

Anna Braithwaite

Quintet for Biscuit
SQ+

Piece for: Clarinet in B flat (this performer also speaks and sings in the mezzo soprano / soprano range), Violin 1, Violin 2, Viola, Cello and 2 kazoos. All players also speak.

PERFORMANCE NOTES:

Clarinet/Mezzo - The player needs to speak during this piece, these interruptions should be as genuine as possible. The words spoken should suit the vernacular of the player and be changed as required, the rhythm is just a guide. Although they should sound natural, they also need to be heard, so some projection will be required. They should probably stand at E.

Viola - Coughs should seem as realistic as possible, not exaggerated but still audible.

Violin 2 - performance guide, the stamps are a stamp of annoyance to challenge and upset the clarinettist. A hard soled shoe should be worn ideally.

Kazoos - They can be played by whoever feels most confident to do so. In this score they have been assigned to cello and viola. They should play something similar to what they are playing on their stringed instrument but with some embellishments, something 'cheesy'. Playing the kazoo out of tune and sliding between notes is to be encouraged. Once the player has finished their line for their stringed instrument they should 'let rip' with a drunken feel to their improvisation, each trying to have the last word.

Depending on the performer and acoustic, when the clarinettist is singing the dynamics of the string parts may have to be taken down to allow the voice to carry e.g. at I.

Quintet for Biscuit

Lyrics from material provided by Jess Thom

Anna Braithwaite

♩=120

Clarinet in Bb

Violin 1

Violin 2

Viola

Violoncello

pizz.
sempre l.v.

p

7

sul pont. sempre

gliss.

p

pizz.
sempre l.v.

p

13

gliss.

19

(sul pont.)
gliss.
(p)
(pizz.)
(p)
(pizz.)
(p)
cough
cough

25

mf
gliss.
mf
mf
mf
mf

30

Sor - ry um, ca - can we start a - gain? 1, 2, 3, mp

(whispered) A

[Cl.]
[Cl.]
mp
mp

Indeterminate high multiphonic

35

(mp) *sfz* Ugh! Shit, sor - ry I... can we?

gliss. *p* (pizz.) (mf) tut!

(pizz.) (mp) (pizz.) (mp)

40

Urgh stop it, stop Thanks, I just Let's just _ start a - gain 1, 2, 3... *mf*

Sigh!

cough cough *mf* *mf*

B

45

gliss. *mp* cough *f* *mf*

49 C

4 *sub. p* *mf* *f*

mf *f* *gliss.*

(pizz.) *(mf)* (pizz.) *(mf)* *f*

(pizz.) *(mf)* *f*

53

ff *mf*

pizz. *gliss.*

cough *cough*

sim.

57 D

f *mf* *f*

roughly *ff* *ff* *fff* *stamp*

cough *fff* *cough* *fff* *cough*

quasi chitarra *ff*

6 76

arco sul pont *(mf)*

mp sor - ry

(mf) sor - ry

(mf) arco, sul pont. *mp* sor - ry

(mp) sor - ry

mp cresc. poco a poco
spoken in an urgent fashion

83

Bis - cuit! Bis - cuit! Bis - cuit!

cresc. poco a poco

sor - ry

cresc. poco a poco

sor - ry

cresc. poco a poco

sor - ry

89

Bis - cuit! Bis - cuit!

sempre staccatto

Bis - cuit Bis - cuit, Bis - cuit

f sub. p

f

p

spoken in an urgent fashion

Dis - co Dis co Dis - co *f* Dis - co Dis - co *mp*

Bis - cuit Bis - cuit! Tics can

f *sub.p*

f

f

f *sub.p*

100

Mezzo Soprano

some- times__ in - volve__ Bis - cuit! say - ing Bis - cuit! the most in-ap-pro-pri-ate things Bis - cuit!

Vn.1.

