

# EVERYTHING IS IMPORTANT (2016)

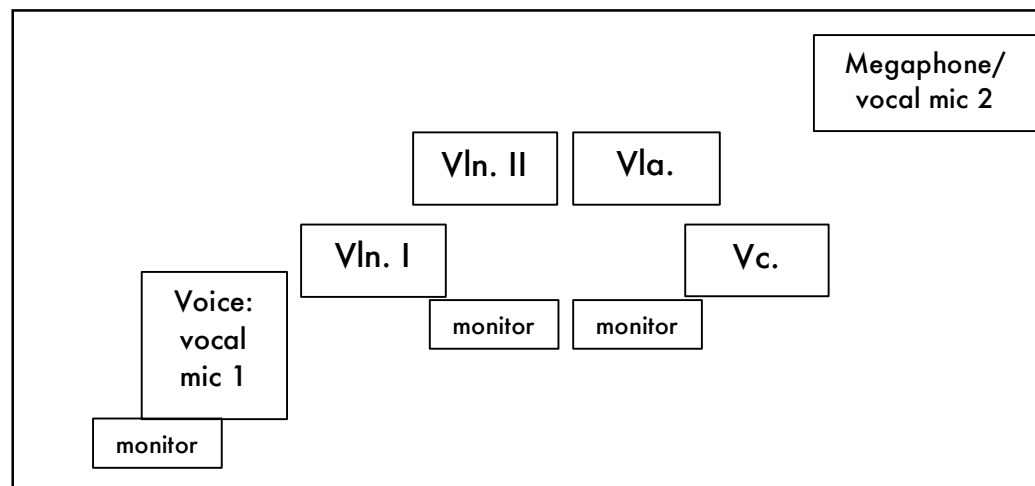
for voice, string quartet and film

by Jennifer Walshe

Commissioned by the Internationales Musikinstitut Darmstadt (Germany), Huddersfield Contemporary Music Festival (UK), Wundergrund Festival (Denmark), November Music (Netherlands) and the Onassis Cultural Centre (Greece).

For the Arditti Quartet.

The diagram below indicates the basic positions of the performers on-stage.



All instruments are amplified. Vln. II uses a **small mic and independent speaker** – this is provided with the score. It may be necessary to amplify this small speaker depending on the acoustic.

The **vocalist** will require one or possibly two vocal mics on boom stands. Mic 1 is near the front of the stage, which is the main position the vocalist uses throughout the piece. The vocalist will take vocal mic 1 and move out in front of the quartet towards the end of the piece. A

megaphone is positioned to the rear of the stage; if a megaphone is not available, a second vocal mic can be used instead. The megaphone or Mic 2 will only be used during **31:48** to **32:11**.





The **string quartet** can be amplified using pickups or mics on boom stands. The string quartet make a wide range of sounds in dynamic and timbral terms.

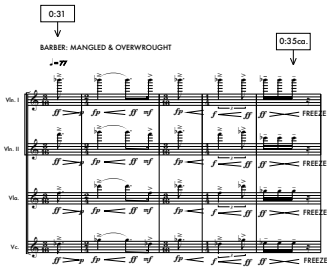
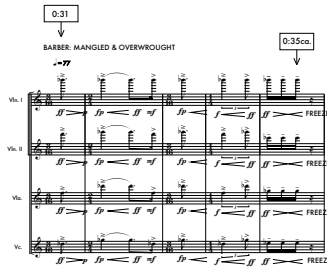
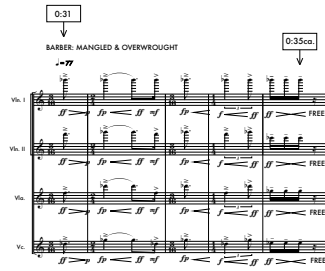
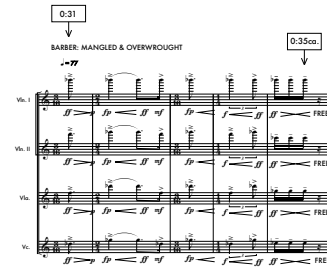
The vocalist will also require a **small table or percussion stand** at mic 1.

All musicians should have **music stands with stand lights**. A **lighting part** is included with the score.

The performers are synchronised using **stopwatches** - they may choose to use one larger screen with the time on it near the front of the stage, multiple smaller timers, whatever works best for them.

The film part is provided as a **Quicktime file**. The file has **sound**.

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
0:00	Text on the video will flash in 1 second intervals - <i>EVERYTHING IS IMPORTANT</i> by Jennifer Walshe. Start stopwatch on "Walshe".	Text on the video will flash in 1 second intervals - <i>EVERYTHING IS IMPORTANT</i> by Jennifer Walshe. Start stopwatch on "Walshe".	Text on the video will flash in 1 second intervals - <i>EVERYTHING IS IMPORTANT</i> by Jennifer Walshe. Start stopwatch on "Walshe".	Text on the video will flash in 1 second intervals - <i>EVERYTHING IS IMPORTANT</i> by Jennifer Walshe. Start stopwatch on "Walshe".	Text on the video will flash in 1 second intervals - <i>EVERYTHING IS IMPORTANT</i> by Jennifer Walshe. Start stopwatch on "Walshe".	
0:10	<u>PROLOGUE</u>  "The drone is coming in and they're SMILING! The drone is coming in to take a picture and the investment bankers are SMILING! They're SMI-"	<i>INSPIRATIONAL CORPORATE STRING MUSIC</i>  	<i>INSPIRATIONAL CORPORATE STRING MUSIC</i>  	<i>INSPIRATIONAL CORPORATE STRING MUSIC</i>  	<i>INSPIRATIONAL CORPORATE STRING MUSIC</i>  	
0:16	FREEZE	FREEZE	FREEZE	FREEZE	FREEZE	
0:21	"viroids, silicates, junk DNA, mitochondria"	<i>NewComplexity+</i>  Incredibly frenetic, new complexity style playing, <i>ff</i> , viciously dense and fraught.  Vln. II & Vc.'s material focusses on repeating tiny cells within the texture.	<i>NewComplexity+</i>  Incredibly frenetic, new complexity style playing, <i>ff</i> , viciously dense and fraught.  Vln. II & Vc.'s material focusses on repeating tiny cells within the texture.	<i>NewComplexity+</i>  Incredibly frenetic, new complexity style playing, <i>ff</i> , viciously dense and fraught.  Vln. II & Vc.'s material focusses on repeating tiny cells within the texture.	<i>NewComplexity+</i>  Incredibly frenetic, new complexity style playing, <i>ff</i> , viciously dense and fraught.  Vln. II & Vc.'s material focusses on repeating tiny cells within the texture.	
0:25	FREEZE	FREEZE	FREEZE	FREEZE	FREEZE	

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
0:31	<p>"Oh yeah! We're ordering testosterone on the Dark Web! TV! TV! Oh yeah!"/</p> <p><i>I LIE WITH YOU AND JUST FORGET THE WORLD</i></p>	<p><b>BARBER: MANGLED &amp; OVERWROUGHT</b></p> <p>Volume swells like a warped record.</p> 	<p><b>BARBER: MANGLED &amp; OVERWROUGHT</b></p> <p>Volume swells like a warped record.</p> 	<p><b>BARBER: MANGLED &amp; OVERWROUGHT</b></p> <p>Volume swells like a warped record.</p> 	<p><b>BARBER: MANGLED &amp; OVERWROUGHT</b></p> <p>Volume swells like a warped record.</p> 	
0:35ca.	<b>FREEZE</b>	<b>FREEZE</b>	<b>FREEZE</b>	<b>FREEZE</b>	<b>FREEZE</b>	
0:42	<b>RELEASE</b> , get ready for next section.	Release, get ready for next section.	Release, get ready for next section.	Release, get ready for next section.	Release, get ready for next section.	
0:53	<p><u><b>INTO THE SOLAR WIND</b></u></p> <p>The voice enters at 0:53 with a sustained, <i>mp/mf</i>, distorted white noise sound. This sound is the seed for this section. Gradually the voice will open up, integrating lots of different white/white-ish noise sounds, becoming more and more active. At times text will bubble up like a bleached corpse surfacing in a polluted lake at dusk. The voice uses the non-human</p>	<p>The voice enters at 0:53 with a sustained, <i>mp/mf</i>, distorted white noise sound. This sound is the seed for this section. Gradually the voice will open up, integrating lots of different white/white-ish noise sounds, becoming more and more active. At times text will bubble up like a bleached corpse surfacing in a polluted lake at dusk. The voice uses the non-human</p>	<p>The voice enters at 0:53 with a sustained, <i>mp/mf</i>, distorted white noise sound. This sound is the seed for this section. Gradually the voice will open up, integrating lots of different white/white-ish noise sounds, becoming more and more active. At times text will bubble up like a bleached corpse surfacing in a polluted lake at dusk. The voice uses the non-human</p>	<p>The voice enters at 0:53 with a sustained, <i>mp/mf</i>, distorted white noise sound. This sound is the seed for this section. Gradually the voice will open up, integrating lots of different white/white-ish noise sounds, becoming more and more active. At times text will bubble up like a bleached corpse surfacing in a polluted lake at dusk. The voice uses the non-human</p>	<p>The voice enters at 0:53 with a sustained, <i>mp/mf</i>, distorted white noise sound. This sound is the seed for this section. Gradually the voice will open up, integrating lots of different white/white-ish noise sounds, becoming more and more active. At times text will bubble up like a bleached corpse surfacing in a polluted lake at dusk. The voice uses the non-human</p>	<p>White noise drones (Jupiter, Saturn, solar wind plus others) fade up very slowly</p>

