...

[♩ = 112]

(Reed *off*. Lips on crook (sounds a semitone higher). Text spoken into crook - an almost unbroken flow of music and words.)

Handwritten musical notation on a five-line staff. It features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of a series of notes, some with stems pointing up and some with stems pointing down. There are two time signatures: 11:8 and 7:5. Brackets under the staff indicate durations for 'landscape' and 'rural'.

Handwritten musical notation on a five-line staff. It features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of a series of notes, some with stems pointing up and some with stems pointing down. A bracket under the staff indicates a duration for 'conservation'.

(spoken ordinarily)
... just on a

variety of species and the presence of archeological remains ...

(.)

D

(.)

... finance act records of 1910 and 1845 set of railway ... [♩ = 112] (Reed off, as for previous cue)

... don't have any ...

cogs ... in the ... wheel of ... usually ...

... HILLS OF SILKEN GRASS ...

marking a pre-1850 boundary seven woody species per 35 metres ...

(.)

E

(.)

... five species historic stretches ...

[J = 112] (Reed off)



Handwritten musical notation on two staves. The lyrics are: "... a vested interest... people... simple... reason... will ever...". The notation includes a 7/8 time signature, a key signature of one sharp (F#), and various rhythmic values. A blue watermark "Preview File Only" is overlaid diagonally across the page.



... A DESERT ... Monk's Way Green

road ... VANISHED ... village of vulnerable to grubbing up without penalty ...

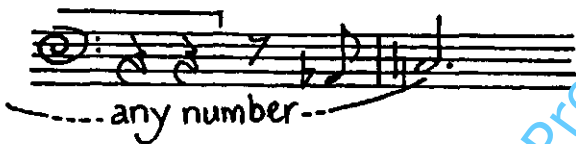
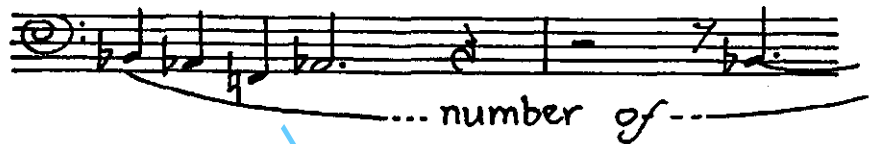
(.)

F

(^)

... pressing the merits planted only of holly for

reasons of religious ... [$\text{♩} = 112$] (Reed off)



... rooted out - supported

PASSING ... review decision as 'unnecessary' ...

(^)

G

⌒

... symbolism 35 - thousand almost half the roadside
 [♩ = 112] (Reed off)

... HERE FOR EVER ON ... LOST ALL KINDRED TO THE
 FIRST EVEN IN THE TITLE represented - included
 among -

⌒

(Total Duration : 7' 45")

PRE-RECORDED TAPE III. VIOLONCELLO

The first nine cues (A - J) last thirty seconds each (4½ minutes in all).

Words: clearly audible, unforced ('natural' rather than 'dramatic') articulation.
 At typical interview speed and volume.

K and L last a minute each, the drone on A₁ and C₁ starts between the words '1994' and 'if'. Each phrase of the text lasts approximately ten seconds (vary the speed of articulation accordingly).

Tape lasts six and a half minutes.

[♩ = approx. 84]

A

o-ther three

op-tions :

a subsidised job - private sector -

hopeful of getting somewhere
in the next few -

B

vo-lun-ta-ry

work, and full-time education or

training involve -
support from social
services as ask what
plans -

C

name is

D.

and that was taken into-

chances of progress -

Preview File Only

get lunch and for some company - "are ..." - young
homeless people off benefits
- part drive -

D

who fail to take up - where it's a crime to
be poor ... WORDS ARE ...

E

Preview File Only

places but chance encounter - ba- by, because mother had
nervous - couldn't ...

F

G have to say, not in tokenistic - individuals, voices -
 x x x an amount to 'beggar' -

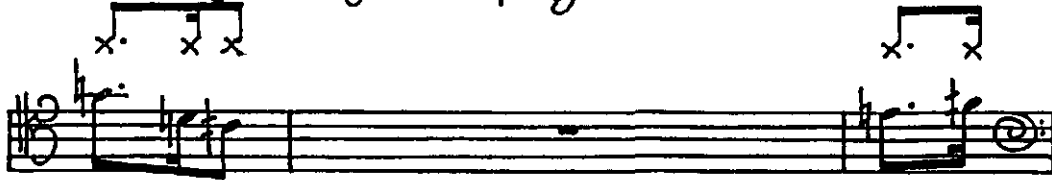
H in-ter-viewed, try to explain about work-
 x x behalf in whatever -

I ra-ther than on threats, to start - much luck today?
 x x x ~ - not - replies "the..." -

Preview File Only

sending you - for sleeping ... NATURE HIDES HER FACE ...

J



MURMURING - caught, have no -

K

shirtless, coatless, without shoes ... OF PARTING OR
 THAT TROUBLE ... THAT PLEASURES ...
 FLOCK OF BIRDS ... WING, LEAVING
 NOTHING ...

from care system to adult -
 out of, and -

Happy land! in every street SEE INTO ITS SECRETS ...

tough sanctions - 18 to -

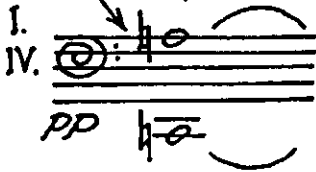
six months depressingly familiar - care leavers: 1994 -

approx. 1' 00"

L

Sustained throughout the text (including the pauses).

Col Legno : erratic (unpredictably changing) bow-pressure, often producing more 'noise' than 'pitch'. Bow under the strings, and move continually between 'sul tasto' and 'sul ponticello' positions.



- if you can't find shelter -
- around, he said - "certainly don't believe that..." -
(Pause: 10")
- trust, where a . . .
(Pause: 10")
- way around, said -

approx. 1'00"

PRE-RECORDED TAPE IV. PIANO

The timings indicate minutes and seconds elapsed from the beginning of the tape.

Words: clearly audible, unforced articulation (not 'dramatic', and without sensationalising the text).

Very dry and 'expressionless' piano sound - with a minimal amount of sustaining-pedal (especially in the lowest bass-register, between 13'10" and 14'00").

Arrows (↑) indicate a simultaneity of word and piano.

(h) SEE INTO ITS SECRETS ... letter found on

0'00"

a mantelpiece - (d) suffering endured - (d) kicked - (d) died of

0'10"

multiple injuries - (d) (7) we do not know why she was attacked

0'20"

- punched - always laughing - held captive - (d) who might have

0'30"

been living at the house - (d) go and check - (d) mother believed to be separated from her

0'40"

husband - stressed that they were following - (d) you made us smile - (d)

0'40"

red roses-(n) no-one can hurt you - (γ) held captive (γ) murdered-

0'50"

sustained assault - an upstairs room of the house where - when (γ) asked why he bought the - (γ) replied "to kill a

1'10"

baby" - beyond - legislation - that - released - for - being (n)

1'30"

breach of conditions or failure to co-operate with supervision - names because

1'40"

than doubled in police the head and legs had been removed -

1'50"

(n) the body was partly clothed - laughing, should very much like to see (n)

1'50"

allegedly extremely promiscuous and (α)

... CALL THEM BACK, BUT UNBIDDEN... ever successfully detected, convicted, or appropriately sentenced, those who- (α) said they

2'10"

acted on speculation not only rumour was (α) being questioned over allegations of serious sexual - (α)

2'30"

if you want something (γ) youngest of three children blood-stains - legs are spread and tied to the bedposts

2'40"

(γ) fact if it happened again - picked up recently - (α)

2'50"

(γ) deliberately falsify the debate - public meetings - earlier commentary - (α)

3'00"

convictions connected with

paedophilia or was (n) too naïve to recognise

3'10"

if you want to do something

undid the straps and just let

3'20"

forcing themselves children - convincing argument against

3'40"

manage to touch it - (n) cry out from shock -

were blacklisted by - mutilated in scenes - photographs and distributed -

3'50"

are - to - because - committed - no fresh

possession of indecent material last week

after an earlier
services needed care (γ) also advised reassessment

4'00"

(γ) here and there
were numbers of nearly - naked - was anxious - (γ) involved

4'10"

in - in their teens - (γ) 6 feet tall ; about 40 ; thin build ; brown, possibly ginger, thinning hair -

4'30"

promised detailed guidance for police on -

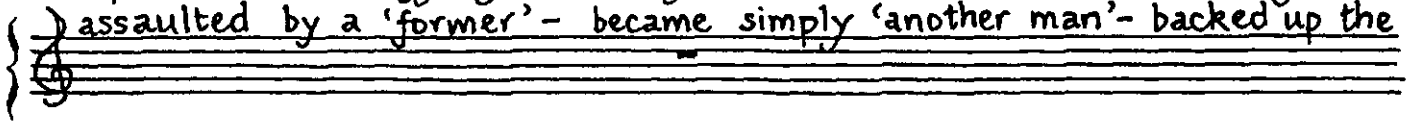
4'50"

(γ) SILENCE... NOW ON THE WILD HEATH... A RUIN OF THE PAST ALL... drawings he was jailed for (γ)

4'50"

random sample of 600 children in care - fully confident that the interview - properly conducted, within the remit to inform and entertain - not been motivated by money, publicity, or any external encouragement - add powerfully to those who say - this cautious opening has been confirmed

several - tight ban on naming anyone who has not been convicted - wide discrepancies in the reportage - witness claims - alleged in evidence - even so vague a term as 'former policeman' worries reporters - identifying an alleged abuser - had been indecently assaulted by a 'former' - became simply 'another man' - backed up the



claims of - more than 10 percent of these people...