Vc.

sub.p *sub.p* *sub.p*

104

things__ in a si - tu - a - tion. Bis - cuit! Dis - co! Sand! For ex - am - ple ma - king Bis - cuit!

mf *mp* *sub.p* *mp*

sub.p *sub.p* *f* *sub.p* *sub.p*

109

com ments a - bout some - one's ap - pear - ance, or gi - ving a - way a sec - ret, or

f *mp* *f*

sub.p *mf* *f* *mp*

gi-ving Bis-cuit! a-way a se-cret, or gi-ving a-way Bis-cuit! a se-cret.

mp *f* *sub.mp* *f* *mp*

121

G

I some-times Bis-cuit! catch my-self shout-ing Bis-cuit!

mp *sfz* *p* *sub.p*

127

shout-ing out my pin Bis-cuit! Sand! my pin num-ber Bis-cuit! when I'm Dis-co! Bis-cuit! us-ing the

sub.p *mf* *f* *mp*

132

cash ma-chine Bis-cuit! Dis-co! Sand! I'm us-ing the cash ma-chine se-ven se-ven two nine the

f *sub.p* *mf* *mp*

137

cash ma-chine. Se-ven! Se-ven! Se-ven! Se-ven! Two! Se-ven! Se-ven! Two!

f *ff*

Nine! se-ven se-ven Two! Nine!

fff *mf cresc. poco a poco* *mf cresc. poco a poco* *mf cresc. poco a poco*

pizz. *pizz.* *pizz.* *pizz.*

Sud-den-ly__ my tics de - ve - loped God Loves You! a

ff *ff* *ff* *mf* *ff* *sub.mf*

God theme, I changed ov-er night from some-one Je sus! who was re-cog nise-a ble as some one with Tour-ette's to Bis cuit!

f *ff* *f* *ff*

some-one who looked like a *Ro-bo-god!* fun-da-men - ta-list christ-ian!

mf arco

mf arco

fff *mf*

dolce
mf

I was saying things like... God said, "Mag - ne - si - um is o - ver - ra - ted" ..

f

f

f

arco
quasi gliss. drunkenly

mf *sim.*

mf *mf*

and God said, "I love ash trays." God loves ger - bils, God loves

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

scaf fold - ers, *f* Glo - ri - a in ex - pand - a - ble - pants! *ff*

God says, *mf* "Eat crisps". *f* God says "Give me__ an 'M' please Bob". (*chuckle*)

God loves *mp* sand-wich-es, *mf* God loves *mf* Par-is Hil-ton *f* (and her dog), *p* Ro-sa - ry *mf*

12/193 **I** *Intense* $\text{♩} = 90$ *f* *mp* *mf* *mp*

beads are_ for ba-bies. I walked through the eye-shad-ow val ley_ of dogs, the

f *f* *f*

colla voce
'spooky' sempre tremolo

mp *mf* *p*

200 *fp* *p* *mp* *rall.* *f*

val ley_ of the shad ow_ of sheep. We're off to see the li-zard, the won-der-ful li-zard of

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

208 *rall.* **J** $\text{♩} = 100$ *mf*

God. (Encourage the audience to sing along) God said, "Mag-ne-si-um is.

mf *f* *mf*

ord. legato

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

explain that the audience is too quiet
and that you will sing down an octave.

'Stage whisper' to count in the audience

218

o - ver - ra ted". Stop the players Rea-dy guys? And..One Two... Three...

When clarinetist sings the 1st verse down an octave play along.

226

Four! God said, "Mag-ne-si-um is o-ver-ra ted". and God said, "I love ash trays."

colla voce

235

God loves ger-bils, God loves scaf fold - ers, Glo - ri - a in ex - pand - a - ble - pants!

take kazoo

f *ff*

God says, "Eat crisps". God says "Give me an 'M' please Bob". (chuckle) God loves sand-wich-es,

f *ff* *f* *ff* *f* *ff*

unis. kazoo

251 *f* *fff*

God loves Par-is Hil-ton and her dog, Ro-sa-ry beads are for ba-bies. And a-gain, let's hear you!

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

take kazoo unis. kazoo improv. kazoo

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

259 *ff* *rall.* *f* *ff*

Ro - sa - ry beads are_ for ba bies. Ro - sa - ry beads are_ for ba - bies.

ff *fff*

marcato improv. kazoo