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	<p>lake at dusk. The voice uses the non-human sounds in the folder "INTO THE SOLAR WIND" as source material - the sounds of DNA microarray machines, plasma forcefields, cosmic background radiation, solar storms, nuclear radiation, auroral kilometric radiation; as well as the sounds of zombies, demonic forces and ghosts.</p> <p>The overall vector is clear – from a small, sustained sound opening up into a mostly white noise chaos and violence, blooming terrifyingly into a vastly forceful, furiously roiling cloud of sounds a million shades of grey and white. Coming up to 4:42, there is a sense of these sounds coming fully into their own force, starting to verge more into non-white noise, but still with a sense of constraint – they are</p>	<p>sounds in the folder "INTO THE SOLAR WIND" as source material - the sounds of DNA microarray machines, plasma forcefields, cosmic background radiation, solar storms, nuclear radiation, auroral kilometric radiation; as well as the sounds of zombies, demonic forces and ghosts.</p> <p>The overall vector is clear – from a small, sustained sound opening up into a mostly white noise chaos and violence, blooming terrifyingly into a vastly forceful, furiously roiling cloud of sounds a million shades of grey and white. Coming up to 4:42, there is a sense of these sounds coming fully into their own force, starting to verge more into non-white noise, but still with a sense of constraint – they are sounds under a sheet, dusted with chalk,</p>	<p>sounds in the folder "INTO THE SOLAR WIND" as source material - the sounds of DNA microarray machines, plasma forcefields, cosmic background radiation, solar storms, nuclear radiation, auroral kilometric radiation; as well as the sounds of zombies, demonic forces and ghosts.</p> <p>The overall vector is clear – from a small, sustained sound opening up into a mostly white noise chaos and violence, blooming terrifyingly into a vastly forceful, furiously roiling cloud of sounds a million shades of grey and white. Coming up to 4:42, there is a sense of these sounds coming fully into their own force, starting to verge more into non-white noise, but still with a sense of constraint – they are sounds under a sheet, dusted with chalk,</p>	<p>sounds in the folder "INTO THE SOLAR WIND" as source material - the sounds of DNA microarray machines, plasma forcefields, cosmic background radiation, solar storms, nuclear radiation, auroral kilometric radiation; as well as the sounds of zombies, demonic forces and ghosts.</p> <p>The overall vector is clear – from a small, sustained sound opening up into a mostly white noise chaos and violence, blooming terrifyingly into a vastly forceful, furiously roiling cloud of sounds a million shades of grey and white. Coming up to 4:42, there is a sense of these sounds coming fully into their own force, starting to verge more into non-white noise, but still with a sense of constraint – they are sounds under a sheet, dusted with chalk,</p>	<p>sounds in the folder "INTO THE SOLAR WIND" as source material - the sounds of DNA microarray machines, plasma forcefields, cosmic background radiation, solar storms, nuclear radiation, auroral kilometric radiation; as well as the sounds of zombies, demonic forces and ghosts.</p> <p>The overall vector is clear – from a small, sustained sound opening up into a mostly white noise chaos and violence, blooming terrifyingly into a vastly forceful, furiously roiling cloud of sounds a million shades of grey and white. Coming up to 4:42, there is a sense of these sounds coming fully into their own force, starting to verge more into non-white noise, but still with a sense of constraint – they are sounds under a sheet, dusted with chalk,</p>	(White noise drones)

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	<p>sounds under a sheet, dusted with chalk, appearing through a haze of radiation, covered in ashes from a devastating chemical fire. The momentum freezes at 4:42, then unleashes full, non-white noise mayhem at 4:52.</p> <p>A camera examining the surface of one star gradually pulls back to reveal the expanse of the cosmos in all it's terrible beauty and violence.</p>	<p>appearing through a haze of radiation, covered in ashes from a devastating chemical fire. The momentum freezes at 4:42, then unleashes full, non-white noise mayhem at 4:52.</p> <p>A camera examining the surface of one star gradually pulls back to reveal the expanse of the cosmos in all it's terrible beauty and violence.</p> <p><u>All strings should begin moving their bows with the entry of the voice at 0:53.</u> At this point the strings should be inaudible - bows may be held just above the string or moved in such a way as to produce no sound. From 1:23 the string players gradually begin making sounds.</p>	<p>appearing through a haze of radiation, covered in ashes from a devastating chemical fire. The momentum freezes at 4:42, then unleashes full, non-white noise mayhem at 4:52.</p> <p>A camera examining the surface of one star gradually pulls back to reveal the expanse of the cosmos in all it's terrible beauty and violence.</p> <p><u>All strings should begin moving their bows with the entry of the voice at 0:53.</u> At this point the strings should be inaudible - bows may be held just above the string or moved in such a way as to produce no sound. From 1:23 the string players gradually begin making sounds.</p>	<p>appearing through a haze of radiation, covered in ashes from a devastating chemical fire. The momentum freezes at 4:42, then unleashes full, non-white noise mayhem at 4:52.</p> <p>A camera examining the surface of one star gradually pulls back to reveal the expanse of the cosmos in all it's terrible beauty and violence.</p> <p><u>All strings should begin moving their bows with the entry of the voice at 0:53.</u> At this point the strings should be inaudible - bows may be held just above the string or moved in such a way as to produce no sound. From 1:23 the string players gradually begin making sounds.</p>	<p>appearing through a haze of radiation, covered in ashes from a devastating chemical fire. The momentum freezes at 4:42, then unleashes full, non-white noise mayhem at 4:52.</p> <p>A camera examining the surface of one star gradually pulls back to reveal the expanse of the cosmos in all it's terrible beauty and violence.</p> <p><u>All strings should begin moving their bows with the entry of the voice at 0:53.</u> At this point the strings should be inaudible - bows may be held just above the string or moved in such a way as to produce no sound. From 1:23 the string players gradually begin making sounds.</p>	(White noise drones)
1:23				Begin playing double stops on any two strings, stopping the strings lightly, as for half-pressed harmonics.		

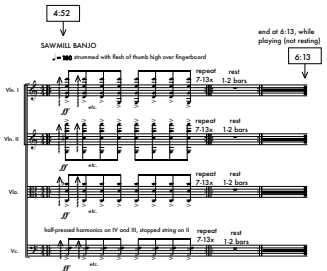
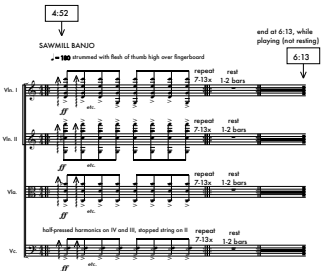
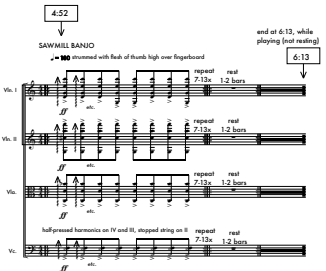
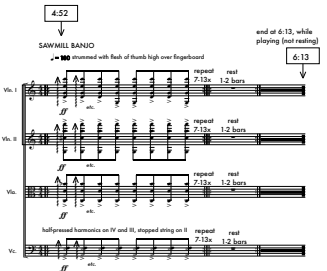
Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
1:42	(White-ish noise)			Glissandoing very slowly, different glissando speeds for each string. The sound is dusty white noise with ghostly wisps of tone, at times hollow or even grinding a little.	Begin playing double stops on any two strings, stopping the strings lightly, as for half-pressed harmonics. Glissandoing very slowly, different glissando speeds for each string. The sound is dusty white noise with ghostly wisps of tone, at times hollow or even grinding a little. Harmonics or other notes may speak from time to time, but the focus is on the chalky, mineral dust sound of lightly-stopped strings undulating slowly, rather than harmonic nodes. Long, slow bows, veering <i>sul tasto</i> and <i>flautando</i> , gradually gathering momentum and speed. Begin very quietly, barely making your presence felt, gradually getting louder and more active, merging with and	(White noise drones)
1:56		Begin playing double stops on any two strings, stopping the strings lightly, as for half-pressed harmonics. Glissandoing very slowly, different glissando speeds for each string. The sound is dusty white noise with ghostly wisps of tone, at times hollow or even grinding a little. Harmonics or other notes may speak from time to time, but the focus is on the chalky, mineral dust sound of lightly-stopped strings undulating slowly, rather than harmonic nodes. Long, slow bows, veering <i>sul tasto</i> and <i>flautando</i> , gradually gathering momentum and speed. Begin very quietly, barely making your presence felt, gradually getting louder and more active, merging with and		Harmonics or other notes may speak from time to time, but the focus is on the chalky, mineral dust sound of lightly-stopped strings undulating slowly, rather than harmonic nodes. Long, slow bows, veering <i>sul tasto</i> and <i>flautando</i> , gradually gathering momentum and speed. Begin very quietly, barely making your presence felt, gradually getting louder and more active, merging with and departing from the voice and electronics, expanding to play on any part of the instrument as necessary (for example, above the fingers of the left hand, <i>col legno tratto</i> , bowing very rapidly but very lightly on barely-		
2:04			Begin playing double stops on any two strings, stopping the strings lightly, as for half-pressed harmonics. Glissandoing very slowly, different glissando speeds for each string. The sound is dusty white noise with ghostly wisps of tone, at times hollow or even grinding a little. Harmonics or other notes may speak from time to time, but the focus is on the chalky, mineral dust sound of lightly-stopped strings undulating slowly, rather than harmonic nodes. Long, slow bows, veering <i>sul tasto</i> and <i>flautando</i> , gradually gathering momentum and speed. Begin very			

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	(White-ish noise)	departing from the voice and electronics, expanding to play on any part of the instrument as necessary (for example, above the fingers of the left hand, <i>col legno tratto</i> , bowing very rapidly but very lightly on barely-depressed pitches right at the top of the strings), all the while retaining the connection to a mostly white noise-based sound. EX. SOLAR WIND.wav	quietly, barely making your presence felt, gradually getting louder and more active, merging with and departing from the voice and electronics, expanding to play on any part of the instrument as necessary (for example, above the fingers of the left hand, <i>col legno tratto</i> , bowing very rapidly but very lightly on barely-depressed pitches right at the top of the strings), all the while retaining the connection to a mostly white noise-based sound. EX. SOLAR WIND.wav	depressed pitches right at the top of the strings), all the while retaining the connection to a mostly white noise-based sound. EX. SOLAR WIND.wav	(for example, above the fingers of the left hand, <i>col legno tratto</i> , bowing very rapidly but very lightly on barely-depressed pitches right at the top of the strings), all the while retaining the connection to a mostly white noise-based sound. EX. SOLAR WIND.wav	(White noise drones)
4:42	FREEZE	FREEZE	FREEZE	FREEZE	FREEZE	"The thing about the sea its that it's full of water, the thing about the sea is that it hides things, the thing about the sea is that it takes things, and it never gives them ba-"
4:45	Release, get ready for next section.	Release, get ready for next section.	Release, get ready for next section.	Release, get ready for next section.	Release, get ready for next section.	



Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
4:52	<p><u>IN THE CHARNEL GROUND</u></p> <p>"...the emergency room of a busy hospital. People are dying everywhere. There is blood and noise, equipment rushing around, screams." (Timothy Morton, <i>Hyperobjects</i>).</p> <p>Defibrillator Pressure infusor Vacuum pump Ventilator Resuscitator bag, valve and mask Oxygen cylinders and concentrators Suction pumps/aspirators Scalpels, scissors, forceps Stainless steel kidney dishes Saw Restraints Drills Syringes, needles, IV Nasogastric tubes Suction catheters Stlyet for intubation</p>	<p>All strings, in rhythmic unison: very fast strumming with flesh of thumb, high over fingerboard. Each performer should strum for 7 to 13 bars and rest for 1 to 2 bars, coming in and out irregularly (if a performer would like to strum constantly that is also welcome).</p> <p>At least 2 (preferably 3) performers should be strumming at any one time – make sure there is a continual, relentless stream of quavers. This is the massive unleashing of juicy, vibrant sound after the white noise build – all the stops are open and the dust has been rubbed off the lens.</p> <p>The opening pitches are given for each player – after the first rest, each performer is free to deviate. The feeling should be modal or a sort of bent/weird folk-modal rather than atonal.</p>	<p>All strings, in rhythmic unison: very fast strumming with flesh of thumb, high over fingerboard. Each performer should strum for 7 to 13 bars and rest for 1 to 2 bars, coming in and out irregularly (if a performer would like to strum constantly that is also welcome).</p> <p>At least 2 (preferably 3) performers should be strumming at any one time – make sure there is a continual, relentless stream of quavers. This is the massive unleashing of juicy, vibrant sound after the white noise build – all the stops are open and the dust has been rubbed off the lens.</p> <p>The opening pitches are given for each player – after the first rest, each performer is free to deviate. The feeling should be modal or a sort of bent/weird folk-modal rather than atonal.</p>	<p>All strings, in rhythmic unison: very fast strumming with flesh of thumb, high over fingerboard. Each performer should strum for 7 to 13 bars and rest for 1 to 2 bars, coming in and out irregularly (if a performer would like to strum constantly that is also welcome).</p> <p>At least 2 (preferably 3) performers should be strumming at any one time – make sure there is a continual, relentless stream of quavers. This is the massive unleashing of juicy, vibrant sound after the white noise build – all the stops are open and the dust has been rubbed off the lens.</p> <p>The opening pitches are given for each player – after the first rest, each performer is free to deviate. The feeling should be modal or a sort of bent/weird folk-modal rather than atonal.</p>	<p>All strings, in rhythmic unison: very fast strumming with flesh of thumb, high over fingerboard. Each performer should strum for 7 to 13 bars and rest for 1 to 2 bars, coming in and out irregularly (if a performer would like to strum constantly that is also welcome).</p> <p>At least 2 (preferably 3) performers should be strumming at any one time – make sure there is a continual, relentless stream of quavers. This is the massive unleashing of juicy, vibrant sound after the white noise build – all the stops are open and the dust has been rubbed off the lens.</p> <p>The opening pitches are given for each player – after the first rest, each performer is free to deviate. The feeling should be modal or a sort of bent/weird folk-modal rather than atonal.</p>	<p>White noise drones (Jupiter, Saturn, under-water volcano) &amp; rumbling</p>

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	<p>Laryngoscope handle and blades Endotracheal tubes Chest tubes and insertion equipment Crychothyrotomy kit</p>	<p>Keep energy high and relentless - the mode is brutal backporch banjo hillbilly rather than sleek minimalism.</p> <p>Chords should be varied by articulation, also by releasing and stopping strings. The opening bar of Vln. I shows how this might be done, but the notation should be regarded as a suggestion - as the bar is repeated the opening and stopping of the G string should be varied irregularly rather than repeated as written, creating asymmetric groupings and accents - EX. Sawmill Vln. I.wav.</p> <p>Vla. and Vc. both have 3 strings notated to begin with - 3 or 4 strings may be used after the first rest. Vc. is given half-pressed harmonics to strum initially - normal notes may be used after the first rest.</p>	<p>Keep energy high and relentless - the mode is brutal backporch banjo hillbilly rather than sleek minimalism.</p> <p>Chords should be varied by articulation, also by releasing and stopping strings. The opening bar of Vln. I shows how this might be done, but the notation should be regarded as a suggestion - as the bar is repeated the opening and stopping of the G string should be varied irregularly rather than repeated as written, creating asymmetric groupings and accents - EX. Sawmill Vln. I.wav</p> <p>Vla. and Vc. both have 3 strings notated to begin with - 3 or 4 strings may be used after the first rest. Vc. is given half-pressed harmonics to strum initially - normal notes may be used after the first rest.</p>	<p>Keep energy high and relentless - the mode is brutal backporch banjo hillbilly rather than sleek minimalism.</p> <p>Chords should be varied by articulation, also by releasing and stopping strings. The opening bar of Vln. I shows how this might be done, but the notation should be regarded as a suggestion - as the bar is repeated the opening and stopping of the G string should be varied irregularly rather than repeated as written, creating asymmetric groupings and accents - EX. Sawmill Vln. I.wav</p> <p>Vla. and Vc. both have 3 strings notated to begin with - 3 or 4 strings may be used after the first rest. Vc. is given half-pressed harmonics to strum initially - normal notes may be used after the first rest.</p>	<p>Keep energy high and relentless - the mode is brutal backporch banjo hillbilly rather than sleek minimalism.</p> <p>Chords should be varied by articulation, also by releasing and stopping strings. The opening bar of Vln. I shows how this might be done, but the notation should be regarded as a suggestion - as the bar is repeated the opening and stopping of the G string should be varied irregularly rather than repeated as written, creating asymmetric groupings and accents - EX. Sawmill Vln. I.wav</p> <p>Vla. and Vc. both have 3 strings notated to begin with - 3 or 4 strings may be used after the first rest. Vc. is given half-pressed harmonics to strum initially - normal notes may be used after the first rest.</p>	<p>(White noise drones &amp; rumbling)</p>


Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	(Screams and machinery)	<p>Coming up to 6:13 every performer should be active so that the FREEZE happens while all performers are playing.</p> 	<p>Coming up to 6:13 every performer should be active so that the FREEZE happens while all performers are playing.</p> 	<p>Coming up to 6:13 every performer should be active so that the FREEZE happens while all performers are playing.</p> 	<p>Coming up to 6:13 every performer should be active so that the FREEZE happens while all performers are playing.</p> 	(White noise drones & rumbling)
6:13	FREEZE	FREEZE	FREEZE	FREEZE	FREEZE	Malfunctioning electrostatic generator
6:18	RELEASE, get ready for next section.	RELEASE, get ready for next section.	RELEASE, get ready for next section.	RELEASE, get ready for next section.	RELEASE, get ready for next section.	

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
6:39	<p><u>MY APPROACH WAS 3-FOLD</u> [togglng between singing and speaking, FX]</p> <p><i>My approach was 3-fold I began by making over-exaggerated gesticulations</i></p> <p>That was then/this is now (repeated)</p> <p><i>My approach was 3-fold I began by looking at people's ears instead of their faces</i></p> <p><i>Stop hating everyone She's on the internet, looking at pictures of majestic soaring eagles</i></p> <p><i>The commercial purpose The commercial purpose of this thing soon will be revealed</i></p> <p>Geronimo! Geroni- no Geroni- no....no... Geronimo!!!</p> <p>We are still angry, We're still angry, we</p>	<p>The foundation for this section (6:39 to 10:23) is a recording of the electromagnetic field of a MacBook Pro laptop. This is a drone which is continually activated and distorted, rather than a drone which is static and pure.</p> <p>Listen very closely to the electronics. Begin playing long notes, blending with the electronics. The fundamental is approximately C quarter tone sharp - you can set up camp on any C quarter tone sharp, or any overtone (double stops may of course be used). The overall sound will be full and luscious, and your playing can ride on top of this sound, at times briefly coming forward and smearing over everything else, then receding into the background. Slide into distortion and scratch tones, exploit different colours (<i>sul pont.</i>, <i>sul</i></p>	<p>The foundation for this section (6:39 to 10:23) is a recording of the electromagnetic field of a MacBook Pro laptop. This is a drone which is continually activated and distorted, rather than a drone which is static and pure.</p> <p>Listen very closely to the electronics. Begin playing long notes, blending with the electronics. The fundamental is approximately C quarter tone sharp - you can set up camp on any C quarter tone sharp, or any overtone (double stops may of course be used). The overall sound will be full and luscious, and your playing can ride on top of this sound, at times briefly coming forward and smearing over everything else, then receding into the background. Slide into distortion and scratch tones, exploit different colours (<i>sul pont.</i>, <i>sul</i></p>	<p>The foundation for this section (6:39 to 10:23) is a recording of the electromagnetic field of a MacBook Pro laptop. This is a drone which is continually activated and distorted, rather than a drone which is static and pure.</p> <p>Listen very closely to the electronics. Begin playing long notes, blending with the electronics. The fundamental is approximately C quarter tone sharp - you can set up camp on any C quarter tone sharp, or any overtone (double stops may of course be used). The overall sound will be full and luscious, and your playing can ride on top of this sound, at times briefly coming forward and smearing over everything else, then receding into the background. Slide into distortion and scratch tones, exploit different colours (<i>sul pont.</i>, <i>sul</i></p>	<p>The foundation for this section (6:39 to 10:23) is a recording of the electromagnetic field of a MacBook Pro laptop. This is a drone which is continually activated and distorted, rather than a drone which is static and pure.</p> <p>Listen very closely to the electronics. Begin playing long notes, blending with the electronics. The fundamental is approximately C quarter tone sharp - you can set up camp on any C quarter tone sharp, or any overtone (double stops may of course be used). The overall sound will be full and luscious, and your playing can ride on top of this sound, at times briefly coming forward and smearing over everything else, then receding into the background. Slide into distortion and scratch tones, exploit different colours (<i>sul pont.</i>, <i>sul</i></p>	Electro-magnetic fields