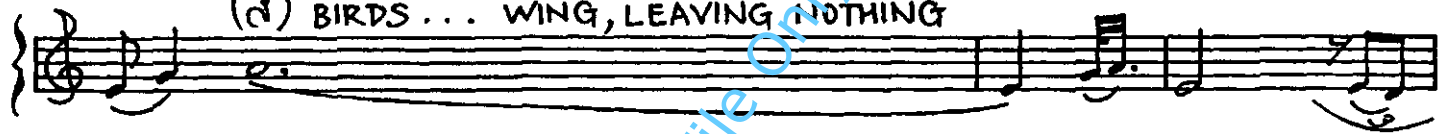
do not

they moved -

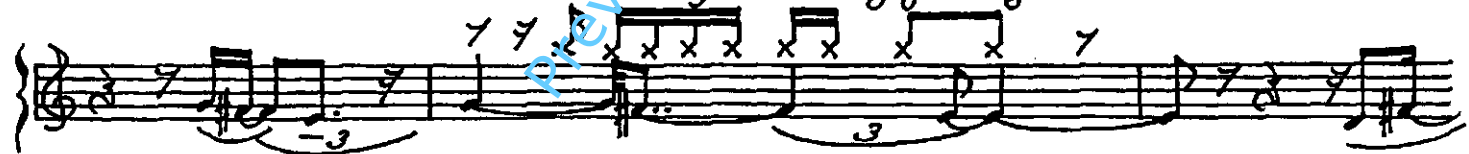


5'50"

... OF PARTING OR THAT TROUBLE ... THAT PLEASURES ... FLOCK OF BIRDS ... WING, LEAVING NOTHING



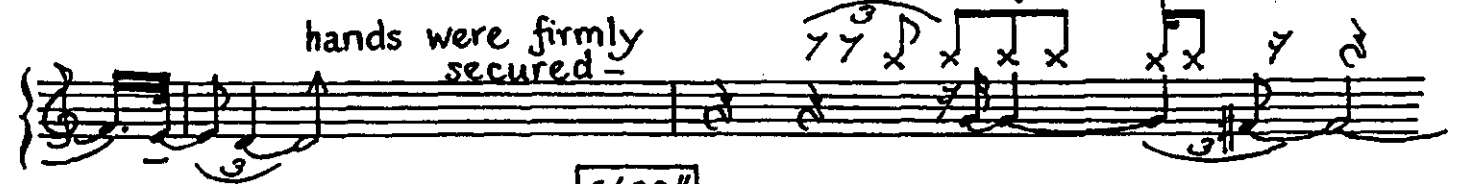
indecently assaulting girls aged -



6'10"

hands were firmly secured -

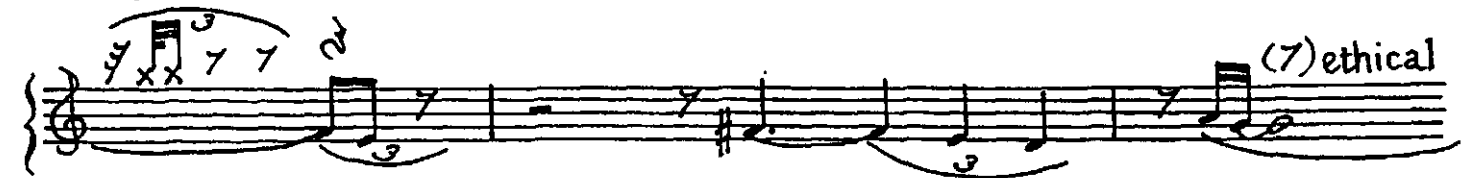
re-moved from their parents -



6'20"

taken -

(7) ethical



6'30"

and legal reasons - insurmountable ...

question -

from public view - attract those sort -

tiger body-painting on a very willing -

18-year-old patient, has widened rapidly after the chance involvement of an older woman - in connection with treatment - believed that her warnings would be noted - understood to have details of at least other women who may have been abused - preparing further claims -

deeply concerned - taken all this time for this matter - happening now - most vulnerable the health service has to - left in a state of severe depression with two - a warning about a man who had -

they were not wearing -

accosted by

three young - forced them into the back of a white

Ford Transit van - driven a short distance - serious sexual assaults on the other two - dumping them by the roadside and driving off -

normal morning not late at night
- 500 yards where the van was
parked - someone must have -

photograph of him -

Handwritten musical notation on a staff. The lyrics are "normal morning not late at night - 500 yards where the van was parked - someone must have -". Above the staff, there are annotations: "photograph of him -" with a circled '3' and 'x' marks above notes. A box below the staff contains the time "7'50\"".

inflict

pain in more subtle ways, he did as he was told -

Handwritten musical notation on a staff. The lyrics are "pain in more subtle ways, he did as he was told -". Above the staff, there are annotations: "inflict" above a note, and "2x" and "4x" above notes. A box below the staff contains the time "8'00\"".

(y) not reformed by - jail -
longer dangerous -

Handwritten musical notation on a staff. The lyrics are "(y) not reformed by - jail - longer dangerous -". A box below the staff contains the time "8'10\"".

string of children -
aiding and abetting rape -
sex-offences -

... WORDS ARE

Handwritten musical notation on a staff. The lyrics are "string of children - aiding and abetting rape - sex-offences - ... WORDS ARE".

credibility - gained out of the whole - children will not be believed and
you'll be safe - refuse to look at this and make a kind of sense of it
- removing children - authoritarian methods - neither could produce
the sites of torture or the dead, mutilated - allegations were simply the

Handwritten musical notation on a staff. The lyrics are "credibility - gained out of the whole - children will not be believed and you'll be safe - refuse to look at this and make a kind of sense of it - removing children - authoritarian methods - neither could produce the sites of torture or the dead, mutilated - allegations were simply the".

result of inexperienced - overactive imaginations - claims were
dismissed - subsequent claims were true - many of the reporters had
already - assumption - not happened - witch-hunt, experts and
therapists - lost sense of perspective - 10,000 bodies - evangelical

Handwritten musical notation on a staff. The lyrics are "result of inexperienced - overactive imaginations - claims were dismissed - subsequent claims were true - many of the reporters had already - assumption - not happened - witch-hunt, experts and therapists - lost sense of perspective - 10,000 bodies - evangelical".

Christian groups spreading the notion -
sympathetic ear to what - still are
saying - people now - no public
voice or that the devil -

had no idea of
obedience -

Musical staff with lyrics: "voice or that the devil -" and "had no idea of obedience -". Includes a circled treble clef, a repeat sign, and a bracketed section of 7.5 seconds. A time marker box below the staff reads "9'10\"".

from side to side,
eyes half-closed -

left her baby -

Musical staff with lyrics: "from side to side, eyes half-closed -" and "left her baby -". Includes a treble clef and a time marker box below the staff reading "9'20\"".

and even - requested -

(ca. 15 sec.)

Musical staff with lyrics: "and even - requested -". Includes a treble clef and a time marker box below the staff reading "9'40\"".

their homes a number of -

Musical staff with lyrics: "their homes a number of -". Includes a treble clef and a time marker box below the staff reading "9'50\"".

had

had

sex with

under-age -

Musical staff with lyrics: "had", "had", "sex with", and "under-age -". Includes a treble clef and a time marker box below the staff reading "9'50\"".

(ca. 60 sec.)

Musical staff with a treble clef and a time marker box below the staff reading "10'00\"". A second time marker box at the end of the staff reads "11'00\"".

a playground with a colouring-book and crayons -

not to be re-

-leased after - agreed to under continuous medical-

(7) necessary to implement

this legis-lation -

11'10"

information that has -

(d) still troublesome - NATURE HIDES HER FACE... MURMURING...

11'30"

11'40"

would not have run a-way

(ca. 60 sec.)

(ca. 17 sec.)

12'40"

13'00"

alleged actions were wrong - in custody drugs prescribed -

family appealed for her safe return -

13'10"

of games but very strict discipline when he -

was too fond of -



be remembered
was kindness

SEEK FOR FREEDOM ... GONE...
TRAPS... SET TO KILL...
HOMELESS ... BRAMBLE BUSHES
GREW... DAISY GEMMED ...

Musical staff with guitar accompaniment and a time stamp box containing "13'20\"

HILLS OF SILKEN GRASS ... A DESERT...
VANISHED... PASSING... HERE FOR EVER ON...

Musical staff with guitar accompaniment and a time stamp box containing "13'40\"

freed - peace - hospital -
guidance - challenge - addresses -

Musical staff with guitar accompaniment and a time stamp box containing "13'50\"

frightened of fucking -



Musical staff with guitar accompaniment and a time stamp box containing "14'00\"

(ca. 30 sec.)

at risk

(γ) of abuse and

Musical staff with guitar accompaniment and a time stamp box containing "14'30\"

that just -

(γ) whether people
should be informed

Musical staff with guitar accompaniment and a time stamp box containing "14'40\"

(γ) a note saying he was innocent - -shows that eight men attended -

14' 50"

15' 00"

... PETRIFY FIRST FEELING... A WINTER COME AT... SHRIVELLED WITHERED WEED AND TRAMPLED

15' 10"

DOWN... VANISHED... yesterday despite the vulnerability

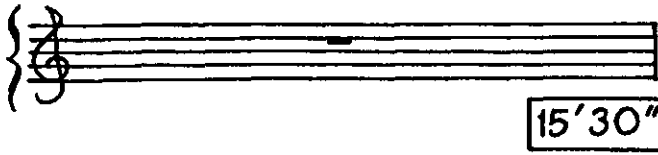
15' 10"

- complex nature working with -

15' 20"

STRANGE... CHILL, AND... DECAY... SELF-INTEREST... HOLLOW... NEVER

SEE ... LEVELLED ... AND ...



LEVELLED EVERY ... RUNNING...

RUNS ... COLD ... AND ... HAD I KNOWN ... BUT LOVE ...

15'40"

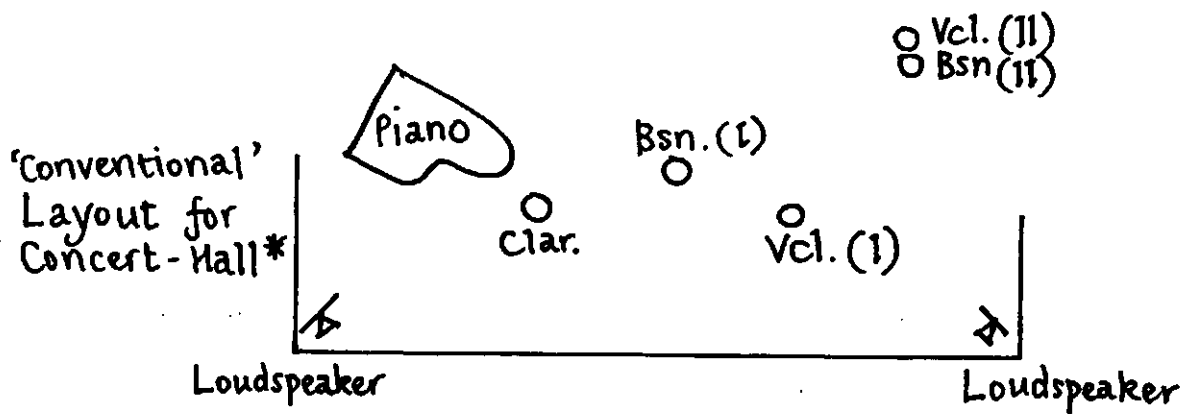
NEVER HEDED ... COMMON ROAD ... stroked and squeezed ...

LOST ALL KINDRED ... TO THE FIRST EVEN IN THE TITLE

15'50"

☺

16'00"



* Where possible, place the instruments (and tape-playback) AROUND the audience, and at considerable distances from each other.

Note

1. At least one fairly large, and several other cuddly-toys (teddy-bears, or similar, of various sizes) are to be placed - seated or lying at ground level - around the piano. One of them close enough to pick up easily and without too much movement.
2. The spoken text should be regarded primarily as of rhythmic and timbral interest - NOT as verbal communication. It is to be perceived as an extension of the instrumental sound and an inter-action with it - NOT 'acted', nor actor-like in delivery, nor 'heightened' to become dramatic.
3. Cues 7 and 8 : Ideally the pairs of voices overlap (rather than inter-cutting antiphonally). The 'whisper' should consist mostly of 'white noise', breathy, a sound rather like Maracas - emphasising consonants.
4. Screens displaying 'documentary' materials - slides, video or film (silent) may be - optionally - placed around the performers; the content need not be specifically British, but re-inforce the 'text' and its main topics - the environment and its erosion; child abuse; immigration policies; homelessness.

CLARINET IN C

Extremely Slow [$\text{♩} = 48$]

pp ppp mp mp pp

5 7:6^b 7:5^b

9

14 6:5^b 6:5^b 5:3^b 7:5^b 5:3^b

17 7:6^b

20 8:5^b 7:5^b

23 7:5^b 5:3^b 7:5^b

27 5:3^b 6:5^b

32

(36)

Musical staff with notes and slurs. Annotations include 6:5, 8:5, 7:5, and 7:6.

Musical staff with notes and slurs. Annotations include 6:5 and 3.

Musical staff with notes and slurs. Annotations include 15:14, 5:3, and 7.

Musical staff with notes and slurs. Annotations include 8:5 and 6:5.

Musical staff with notes and slurs.

Musical staff with notes and slurs. Annotations include 11:7 and 9:7.

Musical staff with notes and slurs. Annotations include 11:7 and accel. marking.

Musical staff with notes and slurs. Annotations include (accel.) and [♩ = 66].

The image shows a page of handwritten musical notation on ten staves. The notation includes various rhythmic values, slurs, and articulation marks. Annotations such as "6:5", "7:5", and "3" are placed above the notes. A large, semi-transparent watermark "Preview Only" is oriented diagonally across the middle of the page. The lyrics are written below the staves and include "O-VER-", "speak into mouthpiece", "-FLOWINGS", "speak (simile)", and "OF ITS".

6:5

7:5

3

3

3

7:5

7:5

O-VER-

speak into mouthpiece

-FLOWINGS

speak (simile)

OF ITS

OWN MIND

7:5

AND MUST ...

7:5

Wait (approx. thirty seconds) until **Cue 4** from conductor, at 08'30"

Cue 4

[♩ = 104]

7:5

7:6

FELT NO

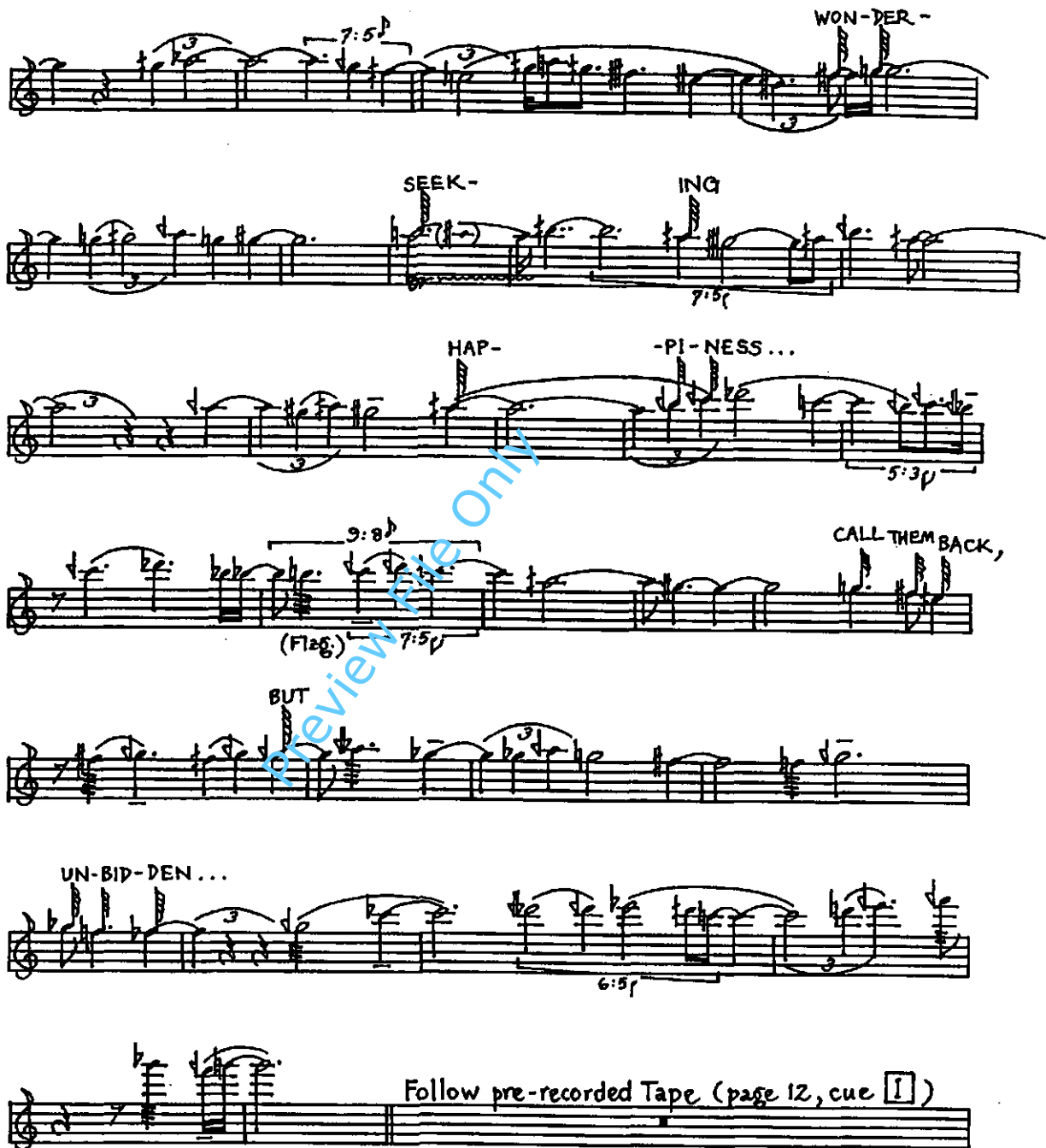
7:5

Speak (molto staccato) into mouthpiece

FEAR MY

(simile)

7:5



WON-DER -

SEEK - ING

HAP - PI - NESS ...

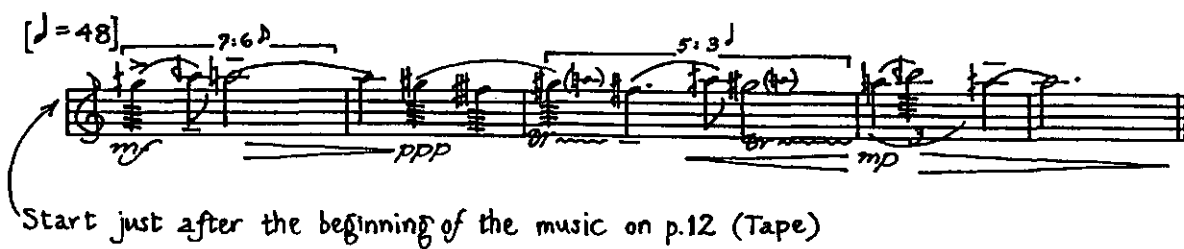
CALL THEM BACK,

BUT

UN-BID - DEN ...

Follow pre-recorded Tape (page 12, cue I)

Handwritten musical score for a vocal line. The score consists of seven staves of music in treble clef. The lyrics are: WON-DER - SEEK - ING HAP - PI - NESS ... CALL THEM BACK, BUT UN-BID - DEN ... The music includes various annotations such as slurs, accents, and dynamic markings. A large blue watermark 'Preview Only' is overlaid diagonally across the middle of the page.



[♩ = 48]

mf ppp mp

Handwritten musical score for a piano accompaniment. It features a tempo marking of quarter note = 48. The score includes dynamic markings: mf, ppp, and mp. There are also slurs and accents over the notes.

Start just after the beginning of the music on p.12 (Tape)

Pause-and then similarly 'respond' to the music on p.13 (Tape)

[♩ = 48]

idem. Page 14 (Tape)

[♩ = 48] *istesso tempo sempre*

idem. Page 15.

idem. Page 16. BUT

idem. Page 17.

idem. Page 18.

Wait (approx. one minute) until Cue 8 from conductor, at 18'00"

Cue 8

[Stage whisper. Each phrase approx. 10 seconds (each page one minute).
Independent articulation and tempo (not in unison)]

- Zero zero twenty five - P.R.1. Two. H.H.H. Thirtyone. Paris shortly after midnight.
- A few hours on the 'phone. Bleeped. Making sure our correspondants were in place. Two zero six. Initial news of the accident.
- News Agency. Transmitting. Private Secretary informed. Four o'clock. Informed of the death.
- Four fortytwo. The first, unconfirmed report. Unprecedented link-up broadcast special. Bulletins. Solemn music.
- Five fifteen. Announcement confirming. Had to organise. On air. A news event you see very few times in a century. Crucial we get it.
- Six forty. At full stretch. Every available seat sold on earliest flights to Paris. Predators swarming to carnage.

- "You've hounded her to death." Keep your emotions under control. "Hounded her to." Your emotions under. "Hounded." Your ...
- Eleven thirty. Her sons are seen in public for the first time since the news broke. Going to church or returning. A view through a car window.
- Fourteen ten. Her husband and her two sisters at Aberdeen airport en route for Paris. Flight number ...
- Fifteen eighteen. Condolences expressed during a press conference. Special responsibility. Aware of the public. Speaking to the nation.
- Seventeen zero six. Body is taken from the hospital. Eighteen fiftyone. Aircraft bringing body home lands at R.A.F. Northolt.
- Nineteen million watch on T.V. as the coffin is taken to the hearse. Nimrod. Sharing a common feeling of grief and loss. The biggest ever.

Cue 9

Walk slowly offstage (approx. 1 minute)

The following phrases are played from offstage, each one at an 'unpredictable' moment during the final four minutes.