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	<p>want more than the OU, we want more than a voucher, we're still angry, we're still angry, we want more than that, they may be the oldest trousers in the world but we don't want them, we don't want them, because we're still angry, they're still angry, we're still angry; it might be an emotional swansong but we don't want it, we don't want it, we're still angry, we're still angry, they're rearranging deck chairs on the Titanic and we're still angry, we're still angry, they're still angry, he's still angry, and it's don't take advice from anyone, and it's don't take advice from me, and it's what colour is that parachute it's a lovely colour and tell me which rapper is the richest rapper? And which model is the sexiest model? And which rapper is the richest, richest rapper? Because he's still angry</p>	<p><i>tasto</i> etc), wreathe the voice with harmonics.</p> <p>Grind exquisitely into sheets of beating – find microtonal metallophytes growing in nooks and crannies of the sound, use them to activate shoals of difference tones and partials.</p> <p>Respond to the energy shifts - your drone is not static throughout, but is activated through bow changes which gather momentum, accelerate and subside. At times rocket off into whirls of energy/activity, always returning to the drone.</p> <p>The default setting of the sound is without vibrato. However, different types of vibrato can be explored as colours, ways to activate the sound.</p> <p>From time to time interject quotes from other string quartets (Classical and Romantic</p>	<p><i>tasto</i> etc), wreathe the voice with harmonics.</p> <p>Grind exquisitely into sheets of beating – find microtonal metallophytes growing in nooks and crannies of the sound, use them to activate shoals of difference tones and partials.</p> <p>Respond to the energy shifts - your drone is not static throughout, but is activated through bow changes which gather momentum, accelerate and subside. At times rocket off into whirls of energy/activity, always returning to the drone.</p> <p>The default setting of the sound is without vibrato. However, different types of vibrato can be explored as colours, ways to activate the sound.</p> <p>From time to time interject quotes from other string quartets (Classical and Romantic</p>	<p><i>tasto</i> etc), wreathe the voice with harmonics.</p> <p>Grind exquisitely into sheets of beating – find microtonal metallophytes growing in nooks and crannies of the sound, use them to activate shoals of difference tones and partials.</p> <p>Respond to the energy shifts - your drone is not static throughout, but is activated through bow changes which gather momentum, accelerate and subside. At times rocket off into whirls of energy/activity, always returning to the drone.</p> <p>The default setting of the sound is without vibrato. However, different types of vibrato can be explored as colours, ways to activate the sound.</p> <p>From time to time interject quotes from other string quartets (Classical and Romantic</p>	<p><i>tasto</i> etc), wreathe the voice with harmonics.</p> <p>Grind exquisitely into sheets of beating – find microtonal metallophytes growing in nooks and crannies of the sound, use them to activate shoals of difference tones and partials.</p> <p>Respond to the energy shifts - your drone is not static throughout, but is activated through bow changes which gather momentum, accelerate and subside. At times rocket off into whirls of energy/activity, always returning to the drone.</p> <p>The default setting of the sound is without vibrato. However, different types of vibrato can be explored as colours, ways to activate the sound.</p> <p>From time to time interject quotes from other string quartets (Classical and Romantic</p>	<p>(Electro-magnetic fields)</p>

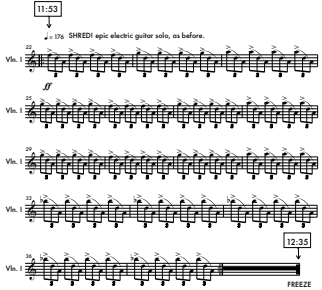
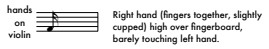
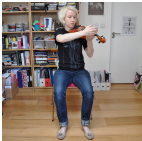

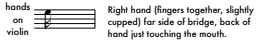

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	and she's still angry and they're still angry and we're still angry, you see it's liom leat leis lei linn libh leo, you see it's dom duit do di dinn dibh doibh, and yes you see it's agam agat aige aci aguinn aguibh acu	<p>quartets are preferable, but quotes from recent repertoire may also work) – these quotes should be very brief, just enough to be recognizable to other members of the quartet. When a performer quotes something, another performer should respond to the quote, but the response should mangle the reference, take it some place bizarre. These are only ever brief moments, small scraps.</p> <p>Occasionally double, even quote the voice, in a Romantic mode, high up on a low string, with some nice vibrato.</p> <p>Make space for the voice within the texture as needed.</p> <p>This section becomes increasingly distorted and energized as it progresses. Coming up to 10:23 there should be a sense of everything</p>	<p>quartets are preferable, but quotes from recent repertoire may also work) – these quotes should be very brief, just enough to be recognizable to other members of the quartet. When a performer quotes something, another performer should respond to the quote, but the response should mangle the reference, take it some place bizarre. These are only ever brief moments, small scraps.</p> <p>Occasionally double, even quote the voice, in a Romantic mode, high up on a low string, with some nice vibrato.</p> <p>Make space for the voice within the texture as needed.</p> <p>This section becomes increasingly distorted and energized as it progresses. Coming up to 10:23 there should be a sense of everything</p>	<p>quartets are preferable, but quotes from recent repertoire may also work) – these quotes should be very brief, just enough to be recognizable to other members of the quartet. When a performer quotes something, another performer should respond to the quote, but the response should mangle the reference, take it some place bizarre. These are only ever brief moments, small scraps.</p> <p>Occasionally double, even quote the voice, in a Romantic mode, high up on a low string, with some nice vibrato.</p> <p>Make space for the voice within the texture as needed.</p> <p>This section becomes increasingly distorted and energized as it progresses. Coming up to 10:23 there should be a sense of everything</p>	<p>quartets are preferable, but quotes from recent repertoire may also work) – these quotes should be very brief, just enough to be recognizable to other members of the quartet. When a performer quotes something, another performer should respond to the quote, but the response should mangle the reference, take it some place bizarre. These are only ever brief moments, small scraps.</p> <p>Occasionally double, even quote the voice, in a Romantic mode, high up on a low string, with some nice vibrato.</p> <p>Make space for the voice within the texture as needed.</p> <p>This section becomes increasingly distorted and energized as it progresses. Coming up to 10:23 there should be a sense of everything</p>	(Electro-magnetic fields)

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	(Singing and speaking)	building and agitating, energizing the cellist to shoot off into their solo at 10:23.  Note: This is one of two drone sections in the piece. Each should have a different identity - this section has shades of an almost Romantic, rhapsodic feeling, despite the distortion, beats, grindings etc.	building and agitating, energizing the cellist to shoot off into their solo at 10:23.  Note: This is one of two drone sections in the piece. Each should have a different identity - this section has shades of an almost Romantic, rhapsodic feeling, despite the distortion, beats, grindings etc.	building and agitating, energizing the cellist to shoot off into their solo at 10:23.  Note: This is one of two drone sections in the piece. Each should have a different identity - this section has shades of an almost Romantic, rhapsodic feeling, despite the distortion, beats, grindings etc.	building and agitating, energizing the cellist to shoot off into their solo at 10:23.  Note: This is one of two drone sections in the piece. Each should have a different identity - this section has shades of an almost Romantic, rhapsodic feeling, despite the distortion, beats, grindings etc.	(Electro-magnetic fields)
10:23	<u>MASTER &amp; SERVANT</u>  <i>Oh yeah!/Shut Up!</i>	FREEZE, hold for 5 seconds, release and get ready for next section.	FREEZE, hold for 5 seconds, release and get ready for next section.	FREEZE, hold for 5 seconds, release and get ready for next section.	The sound here is raw & aggressive, with an intense focus and precision. Shred this	


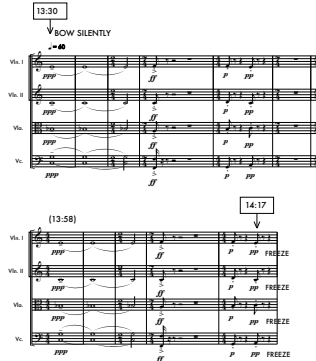


Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	<p>Pregnant and scared</p> <p>3 vodka drinks which is 12 weight watchers points</p> <p>You're not my bridesmaids!</p> <p>What Gwyneth's really hiding</p> <p>Snooks is delaying her Great Gatsby-themed wedding</p> <p>What drove them apart</p>				<p>virtuosic heavy metal bassline. Keep the energy sustained right through to 11:13, when you hand off to Vln. I.</p> 	
11:13	END	The sound here is raw & ebullient, with an intense, relentless focus and			FREEZE	



Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
		precision. Shred this epic electric guitar solo.				
11:19	Between 11:19 and 11:38ca. mime singing in a death metal voice, along with subtitles on film (this will be completely silent). Hold hand(s) up to face, as if amplifying shouting.  11:19 "INTIMACY!"		Between 11:19 and 11:38ca. mime singing in a death metal voice, along with subtitles on film (this will be completely silent). Hold hand(s) up to face, as if amplifying shouting.  11:19 "INTIMACY!"	Between 11:19 and 11:38ca. mime singing in a death metal voice, along with subtitles on film (this will be completely silent). Hold hand(s) up to face, as if amplifying shouting.  11:19 "INTIMACY!"	RELEASE, get ready for next section.	
11:24	"VULNERABILITY!"		"VULNERABILITY!"	"VULNERABILITY!"		
11:29	"DISPLAYING EMOTIONS!"		"DISPLAYING EMOTIONS!"	"DISPLAYING EMOTIONS!"		
11:33	"CRYING IN PUBLIC!"		"CRYING IN PUBLIC!"	"CRYING IN PUBLIC!"		
11:36	"CRYING IN PUBLIC TOILETS!"		"CRYING IN PUBLIC TOILETS!"	"CRYING IN PUBLIC TOILETS!"		
11:40		FREEZE, hold for 5 seconds, then release and get ready for next section.	Between 11:40 and 12:54 move through the motions detailed below. Left hand rests gently	Between 11:40 and 12:54 assume the position shown below – hold viola with left hand,		Organ chords