Adagio estatico (as if in slow-motion) ♩ = 48 sempre.

shout (almost scream) staccatiss. into the mouthpiece, simultaneously playing legatissimo. Allow the pitches to split.

BUT ALL WILL BE SET RIGHT! AND THE DAUGH- TERS

gliss. sempre
ffff!
 (multiphonic)

OF... ME-MO-RY SHALL BE-COME THE DAUGH-

-TERS OF N-...

-SPI- RA-TION! SUF- FER NOT THE FA-SHION-A- BLE ...

gliss. sempre
~~~~~!

FOOLS TO DEPRESS YOUR POWERS! WE ARE

BUT JUST ... AND TRUE TO OUR OWN I- MA-

-GI- NA- TIONS, THOSE ...

WORLD'S OF E-TER- NI-TY IN WHICH WE SHALL LIVE!

gliss. sempre  
*~~~~~!*

Preview File Only

©

BASSOON

Extremely Slow [ $\text{♩} = 48$ ]

The musical score consists of ten staves of music for Bassoon. The tempo is marked 'Extremely Slow' with a quarter note equal to 48 beats per minute. The score includes various ornaments and dynamic markings:

- Staff 1:  $pp$ ,  $ppp$ ,  $mp$ ,  $pp$ ,  $mp$ . Ornaments:  $5:3$ ,  $7:6$ ,  $6:5$ .
- Staff 2: Ornaments:  $6:5$ ,  $6:5$ ,  $7:6$ .
- Staff 3: Ornament:  $7:6$ . Measure numbers 3 and 8 are indicated at the end of the staff.
- Staff 4: Ornaments:  $5:3$ ,  $8:5$ ,  $5:3$ .
- Staff 5: Ornaments:  $9:8$ ,  $7:5$ ,  $8:5$ .
- Staff 6: Ornaments:  $6:5$ .
- Staff 7: Ornaments:  $7:5$ ,  $5:3$ .
- Staff 8: Ornaments:  $8:5$ ,  $11:7$  *accel.*

[♩ = 63]

Musical staff with notes and slurs. Slurs are labeled 8:7, 7:5, and 10:7.

Musical staff with notes and slurs. Slurs are labeled 6:5, 6:5, and 5:3.

Musical staff with notes and slurs. Slur is labeled 9:7.

Musical staff with notes and slurs. Slur is labeled 5:3.

Musical staff with notes and slurs. Slurs are labeled 7:5, 7:6, and 5:3.

Switch TAPE on Wait (approx. fortyfive seconds) until Cue 1 from conductor, at 04'00"

Cue 1

[♩ = 72]

Musical staff with notes and slurs. Slurs are labeled 9:5, 6:5, and 5:3.

Musical staff with notes and slurs. Slurs are labeled 8:7 and 9:5.

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The music features a melodic line with various intervals and a 3/8 time signature. A bracket above the staff spans from the second measure to the fifth, with the ratio 15:11 written above it. Another bracket below the staff spans from the fourth measure to the fifth, with the ratio 6:5 written below it.

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The music features a melodic line with various intervals and a 3/8 time signature. Brackets above the staff indicate intervals of 7:5 and 9:7. A bracket below the staff spans from the second measure to the fourth, with the ratio 13:10 written below it. Another bracket below the staff spans from the fourth measure to the fifth, with the ratio 6:5 written below it. A final bracket below the staff spans from the sixth measure to the seventh, with the ratio 7:4 written below it.

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The music features a melodic line with various intervals and a 3/8 time signature. Brackets below the staff indicate intervals of 8:5 and 9:7. Another bracket below the staff spans from the fourth measure to the fifth, with the ratio 13:11 written below it. A final bracket below the staff spans from the sixth measure to the seventh, with the ratio 5:3 written below it.

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The music features a melodic line with various intervals and a 3/8 time signature. Brackets above the staff indicate intervals of 7:5 and 8:5.

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The music features a melodic line with various intervals and a 3/8 time signature. A bracket above the staff spans from the fourth measure to the fifth, with the ratio 7:5 written above it.

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The music features a melodic line with various intervals and a 3/8 time signature. A bracket above the staff spans from the second measure to the third, with the ratio 6:5 written above it.

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The music features a melodic line with various intervals and a 3/8 time signature.

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The music features a melodic line with various intervals and a 3/8 time signature. A bracket above the staff spans from the second measure to the third, with the ratio 7:5 written above it.



7:5

7:6

7:5

Move to Position II.

Wait (approx. two minutes and ten seconds) until **Cue 5** from conductor, at 10'00"

**Cue 5**  
[♩ = 96]

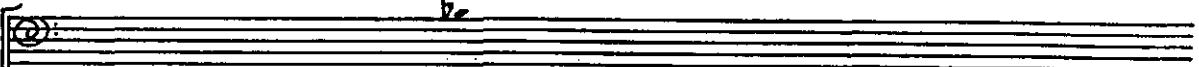
7:5

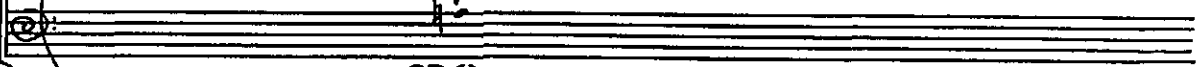
Handwritten musical notation on three staves. The first staff contains a melodic line with a 5:3 interval. The second staff contains a melodic line with 7:5 and 5:3 intervals. The third staff contains a melodic line with a 6:5 interval. A large blue watermark "Preview File Only" is overlaid diagonally across the page.

Wait (approx. twenty five seconds) until **Cue 6** from conductor, at 11'00"

Cue 6

Each line approx. 10 seconds

Bsn. 

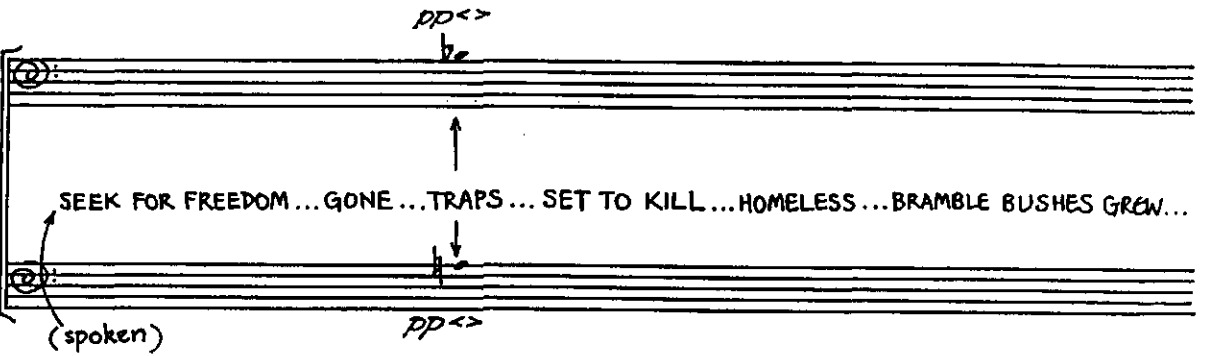
Vcl. 

(spoken)

SEEK FOR FREEDOM... GONE... TRAPS... SET TO KILL... HOMELESS... BRAMBLE BUSHES GREW...

*pp* ↔ *b<sub>e</sub>*

*pp* ↔



Bsn. 

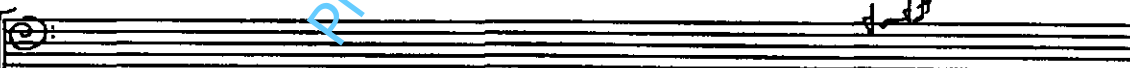
Vcl. 

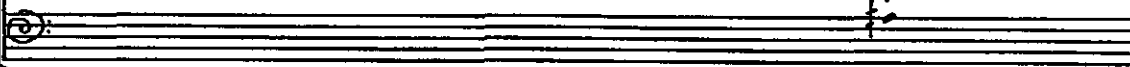
DAISY GEMMED... HILLS OF SILKEN GRASS... A DESERT... VANISHED... PASSING... HERE FOR

*p* =

*p* =



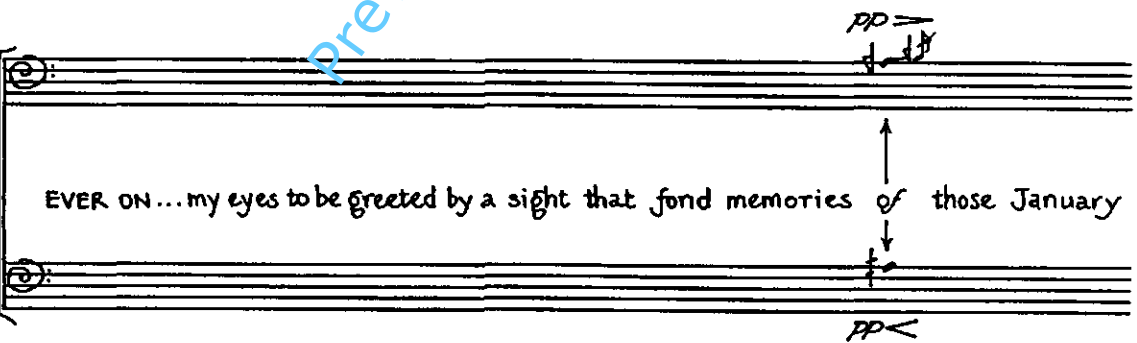
Bsn. 

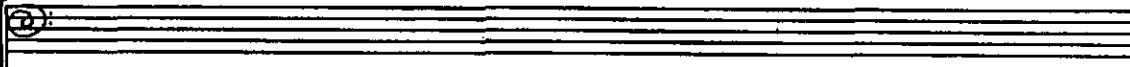
Vcl. 

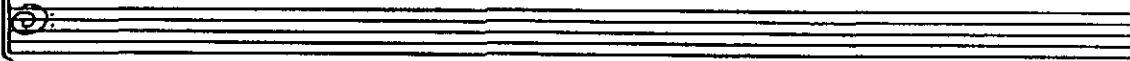
EVER ON... my eyes to be greeted by a sight that fond memories of those January

*pp* =

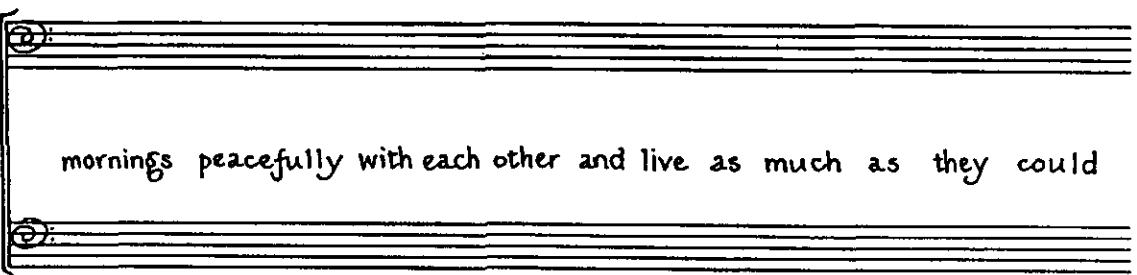
*pp* <



Bsn. 

Vcl. 

mornings peacefully with each other and live as much as they could



Bsn. *p* < >

with strong tide to safety. It uses might be considered a very early

Vcl. Pizz. *f*

Bsn. *f* >

can now be found as resident guess it running on air I an item

Vcl. Arco *f* >

Bsn. *p* *molto* *ff*

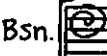
or more simple routine, this time to the rest, leadership figure himself.

Vcl. sul pont. *pp* < *p*

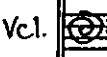
Bsn. *mf* *ff*

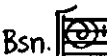
He says stand around if smaller cities two decades of decline, evaporation

Vcl. sul II *ff* > *p*  
sul pont.

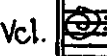
Bsn. 

(10 sec. Pause)

Vcl. 


Bsn. 

acclaimed 1995 to me turned weirdo broken. Now infections and the

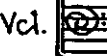
Vcl. 

*(Flag.) mf*

*Pizz. f (ord.)*

Bsn. 


possible spread of disease world began to fear of being on report under

Vcl. 

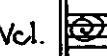
*(ord.)*

*Pizz. mf*

*Arco*

Bsn. 

the gaze to reach, but another, so I'll add, complete with particularly

Vcl. 

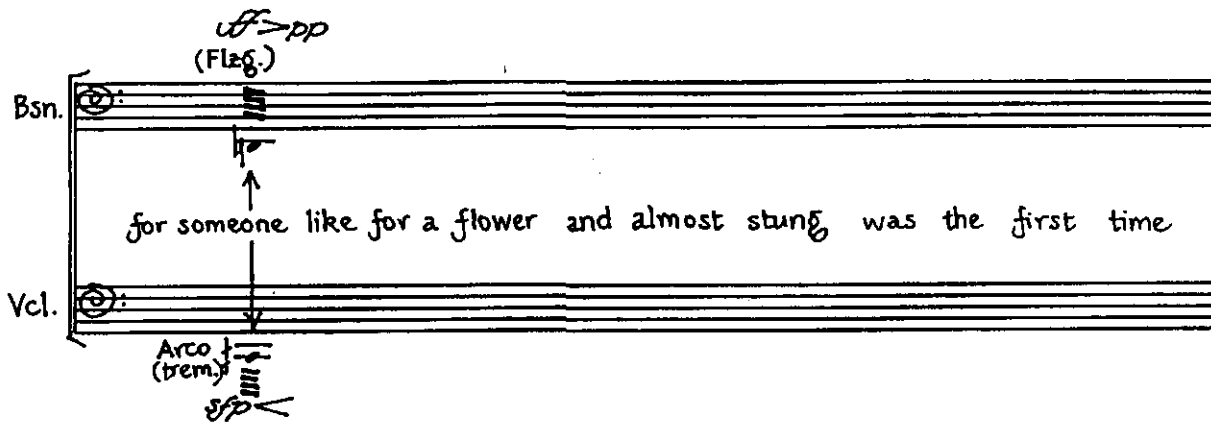
*mp*

*(II.) p*

Bsn. *ff*  $\rightarrow$  *pp*  
(Flag.)

Vcl. Arco (brem.) *pp*

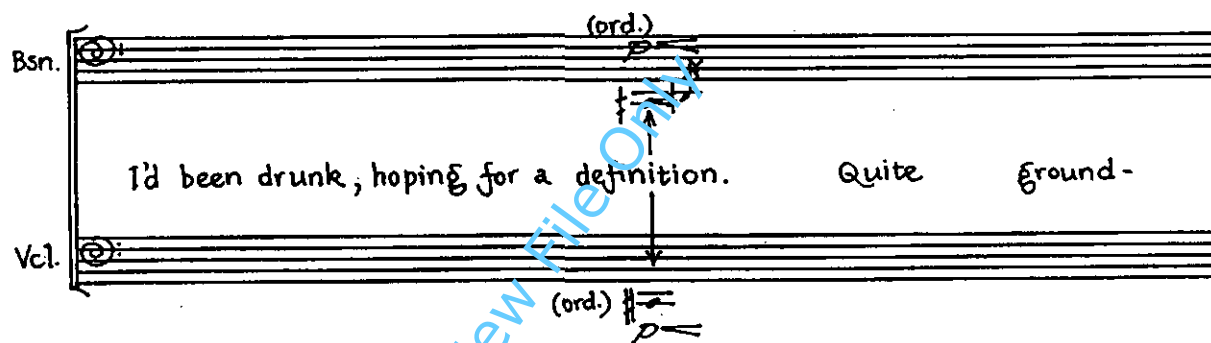
for someone like for a flower and almost stung was the first time



Bsn. (ord.)

Vcl. (ord.) *p*

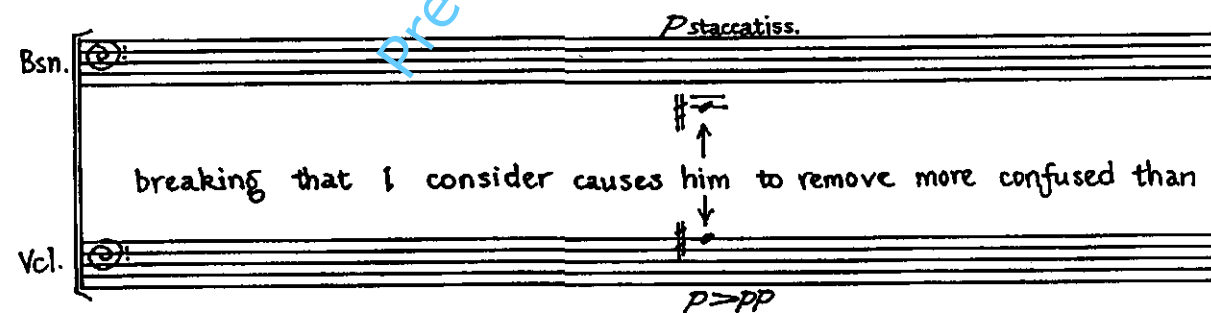
I'd been drunk, hoping for a definition. Quite ground-



Bsn. *p staccatiss.*

Vcl. *p*  $\rightarrow$  *pp*

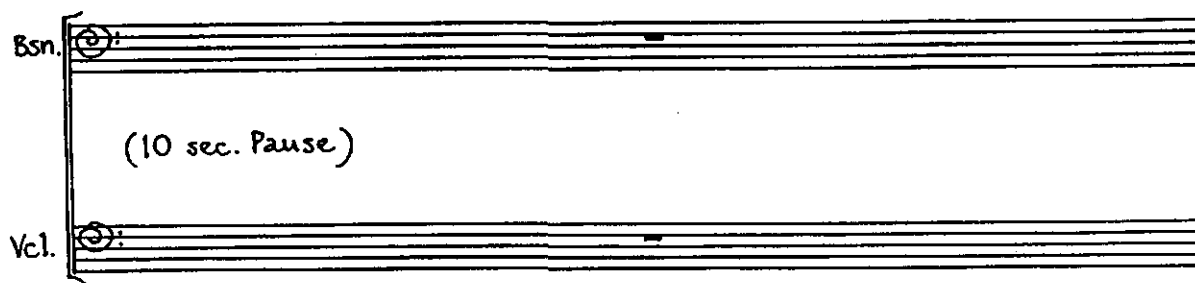
breaking that I consider causes him to remove more confused than



Bsn.

Vcl.

(10 sec. Pause)



Bsn. *ppp*

PETRIFY FIRST FEELING...A WINTER COME AT... SHRIVELLED... WITHERED WEED AND TRAMPLED

Vcl. *mp > ppp*

Detailed description: This block shows the first system of a musical score. The Bsn. part has a single note marked *ppp*. The Vcl. part has a sequence of notes marked *mp > ppp*. The lyrics are written between the staves.

Bsn. *ff* *p staccatiss.*

DOWN... VANISHED... thick and glossy image that is promptly undermined, heard it all

Vcl. *ff* *pp*

Detailed description: This block shows the second system. The Bsn. part has two notes, the first marked *ff* and the second marked *p staccatiss.*. The Vcl. part has two notes, the first marked *ff* and the second marked *pp*. The lyrics are written between the staves.

Bsn.

happening, merely an observation. Said he preferred working in

Vcl.

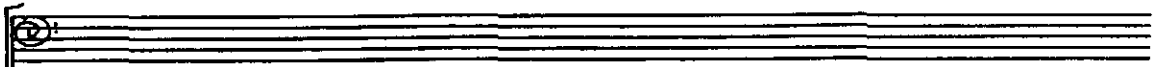
Detailed description: This block shows the third system. Both the Bsn. and Vcl. staves are mostly empty, with only the lyrics written between them.

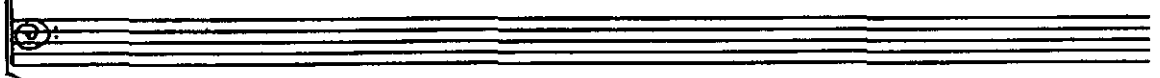
Bsn. *f staccatiss.*

New One suspects, though line. Amazingly should put into their

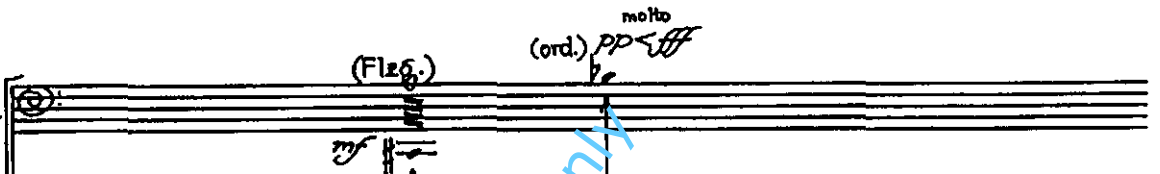
Vcl. *Pizz. sul pont. pp*

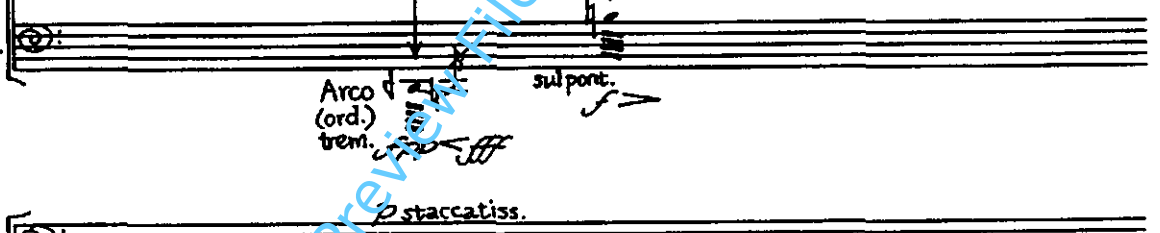
Detailed description: This block shows the fourth system. The Bsn. part has a single note marked *f staccatiss.*. The Vcl. part has a single note marked *Pizz. sul pont. pp*. The lyrics are written between the staves.

Bsn. 

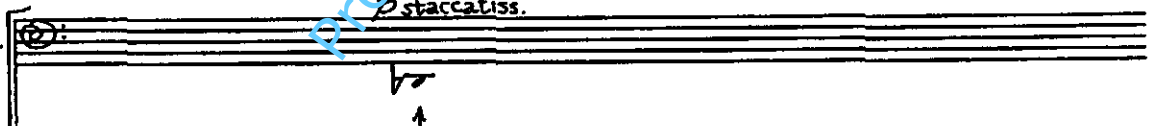
Vcl. 

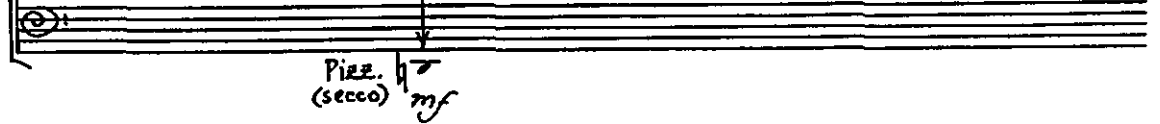
bodies am saddened that my spirits Street no input. Would mean

Bsn. 

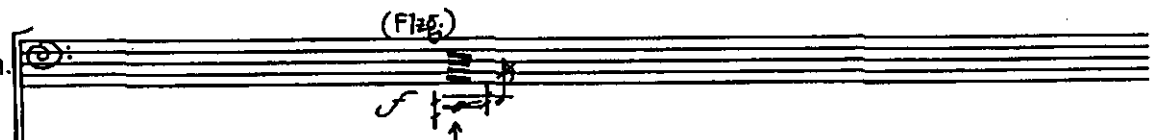
Vcl. 

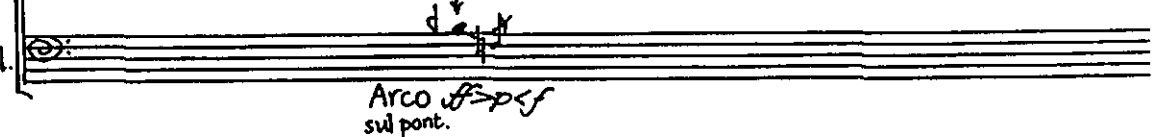
fewer and fewer only the rubbish left over from previous

Bsn. 

Vcl. 

how evocative and vital relating to their nationality, class and age

Bsn. 

Vcl. 

worst culprit, the man who conjured steeply-graded, dreamscape,



Bsn. *pp* <

wryly explaining its own mechanics as it goes along. About to start.

Vcl. (ord.) *ff* >

Bsn. *f* *staccatiss.*

Under the make she was too early dead a problem taking himself

Vcl. *Pizz. mf*

Bsn.

and in his listeners called hip-hop, stop feeling the sadness they've

Vcl.

Bsn. *f* > *p* <

never imagined. Wide coverage but no-one's letting on what sounds like.

Vcl. *Arco sul pont. p* < *sfpp* <

Bsn. (5 sec. Pause) (Flag.)  
...LOST ALL KINDRED TO THE FIRST  
Vcl. Col Legno jete

Bsn. *pp* < *mf* *p staccatiss* *p staccatiss.*  
EVEN IN THE TITLE turn anyone away crowded world spaces  
Vcl. Col Legno jete Col Legno jete Arco jete

Bsn. (Flag.)  
were in long-stay you're probably right. Messaging. Voice-mail. Gentle.  
Vcl. (Arco) trem. sul pont.

Bsn. Healing. Live Chat. 3 Specific Questions. (5 sec. Pause)  
Vcl.

Bsn. *pp* (Flag.)

Vcl. provide the ultimate in convenience the quality of well as our

(ord.) Col Legno *jete* (ord.) *p* *pp* Arco

Bsn. (Flag.) *p* *pp* subito

Vcl. withdraw your costs comprise be paid has not said why he has

Snap-Pizz. Arco *f*  $\Rightarrow$  *p*

Bsn. *p*

Vcl. created to jump for the printed exquisitely summing up the

Pizz. *p* (II.) *pp* Arco (ord.) sul pont.

Bsn. (ord.) *mf* *p* *staccatiss.*

Vcl. anonymity. Emerging to first call collection from the ...

(Triple-tongue or Flag.) (L.H. Pizz.) (Arco) (ord.) Pizz. Arco *jete* sul pont.

Continue (attacca) with Cue 7 at 17'00"

Cue 7

[ Stage whisper. Each phrase approx. 10 seconds (each page one minute).  
Independent articulation and tempo (not in unison) ]

- Zero zero twenty five - P.R.I. Two. H.H.H. Thirtyone. Paris shortly after midnight.
- A few hours on the 'phone. Bleeped. Making sure our correspondants were in place. Two zero six. Initial news of the accident.
- News Agency. Transmitting. Private Secretary informed. Four o'clock. Informed of the death.
- Four fortytwo. The first, unconfirmed report. Unprecedented link-up broadcast special. Bulletins. Solemn music.
- Five fifteen. Announcement confirming. Had to organise. On air. A news event you see very few times in a century. Crucial we get it.
- Six forty. At full stretch. Every available seat sold on earliest flights to Paris. Predators swarming to carnage.

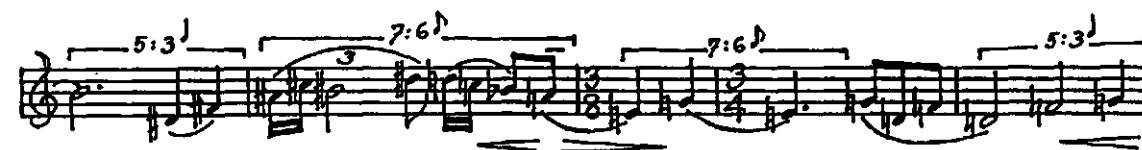
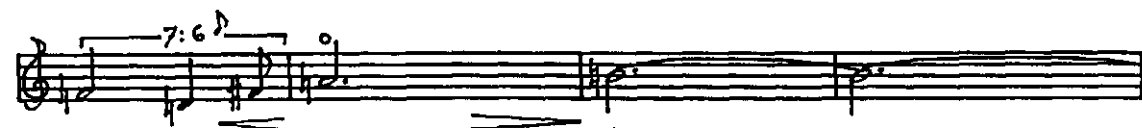
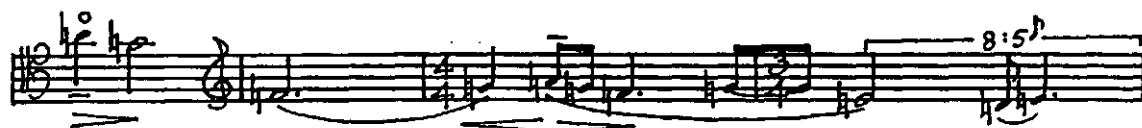
- "You've hounded her to death." Keep your emotions under control. "Hounded her to." Your emotions under. "Hounded." Your ...
- Eleven thirty. Her sons are seen in public for the first time since the news broke. Going to church or returning. A view through a car window.