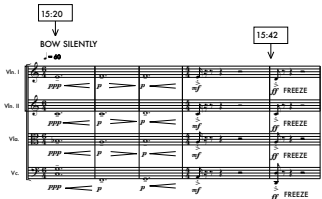
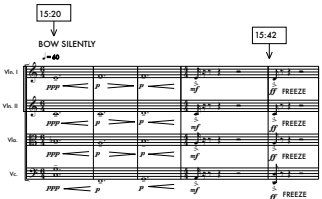
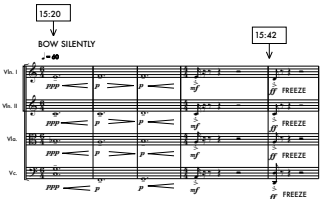
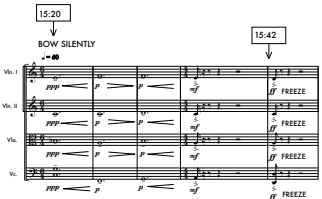




Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
11:45	Oh, women be shopping for magic fitness secrets, amirite ladies, amirite ladies, <b>amirite?</b>		against the strings on the neck of the violin. All motions are made with the right hand.	standing the instrument on your left thigh. Raise head up slightly, as if someone is pulling your head back by your hair, and hold the bow to throat as shown below.		(Organ chords)
11:53	Awwh, people are listening to the Pope's MySpace playlist amirite ladies, amirite ladies, amirite?	As before.	A key and photos of the motions is given below, the overall feel can be seen in EX. 11.40 Vln. II.mov.	Saw the bow back and forth against your throat, in short movements, at 110 bpm ca. (the wooden part of the bow is against your throat rather than the bow hair). Breathe through your nose throughout.		
12:05	Oh, dang beef, you are a total scholar of the fight, amirite ladies, amirite ladies?		This section will be almost completely silent except for when the fingers of the right hand are rubbed very rapidly on the right thigh.	Every now and then, keeping your head in position, mouth text furiously ("YOU ALMOST KILLED HIM AND YOU DON'T CARE! YOU DON'T EVEN CARE!" or similar text of your choice) and simultaneously whip the bow through the air a few times. This should only last a few seconds; immediately resume bowing your throat with a neutral expression on	As before.	
12:05	Oh, I'm gonna make certain that you can never buy a knife again, amirite ladies, <b>amirite?</b>		 			
12:05	Oh, yeah, oh yeah, that trinity of blonde oppressors, amirite ladies, amirite ladies, <b>amirite?</b>		 			
12:35	Oh, the emotional deficiencies in sanitised middle-class life, amirite ladies, amirite ladies, <b>amirite? amirite?</b>	FREEZE			FREEZE	


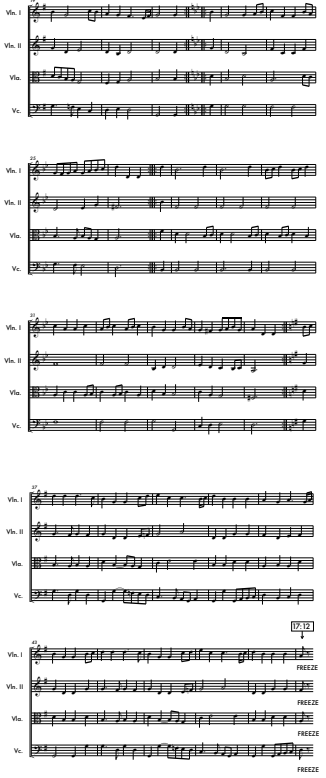


Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
			<p>hands on violin  Point right finger and sweep hand out and to the right in a shallow and fluid movement.</p>  <p>hands on violin  Rub flat of fingers of right hand very rapidly on right thigh.</p>  <p>11:40 Very focused, with a fluidity to the motions even as you strive for rhythmic precision. The sweeps to the right should elegantly contrast the more furive movements up and down over the instrument.</p> <p>♩ = 53</p> <p>hands on violin  (slant movements) <i>f</i></p> <p>hands on violin  <i>f</i></p> <p>hands on violin  <i>f</i> <b>FREEZE</b></p>	<p>your face.</p> 		
12:54	FREEZE	(FREEZE)	FREEZE	FREEZE	(FREEZE)	Carrick on Shannon hen party
13:03	RELEASE, get ready for next section.	RELEASE, get ready for next section.	RELEASE, get ready for next section.	RELEASE, get ready for next section.	RELEASE, get ready for next section.	
13:20	Ten seconds of silence – be completely still during this.	Ten seconds of silence – be completely still during this.	Ten seconds of silence – be completely still during this.	Ten seconds of silence – be completely still during this.	Ten seconds of silence – be completely still during this.	

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
13:30	<p><b>IT IS OBVIOUS</b></p> <p>*Paper megaphone*</p> <p>It is obvious</p> <p><i>Which measurement is a type of love which will fade/is bottomless?</i></p> <p>"I need....I need to find....whoever is responsible for inspirational quotes on Instagram</p> <p>and.....and when you yelled policies through a loudhailer from a moving car</p> <p>and.....and the women all look like the lead singer of Evanescence."</p> <p><b>Grimly efficient! Grimly efficient!</b></p> <p><i>Human animals live in symbiosis with thousands of species of anaerobic bacteria, 600 species in our mouths which neutralize the toxins all plants produce to ward off their enemies, 400 species in our intestines,</i></p>	<p>Quartet bow silently. Though dynamics are given, no sound will be heard – the dynamics are there to indicate the style of playing. Visually, the effect should be that of a quartet playing a passage of gorgeous Romantic music, with all the eye contact, physical movements and breaths a quartet would normally use in that situation. The passage is a mutated version of the opening of Beethoven’s Symphony No. 1.</p> 	<p>Quartet bow silently. Though dynamics are given, no sound will be heard – the dynamics are there to indicate the style of playing. Visually, the effect should be that of a quartet playing a passage of gorgeous Romantic music, with all the eye contact, physical movements and breaths a quartet would normally use in that situation. The passage is a mutated version of the opening of Beethoven’s Symphony No. 1.</p> 	<p>Quartet bow silently. Though dynamics are given, no sound will be heard – the dynamics are there to indicate the style of playing. Visually, the effect should be that of a quartet playing a passage of gorgeous Romantic music, with all the eye contact, physical movements and breaths a quartet would normally use in that situation. The passage is a mutated version of the opening of Beethoven’s Symphony No. 1.</p> 	<p>Quartet bow silently. Though dynamics are given, no sound will be heard – the dynamics are there to indicate the style of playing. Visually, the effect should be that of a quartet playing a passage of gorgeous Romantic music, with all the eye contact, physical movements and breaths a quartet would normally use in that situation. The passage is a mutated version of the opening of Beethoven’s Symphony No. 1.</p> 	<p>Pop rocks and vitamins</p>
14:17		<b>FREEZE</b>	<b>FREEZE</b>	<b>FREEZE</b>	<b>FREEZE</b>	
14:22		<p>Play excerpt from Praetorius’ <i>Spagnoletta</i>. This should be played</p>	<p>Play excerpt from Praetorius’ <i>Spagnoletta</i>. This should be played</p>	<p>Play excerpt from Praetorius’ <i>Spagnoletta</i>. This should be played</p>	<p>Play excerpt from Praetorius’ <i>Spagnoletta</i>. This should be played</p>	

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	<p><i>without which we could not digest and absorb the food we ingest. Some synthesize vitamins, others produce polysaccharides or sugars our bodies need. The number of microbes that colonize our bodies exceeds the number of cells in our bodies by up to a hundredfold. Macrophages in our bloodstream hunt and devour trillions of bacteria and viruses entering our porous bodies continually. They replicate with their own DNA and RNA and not ours. They, and not some Aristotelian form, are true agencies of our individuation as organisms. When did those bacteria take up lodging in our bloodstream? (Alphonso Lingis, p. 27)</i></p>	<p>very quietly – it should just be audible above the voice and electronics. The effect should be as much as possible that of music at a normal dynamic level heard from a distance, rather than quietly-played music heard very close by. Depending on the performance space and acoustics, the string microphones might be switched off completely here.</p> <p>Strive for an authentic early music sound - beautifully pure tone, no vibrato. If meantone temperament can be used, that would be preferable. Feel free to add extra ornamentation or elaborate different passages. A metronome marking is given to indicate the pace, but it's not expected this will be adhered to precisely throughout.</p>	<p>very quietly – it should just be audible above the voice and electronics. The effect should be as much as possible that of music at a normal dynamic level heard from a distance, rather than quietly-played music heard very close by. Depending on the performance space and acoustics, the string microphones might be switched off completely here.</p> <p>Strive for an authentic early music sound - beautifully pure tone, no vibrato. If meantone temperament can be used, that would be preferable. Feel free to add extra ornamentation or elaborate different passages. A metronome marking is given to indicate the pace, but it's not expected this will be adhered to precisely throughout.</p>	<p>very quietly – it should just be audible above the voice and electronics. The effect should be as much as possible that of music at a normal dynamic level heard from a distance, rather than quietly-played music heard very close by. Depending on the performance space and acoustics, the string microphones might be switched off completely here.</p> <p>Strive for an authentic early music sound - beautifully pure tone, no vibrato. If meantone temperament can be used, that would be preferable. Feel free to add extra ornamentation or elaborate different passages. A metronome marking is given to indicate the pace, but it's not expected this will be adhered to precisely throughout.</p>	<p>very quietly – it should just be audible above the voice and electronics. The effect should be as much as possible that of music at a normal dynamic level heard from a distance, rather than quietly-played music heard very close by. Depending on the performance space and acoustics, the string microphones might be switched off completely here.</p> <p>Strive for an authentic early music sound - beautifully pure tone, no vibrato. If meantone temperament can be used, that would be preferable. Feel free to add extra ornamentation or elaborate different passages. A metronome marking is given to indicate the pace, but it's not expected this will be adhered to precisely throughout.</p>	<p>(Pop rocks and vitamins)</p>

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	(Whispering and singing)					(Pop rocks and vitamins)
15:12ca.		FREEZE. (Hold for 8 seconds.)	FREEZE. (Hold for 8 seconds.)	FREEZE. (Hold for 8 seconds.)	FREEZE. (Hold for 8 seconds.)	