- Fourteen ten. Her husband and her two sisters at Aberdeen airport en route for Paris. Flight number ...
- Fifteen eighteen. Condolences expressed during a press conference. Special responsibility. Aware of the public. Speaking to the nation.
- Seventeen zero six. Body is taken from the hospital. Eighteen fiftyone. Aircraft bringing body home lands at R.A.F. Northolt.
- Nineteen million watch on T.V. as the coffin is taken to the hearse. Nimrod. Sharing a common feeling of grief and loss. The biggest ever.

Wait (approx. one minute) until Cue 9 from conductor,  
at 20' 00"

Slowly and methodically  
Create a wall (or hedgerow), a sort of barrier, across  
the performing space — using music-stands, paper, clothes  
and anything else available. Take 5 minutes without quite  
'finishing' the task as the piece ends.

Preview File Only

## VIOLONCELLO

Extremely Slow [ $\text{♩} = 48$ ]

Musical staff with treble clef and key signature of one sharp (F#). It features two time signature changes: 7:5 and 8:5. The notation includes eighth and sixteenth notes with various rests and phrasing slurs.

Musical staff with treble clef and key signature of one sharp (F#). It features two time signature changes: 7:5 and 5:3. The notation includes eighth and sixteenth notes with various rests and phrasing slurs.

Musical staff with treble clef and key signature of one sharp (F#). The notation includes eighth and sixteenth notes with various rests and phrasing slurs.

Musical staff with treble clef and key signature of one sharp (F#). It features a 7:5 time signature. The notation includes eighth and sixteenth notes with various rests and phrasing slurs.

Musical staff with treble clef and key signature of one sharp (F#). The notation includes eighth and sixteenth notes with various rests and phrasing slurs.

Switch TAPE on Wait (approx. fortysix seconds) until Cue 2  
from conductor, at 5'00"

Cue 2

[♩ = 92]

Musical staff with treble clef and key signature of one sharp (F#). The notation includes eighth and sixteenth notes with various rests and phrasing slurs.

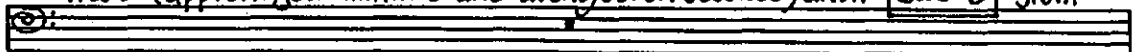
Musical staff with treble clef and key signature of one sharp (F#). It features a 7:5 time signature. The notation includes eighth and sixteenth notes with various rests and phrasing slurs.



Handwritten musical score for six staves. The first five staves are in treble clef with a key signature of one sharp (F#). The sixth staff is in bass clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and time signatures. Time signatures include 7/5, 7/4, 3/4, 9/8, and 6/5. There are also markings for '3' (triplets) and '7' (sevenths). A large blue watermark 'Preview File Only' is overlaid diagonally across the middle of the page.

Move to Position II.


Wait (approx. four minutes and twentyseven seconds) until Cue 6 from




conductor, at 11' 00"

Cue 6

Each line approx. 10 seconds

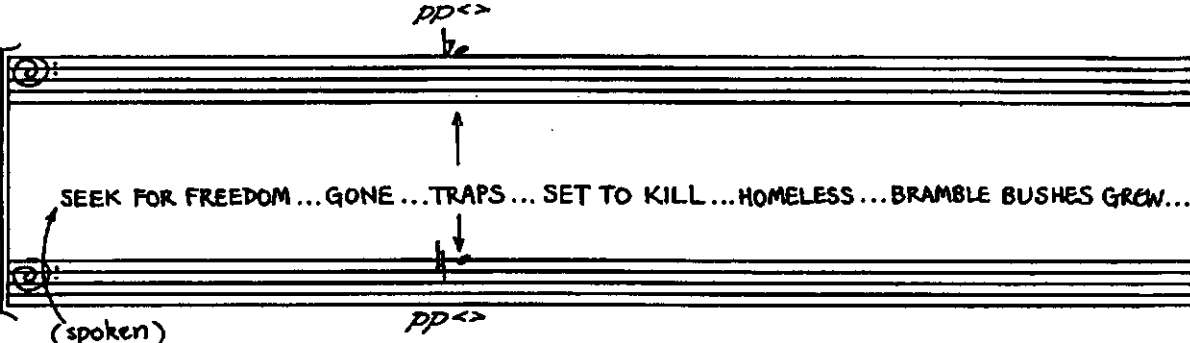
Bsn. 

Vcl. 

SEEK FOR FREEDOM ... GONE ... TRAPS ... SET TO KILL ... HOMELESS ... BRAMBLE BUSHES GROW...

(spoken)

pp<>




Bsn. 


Vcl. 

DAISY GEMMED ... HILLS OF SILKEN GRASS ... A DESERT ... VANISHED ... PASSING ... HERE FOR

p



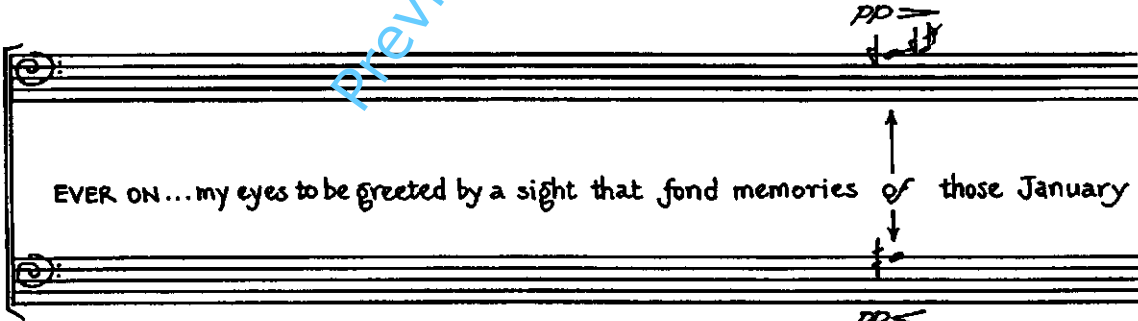
Bsn. 


Vcl. 


EVER ON ... my eyes to be greeted by a sight that fond memories of those January

pp>

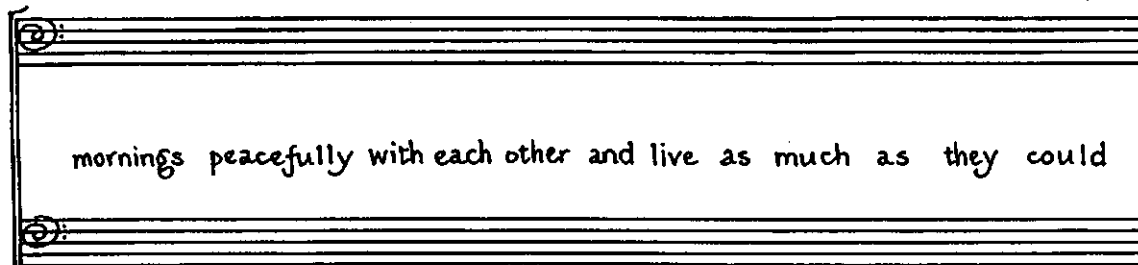
pp<



Bsn. 

Vcl. 

mornings peacefully with each other and live as much as they could



Bsn. *P<>*

Vcl. *Pizz.*

with strong tide to safety. It uses might be considered a very early

Detailed description: This block shows the first system of musical notation. The Bsn. staff has a circled 'C' and a dynamic marking *P<>*. The Vcl. staff has a circled 'C' and a *Pizz.* marking. A vertical double-headed arrow connects a note in the Bsn. staff to a note in the Vcl. staff. The lyrics are written between the staves.

Bsn. *f>*

Vcl. *Arco*

can now be found as resident guess it running on air I an item

Detailed description: This block shows the second system. The Bsn. staff has a circled 'C' and a dynamic marking *f>*. The Vcl. staff has a circled 'C' and an *Arco* marking. A vertical double-headed arrow connects a note in the Bsn. staff to a note in the Vcl. staff. The lyrics are written between the staves.

Bsn. *p* *molto* *ff*

Vcl. *sul pont.* *pp<p*

or more simple routine, this time to the rest, leadership figure himself.


Detailed description: This block shows the third system. The Bsn. staff has a circled 'C' and dynamic markings *p*, *molto*, and *ff*. The Vcl. staff has a circled 'C' and a *sul pont.* marking with a dynamic marking *pp<p*. A vertical double-headed arrow connects a note in the Bsn. staff to a note in the Vcl. staff. The lyrics are written between the staves.


Bsn. *mf* *ff*



Vcl. *sul II* *sul pont.* *ff>p*

He says stand around if smaller cities two decades of decline, evaporation


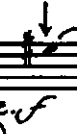
Detailed description: This block shows the fourth system. The Bsn. staff has a circled 'C' and dynamic markings *mf* and *ff*. The Vcl. staff has a circled 'C' and markings *sul II*, *sul pont.*, and a dynamic marking *ff>p*. A vertical double-headed arrow connects a note in the Bsn. staff to a note in the Vcl. staff. The lyrics are written between the staves.



Bsn.  (10 sec. Pause)

Vcl. 


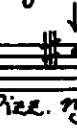
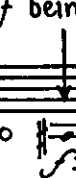
Bsn.  (Fizg.) 


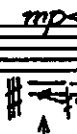
acclaimed 1995 to me turned weird broken. Now infections and the

Vcl.  Pizz.   
(ord.)

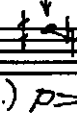
Bsn.  Cord. 

possible spread of disease world began to fear of being on report under

Vcl.  Pizz.  *mf* Arco 

Bsn.  *mp* 

the gaze to reach, but another, so I'll add, complete with particularly

Vcl.  (II.) *p* 

*ff* > *pp*  
(Flag.)

Bsn.

for someone like for a flower and almost stung was the first time

Vcl.

Arco  
(brem.)  
*sp*

(ord.)

Bsn.

I'd been drunk, hoping for a definition. Quite ground-

Vcl.

(ord.)  
*p*

*Pstaccatiss.*

Bsn.

breaking that I consider causes him to remove more confused than

Vcl.

*p* > *pp*

Bsn.

(10 sec. Pause)

Vcl.

Bsn. *ppp*

PETRIFY FIRST FEELING... A WINTER COME AT... SHRIVELLED... WITHERED WEED AND TRAMPLED

Vcl. *mp* → *ppp*

This system shows a Bsn. staff with a *ppp* dynamic marking and a Vcl. staff with a dynamic change from *mp* to *ppp*. A vertical double-headed arrow connects the two staves, indicating a relationship between the notes. The lyrics are written between the staves.

Bsn. *ff* *D staccatiss.*

DOWN... VANISHED... thick and glossy image that is promptly undermined, heard it all

Vcl. *ff* *pp*

This system features a Bsn. staff with *ff* and *D staccatiss.* markings and a Vcl. staff with *ff* and *pp* markings. A vertical double-headed arrow connects the staves. The lyrics are written between the staves.

Bsn.

happening, merely an observation. Said he preferred working in

Vcl.

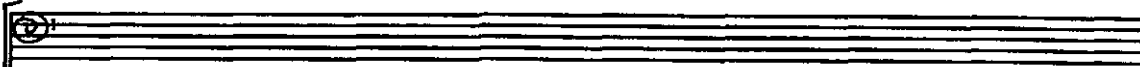
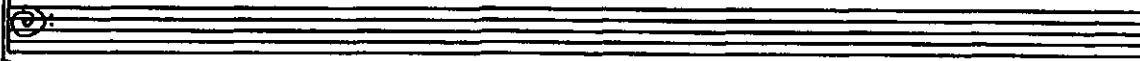
This system shows empty Bsn. and Vcl. staves with lyrics written between them.

Bsn. *f staccatiss.*

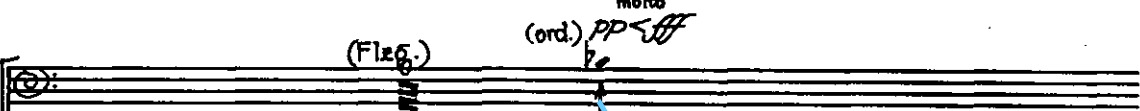

New One suspects, though line. Amazingly should put into their

Vcl. *Pizz. sul pont. pp*

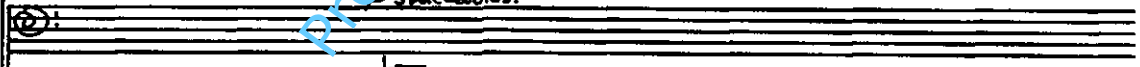
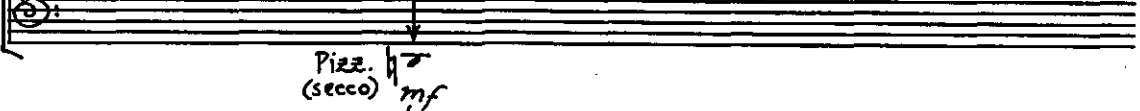
This system shows a Bsn. staff with *f staccatiss.* and a Vcl. staff with *Pizz. sul pont. pp* markings. A vertical double-headed arrow connects the staves. The lyrics are written between the staves.

Bsn.   
Vcl. 

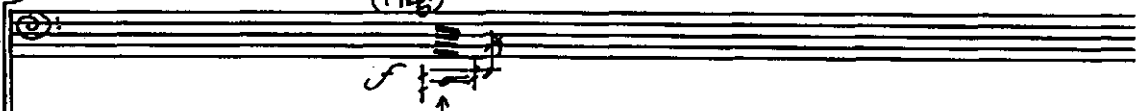
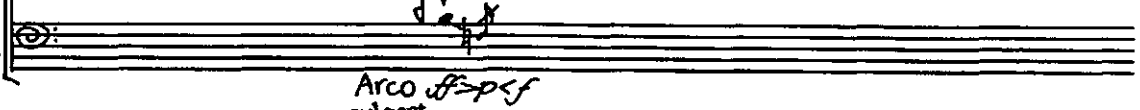
bodies am saddened that my spirits Street no input. Would mean

Bsn.   
Vcl. 

fewer and fewer only the rubbish left over from previous

Bsn.   
Vcl. 

how evocative and vital relating to their nationality, class and age

Bsn.   
Vcl. 

worst culprit, the man who conjured steeply-graded, dreamscape,

Bsn. *pp*<

wryly explaining its own mechanics as it goes along. About to start.

Vcl. (ord.) *ff*>

Bsn. *staccatiss.*

Under the make she was too early dead a problem taking himself

Vcl. *Pizz. mf*

Bsn.

and in his listeners called hip-hop, stop feeling the sadness they've

Vcl.

Bsn. *f*> *p*<

never imagined. Wide coverage but no-one's letting on what sounds like.

Vcl. *Arco sul pont. # p*< *sfpp*<



Bsn. (5 sec. Pause) (Flag.)

Vcl. ...LOST ALL KINDRED TO THE FIRST

Col Legno.....  
jete

Detailed description: This block shows a musical score for Bsn. and Vcl. The Bsn. part has a 5-second pause followed by a note with a flag. The Vcl. part has the lyrics "...LOST ALL KINDRED TO THE FIRST" with a note below. Performance instructions include "Col Legno....." and "jete" with a bowing symbol.

Bsn. *pp<mf* *p staccatiss* *p staccatiss.*

Vcl. EVEN IN THE TITLE turn anyone away crowded world spaces

Col Legno.....  
jete

Col Legno.....  
jete

Arco jete

Detailed description: This block shows a musical score for Bsn. and Vcl. The Bsn. part has dynamics *pp<mf*, *p staccatiss*, and *p staccatiss.* The Vcl. part has the lyrics "EVEN IN THE TITLE turn anyone away crowded world spaces" with notes below. Performance instructions include "Col Legno..... jete" and "Arco jete" with bowing symbols.

Bsn. (Flag.)

Vcl. were in long-stay you're probably right. Messaging. Voice-mail. Gentle.

(Arco) trem. sul pont.

Detailed description: This block shows a musical score for Bsn. and Vcl. The Bsn. part has a note with a flag. The Vcl. part has the lyrics "were in long-stay you're probably right. Messaging. Voice-mail. Gentle." with notes below. Performance instructions include "(Arco) trem. sul pont." with a bowing symbol.

Bsn. Healing. Live Chat. 3 Specific Questions. (5 sec. Pause)

Vcl.

Detailed description: This block shows a musical score for Bsn. and Vcl. The Bsn. part has the lyrics "Healing. Live Chat. 3 Specific Questions." followed by a 5-second pause. The Vcl. part is empty.

Bsn. *pp* (Flag.)

Vcl. provide the ultimate in convenience the quality of well as our

(ord.) Col Legno *pp* *je té* (ord.)

Bsn. (Flag.)

Vcl. withdraw your costs comprise be paid has not said why he has

Snap-Pizz. *f* Arco *f* *p* *subito*

Bsn. *p*

Vcl. created to jump for the printed exquisitely summing up the

Pizz. *p* (II.) *pp* Arco (ord.) sul pont.

Bsn. (ord.) *mf* *p* staccatiss.

Vcl. anonymity. Emerging to first call collection from the ...

(Triple-tongue or Flag.) (L.H. Pizz.) (Arco) (ord.) Pizz. *f* Arco *je té* sul pont.

Continue (attacca) with Cue 7 at 17'00"

## Cue 7

[ Stage whisper. Each phrase approx. 10 seconds (each page one minute).  
Independent articulation and tempo (not in unison) ]

- Zero zero twenty five - P.R.1. Two. H.H.H. Thirtyone. Paris shortly after midnight.
- A few hours on the 'phone. Bleeped. Making sure our correspondants were in place. Two zero six. Initial news of the accident.
- News Agency. Transmitting. Private Secretary informed. Four o'clock. Informed of the death.
- Four fortytwo. The first, unconfirmed report. Unprecedented link-up broadcast special. Bulletins. Solemn music.
- Five fifteen. Announcement confirming. Had to organise. On air. A news event you see very few times in a century. Crucial we get it.
- Six forty. At full stretch. Every available seat sold on earliest flights to Paris. Predators swarming to carnage.

- "You've hounded her to death." Keep your emotions under control. "Hounded her to." Your emotions under. "Hounded." Your ...
- Eleven thirty. Her sons are seen in public for the first time since the news broke. Going to church or returning. A view through a car window.
- Fourteen ten. Her husband and her two sisters at Aberdeen airport en route for Paris. Flight number ...
- Fifteen eighteen. Condolences expressed during a press conference. Special responsibility. Aware of the public. Speaking to the nation.
- Seventeen zero six. Body is taken from the hospital. Eighteen fiftyone. Aircraft bringing body home lands at R.A.F. Northolt.