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
15:20	(Whispering and singing)	Quartet bowing silently, as at 13:30. 	Quartet bowing silently, as at 13:30. 	Quartet bowing silently, as at 13:30. 	Quartet bowing silently, as at 13:30. 	(Pop rocks and vitamins)
15:42		FREEZE. Hold until 15:52. If page turns are necessary, release from freeze at 15:47.	FREEZE. Hold until 15:52. If page turns are necessary, release from freeze at 15:47.	FREEZE. Hold until 15:52. If page turns are necessary, release from freeze at 15:47.	FREEZE. Hold until 15:52. If page turns are necessary, release from freeze at 15:47.	
15:52		Play excerpt from Praetorius' <i>Bourée</i> , as before. 	Play excerpt from Praetorius' <i>Bourée</i> , as before. 	Play excerpt from Praetorius' <i>Bourée</i> , as before. 	Play excerpt from Praetorius' <i>Bourée</i> , as before. 	

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	(Whispering and singing)					(Pop rocks and vitamins)
17:12		FREEZE. Hold until 17:24. If page turns are necessary, release from freeze at 17:18.	FREEZE. Hold until 17:24. If page turns are necessary, release from freeze at 17:18.	FREEZE. Hold until 17:24. If page turns are necessary, release from freeze at 17:18.	FREEZE. Hold until 17:24. If page turns are necessary, release from freeze at 17:18.	



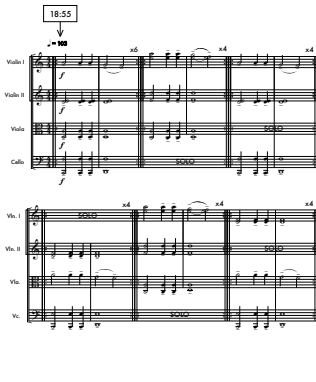
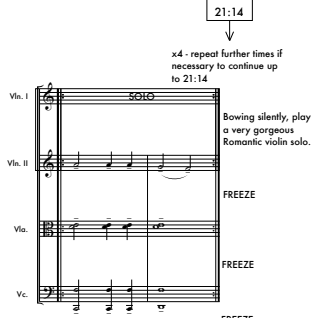
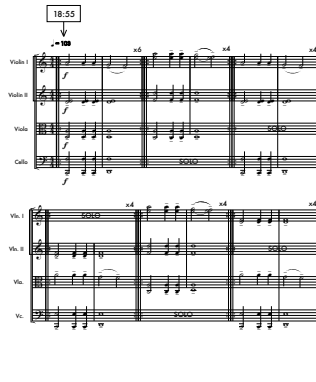
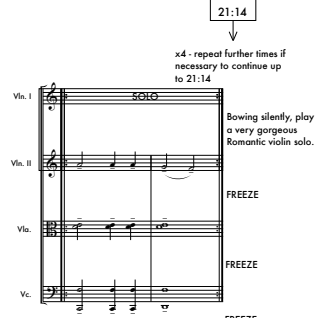
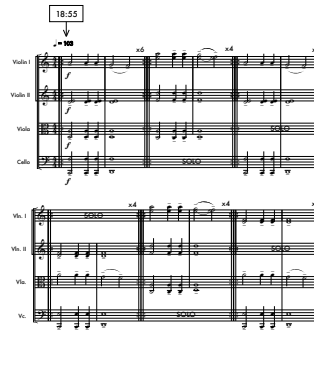
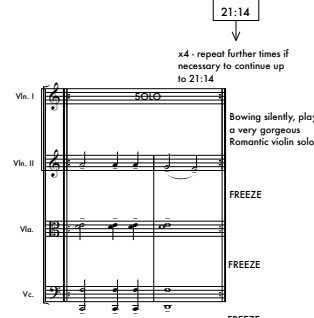
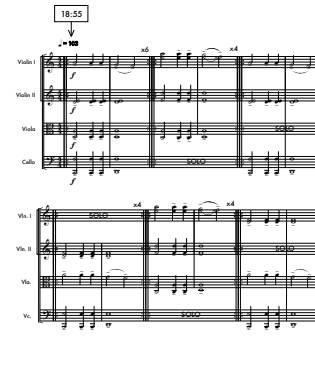
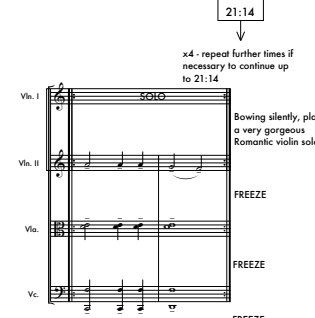
Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
17:24	<p>END</p> <p><u>IF IT WAS POSSIBLE</u></p>	<p>The electronics switch to a different soundscape at 17:24. There are some elements in this soundscape which are present and will remain at the same dynamic. Other elements will slowly get louder between 17:24 and 18:32ca.</p> <p>All strings enter at 17:24, playing sounds which blend with and complement the electronics. These sounds should be sustained and fairly static. Extended techniques rather than normally bowed pitches. Examples include but are in no way limited to: bowing on tailpiece, bowing on scroll or tuning pegs, bowing on bridge, blowing into sound holes, bowing vertically with half-hair/half-wood, etc. Enter moderately strongly at <b>17:24</b> - <i>mp/mf</i> – it should feel like you are part of the</p>	<p>The electronics switch to a different soundscape at 17:24. There are some elements in this soundscape which are present and will remain at the same dynamic. Other elements will slowly get louder between 17:24 and 18:32ca.</p> <p>All strings enter at 17:24, playing sounds which blend with and complement the electronics. These sounds should be sustained and fairly static. Extended techniques rather than normally bowed pitches. Examples include but are in no way limited to: bowing on tailpiece, bowing on scroll or tuning pegs, bowing on bridge, blowing into sound holes, bowing vertically with half-hair/half-wood, etc. Enter moderately strongly at <b>17:24</b> - <i>mp/mf</i> – it should feel like you are part of the</p>	<p>The electronics switch to a different soundscape at 17:24. There are some elements in this soundscape which are present and will remain at the same dynamic. Other elements will slowly get louder between 17:24 and 18:32ca.</p> <p>All strings enter at 17:24, playing sounds which blend with and complement the electronics. These sounds should be sustained and fairly static. Extended techniques rather than normally bowed pitches. Examples include but are in no way limited to: bowing on tailpiece, bowing on scroll or tuning pegs, bowing on bridge, blowing into sound holes, bowing vertically with half-hair/half-wood, etc. Enter moderately strongly at <b>17:24</b> - <i>mp/mf</i> – it should feel like you are part of the</p>	<p>The electronics switch to a different soundscape at 17:24. There are some elements in this soundscape which are present and will remain at the same dynamic. Other elements will slowly get louder between 17:24 and 18:32ca.</p> <p>All strings enter at 17:24, playing sounds which blend with and complement the electronics. These sounds should be sustained and fairly static. Extended techniques rather than normally bowed pitches. Examples include but are in no way limited to: bowing on tailpiece, bowing on scroll or tuning pegs, bowing on bridge, blowing into sound holes, bowing vertically with half-hair/half-wood, etc. Enter moderately strongly at <b>17:24</b> - <i>mp/mf</i> – it should feel like you are part of the</p>	<p>Bowing on cups, contact mics on stones, razor clam shells on stones and carpet</p>

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
		electronics. The elements of the electronics that rise in volume should gradually crescendo to meet, then overshadow you. From <b>18:24</b> very gradually come down in volume, fading out completely by <b>18:50</b> .	electronics. The elements of the electronics that rise in volume should gradually crescendo to meet, then overshadow you. From <b>18:24</b> very gradually come down in volume, fading out completely by <b>18:50</b> .	electronics. The elements of the electronics that rise in volume should gradually crescendo to meet, then overshadow you. From <b>18:24</b> very gradually come down in volume, fading out completely by <b>18:50</b> .	electronics. The elements of the electronics that rise in volume should gradually crescendo to meet, then overshadow you. From <b>18:24</b> very gradually come down in volume, fading out completely by <b>18:50</b> .	(Bowling on cups, contact mics on stones, razor clam shells on stones and carpet)