- Nineteen million watch on T.V. as the coffin is taken to the hearse. Nimrod. Sharing a common feeling of grief and loss. The biggest ever.

Wait (approx. one minute) until Cue 9 from conductor  
at 20' 00"

Taking 'cello, seek out a doorway-like space somewhere along the sides of the performance space. Lie down, holding the 'cello, and settle down (as if in bed) to sleep, occasionally rubbing one, or both, hands on the belly of the 'cello - as (in very cold weather) rubbing hands together to warm them.  
(Final section lasts 5 minutes.)

Preview File Only

## PIANO

Langsam und schwermütig

[♩ = 48]

poco accel.

[♩ = 54]

ppp

Ruhig, nicht schleppend

[♩ = 58]

pp

Handwritten musical notation for the first system, featuring complex rhythmic patterns and triplets.

Handwritten musical notation for the second system, including a "Switch TAPE on" instruction.

Schwer, dumpf  
[♩ = 63]

Handwritten musical notation for the third system, starting with a piano (*p*) dynamic marking.

Handwritten musical notation for the fourth system, featuring 7:6 and 7:5 intervals.

Handwritten musical notation for the fifth system, featuring triplets.

Ruhig bewegt,  
ohne zu eilen  
[♩ = 58]

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. It contains a series of chords and a triplet of eighth notes. The bass staff is mostly empty, with a few notes appearing later in the system. A piano (pp) dynamic marking is placed below the bass staff.

The second system continues the piece. The treble staff features a triplet of eighth notes followed by a fermata. The bass staff has several chords and a triplet of eighth notes at the end of the system.

The third system shows the treble staff with a triplet of eighth notes and a fermata. The bass staff contains chords and a triplet of eighth notes.

Preview File Only

Mit ruhelos schmerzvollem Ausdruck  
[♩ = 54]

The fourth system begins with a treble clef and a key signature of two flats. It features a piano (ppp) dynamic marking. The treble staff has a series of notes with a fermata at the end. The bass staff has chords and a triplet of eighth notes.

poco rall. ----- [♩ = 48]

The fifth system starts with a treble clef and a key signature of two flats. It includes a 'poco rall.' instruction and a tempo change to [♩ = 48]. The treble staff features a triplet of eighth notes and a fermata. The bass staff has chords and a triplet of eighth notes.



Wait (approx. one minute and fourteen seconds) until **Cue 3** from conductor, at 6'00"

**Cue 3**

[D=92]

cresc. and decresc. *pp* < *ff* > *pp* constantly

delay approx. 7 sec. before starting

Handwritten musical notation for the first system, featuring treble and bass staves. The music includes various notes, rests, and dynamic markings such as  $6:5$  and  $5:3$ . There are also some circled numbers like '3' and '9'.

Handwritten musical notation for the second system, continuing the piece with similar notation and dynamic markings. It includes markings like  $6:5$  and  $7:6$ .

Handwritten musical notation for the third system, showing complex rhythmic patterns and dynamic markings. It includes markings like  $6:5$ ,  $5:3$ , and  $6:5$ .

Handwritten musical notation for the fourth system, featuring intricate melodic lines and dynamic markings. It includes markings like  $5:3$  and  $6:5$ .

Handwritten musical notation for the fifth system, concluding the page with dynamic markings like  $pp$  and  $ff$ . It includes markings like  $6:5$  and  $5:3$ .

Musical notation for the first system, featuring piano and bass clefs. It includes various rhythmic markings such as 6:5, 8:5, and 7:5, along with articulations like slurs and accents.

Musical notation for the second system, continuing the piece with dynamic markings like *ff* and *pp*. It includes various rhythmic markings such as 7:6, 5:4, 6:5, 5:3, and 4:3.

Musical notation for the third system, featuring piano and bass clefs. It includes various rhythmic markings such as 6:5, 7:5, and 7:5, along with articulations like slurs and accents.

Musical notation for the fourth system, featuring piano and bass clefs. It includes various rhythmic markings such as 6:5 and 5:3, along with articulations like slurs and accents.

Musical notation for the fifth system, ending with a performance instruction: "Wait (approx. fiftytwo seconds) until Cue 5 from conductor to Bassoon, at 10'00".

Cue 5

[♩ = 108]

delay approx. 2.2 sec. before starting

The first system of musical notation for Cue 5. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a whole rest, followed by a series of notes including a triplet of eighth notes and a sixteenth note. The bass staff contains a complex accompaniment with many beamed notes. A tempo marking of [♩ = 108] is placed above the treble staff. A note below the first few notes of the treble staff reads "delay approx. 2.2 sec. before starting".

[♩ = 112]

The second system of musical notation. It continues from the first system. The treble staff features a triplet of eighth notes and a sixteenth note. The bass staff has a complex accompaniment with many beamed notes. A tempo marking of [♩ = 112] is placed above the treble staff.

[♩ = 138]

The third system of musical notation. It continues from the second system. The treble staff features a triplet of eighth notes and a sixteenth note. The bass staff has a complex accompaniment with many beamed notes. A tempo marking of [♩ = 138] is placed above the treble staff.

The fourth system of musical notation. It continues from the third system. The treble staff features a triplet of eighth notes and a sixteenth note. The bass staff has a complex accompaniment with many beamed notes.

The fifth system of musical notation. It continues from the fourth system. The treble staff features a triplet of eighth notes and a sixteenth note. The bass staff has a complex accompaniment with many beamed notes.