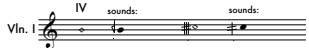

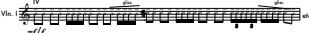
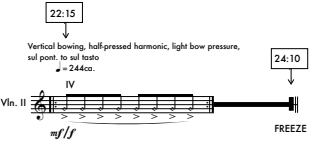
<p>17:36</p>	<p>Question: If it was possible to indefinitely extend your life, would you do it?          Answer: {White noise}</p> <p>(18:05ca.) Question: If it was possible to correctly reconstruct self-generated images from MRI brain scans as you were sleeping, would you do it?</p> <p>(18:26) Answer: {White noise}  <i>I'm going to ask you to speculate/I never speculate/I'm going to ask you this one time to speculate/I never-</i>          Bro, bro, bro, are you sure? Bro, are you really sure? Because you gotta be sure bro, you gotta be sure, you gotta be sure, you gotta be really,</p>	<p>(Extended techniques, blending with electronics)</p>	<p>(Extended techniques, blending with electronics)</p>	<p>(Extended techniques, blending with electronics)</p>	<p>(Extended techniques, blending with electronics)</p>	<p>(Bowing on cups, contact mics on stones, razor clam shells on stones and carpet)</p>
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Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
18:50	really, sure, bro, you gotta be sure, you gotta be sure, you gotta be sure bro, you gotta be sure....	FREEZE	FREEZE	FREEZE	FREEZE	Bowling on cups, contact mics on stones, razor clam shells on stones and carpet gradually fade out, completely silent by 19:52
18:55		From 18:55 to 21:14 the strings play a chordal pattern which repeats over and over, complemented by rotating solos. The first 6 repetitions are played by all strings - thereafter, 1 performer is always performing a solo against the chordal accompaniment.	From 18:55 to 21:14 the strings play a chordal pattern which repeats over and over, complemented by rotating solos. The first 6 repetitions are played by all strings - thereafter, 1 performer is always performing a solo against the chordal accompaniment.	From 18:55 to 21:14 the strings play a chordal pattern which repeats over and over, complemented by rotating solos. The first 6 repetitions are played by all strings - thereafter, 1 performer is always performing a solo against the chordal accompaniment.	From 18:55 to 21:14 the strings play a chordal pattern which repeats over and over, complemented by rotating solos. The first 6 repetitions are played by all strings - thereafter, 1 performer is always performing a solo against the chordal accompaniment.	
19:04ca.	<u>WHEN YOU WERE IN A COMA</u>  <i>When you were in a coma I got to say everything I needed to say to you Now you're not in a coma I don't need to talk to you anymore</i>	The voicings given are a rough indication - performers may transpose their pitches. The performers playing the chords should work through a variety of colours and playing techniques (including different types of vibrato), listening to and responding to each other and actively shaping the flow. Though the chords are marked <i>f</i> to begin with it is expected that this dynamic may vary	The voicings given are a rough indication - performers may transpose their pitches. The performers playing the chords should work through a variety of colours and playing techniques (including different types of vibrato), listening to and responding to each other and actively shaping the flow. Though the chords are marked <i>f</i> to begin with it is expected that this dynamic may vary	The voicings given are a rough indication - performers may transpose their pitches. The performers playing the chords should work through a variety of colours and playing techniques (including different types of vibrato), listening to and responding to each other and actively shaping the flow. Though the chords are marked <i>f</i> to begin with it is expected that this dynamic may vary	The voicings given are a rough indication - performers may transpose their pitches. The performers playing the chords should work through a variety of colours and playing techniques (including different types of vibrato), listening to and responding to each other and actively shaping the flow. Though the chords are marked <i>f</i> to begin with it is expected that this dynamic may vary	
19:52	What are you trying to say here. What are you trying to prove. You need to get that shit checked out. Jesus dude that is not healthy. We need to evacuate the city before it's too late.  <i>When you were in a coma I got to say</i>					

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	<p><i>everything I wanted to say to you</i>  <i>Now you're not in a coma I don't need to talk to you anymore</i></p> <p>And so I said burn it, burn it, burn it all down, I said go back through the timeline and delete all the posts, and delete every tweet, and find the passwords to your MySpace account and throw them down a hole in a mountain and throw them in the sea, and burn them, burn them, burn them all down, burn down the server farms and the messages she sent and the photos he sent them and the texts, the texts, the texts, the texts, the texts, the texts, the texts, am I supposed to keep every text? Am I supposed to read them all when they die? What am I supposed to keep? What is it I'm supposed to keep? I need to know what to keep, I need to know what to keep?</p>	<p>over the course of the section.</p> <p>The solos should be extremely wide-ranging - any approach can be used; a wide variety of different styles, colours and playing techniques should be explored over the course of the section (not every performer should use the same techniques). Always be aware of and leave room for the voice.</p> <p>Both solos and the accompaniment should stretch across 4 bar phrases aperiodically - if a colour is being developed/explored as the accompaniment switches formation that development should remain intact despite the personnel change. Though solo zones are indicated, solos not have to start/end abruptly at the beginning/end of each 4 bar section; overlaps</p>	<p>over the course of the section.</p> <p>The solos should be extremely wide-ranging - any approach can be used; a wide variety of different styles, colours and playing techniques should be explored over the course of the section (not every performer should use the same techniques). Always be aware of and leave room for the voice.</p> <p>Both solos and the accompaniment should stretch across 4 bar phrases aperiodically - if a colour is being developed/explored as the accompaniment switches formation that development should remain intact despite the personnel change. Though solo zones are indicated, solos not have to start/end abruptly at the beginning/end of each 4 bar section; overlaps</p>	<p>over the course of the section.</p> <p>The solos should be extremely wide-ranging - any approach can be used; a wide variety of different styles, colours and playing techniques should be explored over the course of the section (not every performer should use the same techniques). Always be aware of and leave room for the voice.</p> <p>Both solos and the accompaniment should stretch across 4 bar phrases aperiodically - if a colour is being developed/explored as the accompaniment switches formation that development should remain intact despite the personnel change. Though solo zones are indicated, solos not have to start/end abruptly at the beginning/end of each 4 bar section; overlaps</p>	<p>over the course of the section.</p> <p>The solos should be extremely wide-ranging - any approach can be used; a wide variety of different styles, colours and playing techniques should be explored over the course of the section (not every performer should use the same techniques). Always be aware of and leave room for the voice.</p> <p>Both solos and the accompaniment should stretch across 4 bar phrases aperiodically - if a colour is being developed/explored as the accompaniment switches formation that development should remain intact despite the personnel change. Though solo zones are indicated, solos not have to start/end abruptly at the beginning/end of each 4 bar section; overlaps</p>	

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	<p>When you were in a coma I got to say everything I wanted to say to you Now you're not in a coma I don't need to talk to you anymore</p> <p>That allows detection and identification and you see, that, by using different techniques, you see, you see, you see</p> <p>And, and, and, that, is either DNA, mRNA, or RNA expressed in a cell of interest, well you see, and, and that is a protein tag, and and and that is a partial protein, or an epitope, and that, is a healthy cell</p>	<p>and brief pauses can occur.</p>  <p>18:55</p> <p>21:14</p> <p>x4 - repeat further times if necessary to continue up to 21:14</p>  <p>21:14</p> <p>SOLO</p> <p>Bowing silently, play a very gorgeous Romantic violin solo.</p> <p>FREEZE</p>	<p>and brief pauses can occur.</p>  <p>18:55</p> <p>21:14</p> <p>x4 - repeat further times if necessary to continue up to 21:14</p>  <p>21:14</p> <p>SOLO</p> <p>Bowing silently, play a very gorgeous Romantic violin solo.</p> <p>FREEZE</p>	<p>and brief pauses can occur.</p>  <p>18:55</p> <p>21:14</p> <p>x4 - repeat further times if necessary to continue up to 21:14</p>  <p>21:14</p> <p>SOLO</p> <p>Bowing silently, play a very gorgeous Romantic violin solo.</p> <p>FREEZE</p>	<p>and brief pauses can occur.</p>  <p>18:55</p> <p>21:14</p> <p>x4 - repeat further times if necessary to continue up to 21:14</p>  <p>21:14</p> <p>SOLO</p> <p>Bowing silently, play a very gorgeous Romantic violin solo.</p> <p>FREEZE</p>	
21:14	<p><u>JUST WAITING FOR THE SERUM TO THAW</u></p>	<p>Bowing silently, play a very gorgeous Romantic violin solo. Ruminative and emotional, listening and responding to the electronics, however obliquely.</p>	<p>FREEZE. Hold until 21:19, put down your bow for next section.</p>	<p>FREEZE</p>	<p>FREEZE</p>	<p>ARP synthesizer razor clam shells on stones, foxes screaming</p>
21:21			<p>Moving hands on the violin, as at 11:40.</p>	<p>Assume position as at 11:40, sawing the bow back and forth against your throat, in short movements, at 110 bpm ca. (the wooden part of</p>	<p>With your right arm straight up in the air, bow pointing up to the ceiling, move your slowly arm in an anti-clockwise direction, as if stirring hot</p>	

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	<p>We're far more fluid than we realize and the world passes through us</p> <p>Advertisement – continue reading below</p>	(Silent bowing)		<p>the bow is against your throat rather than the bow hair). <u>Differently to 11:40, silently count from 1 to 10 over and over again while sawing at your throat</u> – your mouth movements should be visible, though less unobtrusive than those made when you whip the air.</p> <p>Every now and then, keeping your head in position, mouth text furiously (“YOU ALMOST KILLED HIM AND YOU DON’T CARE! YOU DON’T EVEN CARE!” or similar text of your choice) and simultaneously whip the bow through the air a few times. This should only last a few seconds; immediately resume bowing your throat and silently counting.</p>	caramel. Your right shoulder is the point of a cone; the tip of your bow sweeps the rim of this cone.	(ARP synthesizer razor clam shells on stones, foxes screaming)
21:54	<i>I'm just waiting for the serum to thaw</i>	FREEZE	FREEZE	FREEZE	FREEZE	
22:00		Release slowly, get ready for next section.	Release slowly, get ready for next section.	Release slowly, get ready for next section.	Release slowly, get ready for next section.	

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
22:15	<u>WELL, THANK YOU</u>	Elliptical bowing, in fast, tight ellipses. Near tip of bow; bow normal to <i>sul tasto</i> . Very gradually gliss. between B and C3/4#, half-pressed harmonic. (The sounding pitches will be approx. B 1/2 tone flat and C 1/4 tone sharp). The cycles speed up and slow down, pushing energy up through the transfer to C3/4#, trying to maintain, then losing momentum and falling gradually back down to B. An energetic machine, almost Romantic feel in the phrasing, despite the white noise and grit. Listen to delicate sounds in voice. EX. Elliptical Vln. I.wav	Vertical bowing, very rapidly, with light pressure. Half-pressed harmonic. Near tip of bow. Bow should range <i>sul ponticello</i> to <i>sul tasto</i> . Little rises and falls in dynamic, swelling and pushing forward. Intent and focused, maintaining energy, creating a through line. EX. Vertical Vln. II.wav	Frenetic scrubbing with light bow pressure, right at the top of the C string, fingering as for half-pressed harmonics (on all parts of that sector rather than just on harmonic nodes). <i>mf/ff</i> , moving around as if tracing frenetic melodies, occasionally very briefly letting open string sound. EX. Scrubbing Vla.wav		
22:23	(uh) well thank you  <i>When you yelled policies through a loudhailer from a moving car!</i>  <i>People will say were you there and what did you do because we're counting on you!</i>	half-pressed harmonic - pitches sound 1/4 tone lower than where they would if string was fully depressed    <small>Below is a very rough, very unstable example of what the rhythm might look like. EX. Elliptical was should be the primary guide for the sound world of this section rather than this notation.</small> 			Create a complementary bass part – grinds, creaks, extended techniques rather than bowed pitches. The mode is somewhat that of a recording of bass-heavy industrial machinery superimposed on top of a piece of music played by the other members of the quartet – you have your own identity independent of the other sounds. Your material should interject rather than be constant - leave space for the other instruments. Dynamics can range from <i>p</i> to <i>ff</i> .	



Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
23:43	[Death metal voice]  <i>Do you freeze them? Donate them to a couple who needs them? To biomedical research? (Inhale) Or do you destroy them? These bundles of cells clustering around a tube which has not been made?</i>	FREEZE. Hold for 5 seconds, then release.	(Vertical bowing)	FREEZE. Hold for 5 seconds, then release.	(Bass part)	
24:10	(made?)		FREEZE		FREEZE	
24:13	<u>SHE'S ON THE INTERNET</u>  [Breathing]  She's on the internet looking at pictures of majestic soaring eagles (into loop)	All performers begin playing in rhythmic unison, bowing vertically on different strings. Bow pressure has some grind in it, bow close to the frog. Strings are initially stopped lightly with the left hand, from time to time they are unstopped. EX. Vertical Double ALL.wav  The initial strings are designated in the notation. Once the sound is established the performers are free to use different strings.	All performers begin playing in rhythmic unison, bowing vertically on different strings. Bow pressure has some grind in it, bow close to the frog. Strings are initially stopped lightly with the left hand, from time to time they are unstopped. EX. Vertical Double ALL.wav  The initial strings are designated in the notation. Once the sound is established the performers are free to use different strings.	All performers begin playing in rhythmic unison, bowing vertically on different strings. Bow pressure has some grind in it, bow close to the frog. Strings are initially stopped lightly with the left hand, from time to time they are unstopped. EX. Vertical Double ALL.wav  The initial strings are designated in the notation. Once the sound is established the performers are free to use different strings.	All performers begin playing in rhythmic unison, bowing vertically on different strings. Bow pressure has some grind in it, bow close to the frog. Strings are initially stopped lightly with the left hand, from time to time they are unstopped. EX. Vertical Double ALL.wav  The initial strings are designated in the notation. Once the sound is established the performers are free to use different strings.	

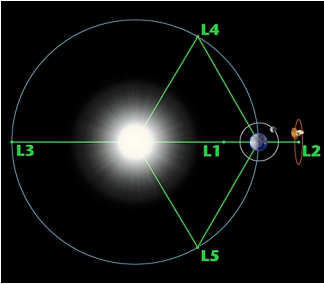
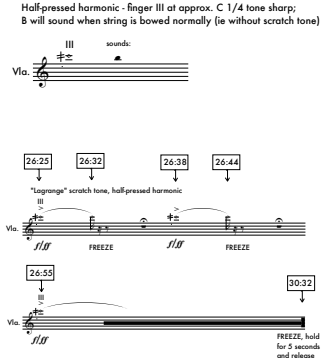
Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	<p>(She's on the internet looking at pictures of majestic soaring eagles)</p>	<p>At the beginning of this section the performers should stop the strings lightly with the fingers of the left hand. As the section progresses they can unstop the strings, either irregularly or for extended periods.</p> <p>At times a performer may suddenly pull or push at the pulse, introducing short bursts of faster or slower rhythms before returning to the pulse. The rhythmic pulse should always be present and performers left holding the pulse when others deviate may need to come up in dynamic slightly so it's clear.</p> <p>As this section progresses, the vocalist will gradually develop a <b><u>rhythmic loop</u></b> (this is not static, and will change). Once this is established, all performers except the Vla. should start to break away from the pulse for short sections to imitate</p>	<p>At the beginning of this section the performers should stop the strings lightly with the fingers of the left hand. As the section progresses they can unstop the strings, either irregularly or for extended periods.</p> <p>At times a performer may suddenly pull or push at the pulse, introducing short bursts of faster or slower rhythms before returning to the pulse. The rhythmic pulse should always be present and performers left holding the pulse when others deviate may need to come up in dynamic slightly so it's clear.</p> <p>As this section progresses, the vocalist will gradually develop a <b><u>rhythmic loop</u></b> (this is not static, and will change). Once this is established, all performers except the Vla. should start to break away from the pulse for short sections to imitate</p>	<p>At the beginning of this section the performers should stop the strings lightly with the fingers of the left hand. As the section progresses they can unstop the strings, either irregularly or for extended periods.</p> <p>At times a performer may suddenly pull or push at the pulse, introducing short bursts of faster or slower rhythms before returning to the pulse. The rhythmic pulse should always be present and performers left holding the pulse when others deviate may need to come up in dynamic slightly so it's clear.</p> <p>As this section progresses, the vocalist will gradually develop a <b><u>rhythmic loop</u></b> (this is not static, and will change). Once this is established, all performers except the Vla. should start to break away from the pulse for short sections to imitate</p>	<p>At the beginning of this section the performers should stop the strings lightly with the fingers of the left hand. As the section progresses they can unstop the strings, either irregularly or for extended periods.</p> <p>At times a performer may suddenly pull or push at the pulse, introducing short bursts of faster or slower rhythms before returning to the pulse. The rhythmic pulse should always be present and performers left holding the pulse when others deviate may need to come up in dynamic slightly so it's clear.</p> <p>As this section progresses, the vocalist will gradually develop a <b><u>rhythmic loop</u></b> (this is not static, and will change). Once this is established, all performers except the Vla. should start to break away from the pulse for short sections to imitate</p>	

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	(She's on the internet looking at pictures of majestic soaring eagles)	<p>the voice part, approximating the sound in any way, including ricochet bowing (with hair, with wood of bow), pizzicato of all types etc. (These imitations do not have to be in sync with the vocalist.) The ratio of vertical bowing to imitations of the voice part should gradually increase.</p> <p>The string sounds should move gradually from 100% vertical bowing to the Vla. vertical bowing and all other performers approximating the voice coming up to 26:05, so that when the Vla. drops out at 26:05 the other performers continue with their imitations, looping over and over until 27:03.</p>	<p>the voice part, approximating the sound in any way, including ricochet bowing (with hair, with wood of bow), pizzicato of all types etc. (These imitations do not have to be in sync with the vocalist.) The ratio of vertical bowing to imitations of the voice part should gradually increase.</p> <p>The string sounds should move gradually from 100% vertical bowing to the Vla. vertical bowing and all other performers approximating the voice coming up to 26:05, so that when the Vla. drops out at 26:05 the other performers continue with their imitations, looping over and over until 27:03.</p>	<p>the voice part, approximating the sound in any way, including ricochet bowing (with hair, with wood of bow), pizzicato of all types etc. (These imitations do not have to be in sync with the vocalist.) The ratio of vertical bowing to imitations of the voice part should gradually increase.</p> <p>The string sounds should move gradually from 100% vertical bowing to the Vla. vertical bowing and all other performers approximating the voice coming up to 26:05, so that when the Vla. drops out at 26:05 the other performers continue with their imitations, looping over and over until 27:03.</p>	<p>the voice part, approximating the sound in any way, including ricochet bowing (with hair, with wood of bow), pizzicato of all types etc. (These imitations do not have to be in sync with the vocalist.) The ratio of vertical bowing to imitations of the voice part should gradually increase.</p> <p>The string sounds should move gradually from 100% vertical bowing to the Vla. vertical bowing and all other performers approximating the voice coming up to 26:05, so that when the Vla. drops out at 26:05 the other performers continue with their imitations, looping over and over until 27:03.</p>	

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
26:05	(She's on the internet looking at pictures of majestic soaring eagles)	Imitating vocalist.	Imitating vocalist.	FREEZE. Hold for 5 seconds, then release.	Imitating vocalist.	
26:25				<p>Between 26:25 and 30:32 your focus is on one sound – a “Lagrange” scratch tone played on the G string. The sound is joyously raw and unstable.</p> <p>The sound is made by fingering the G string as if for a half-pressed harmonic, and bowing relatively quickly with heavy pressure. EX. One of the First Vla.wav demonstrates the required sound.</p> <p>Though the sound locks in at the point indicated, very tiny shifts in finger pressure will introduce other partials, as well as allowing the string to resonate in different ways. At times, open string sounds should come through, whether through lighter finger pressure or by using enough bow pressure that the string loses</p>		

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	(She's on the internet looking at pictures of majestic soaring eagles)	(Imitating vocalist.)	(Imitating vocalist.)	<p>contact with your finger and begins to resonate under your finger. Excavate every possible variety of scratch tone &amp; subtone from the string.</p> <p>There are five Lagrange points around every 2-body system. Lagrange points are points in space where "the combined gravitational forces of two large bodies, such as Earth and the sun or Earth and the moon, equal the centrifugal force felt by a much smaller third body. The interaction of the forces creates a point of equilibrium where a spacecraft may be "parked" to make observations."<sup>1</sup> A spacecraft (or object) can sit "parked" at a Lagrange point because it sits at the intersection of two different orbits (the sun and the earth, for example). Very small</p>	(Imitating vocalist.)	

<sup>1</sup> <http://www.space.com/30302-lagrange-points.html>

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	(She's on the internet looking at pictures of majestic soaring eagles)	(Imitating vocalist.)	(Imitating vocalist.)	<p>changes can either "eject" or "capture" objects into one or another of these orbits.</p>  <p>Your part here sits in interstellar space at a sonic Lagrange point, keeping equilibrium but testing the presence of different orbits; it's a portal accessing different planes of harmonics.</p> <p>Half-pressed harmonic - finger III at approx. C 1/4 tone sharp; B will sound when string is bowed normally (ie without scratch tone)</p> <p>III sounds:</p> 	(Imitating vocalist.)	

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
26:32	(She's on the internet looking at pictures of majestic soaring eagles)	(Imitating vocalist)	(Imitating vocalist)	FREEZE	(Imitating vocalist)	
26:38				"Lagrange" scratch tone		
26:44				FREEZE		
26:55				"Lagrange" scratch tone		
27:03	FREEZE, hold for 8 seconds, release.	FREEZE, hold for 8 seconds, release.	FREEZE, hold for 8 seconds, release.		FREEZE, hold for 8 seconds, release.	
27:31	<u>ONE OF THE FIRST PEOPLE (TO BE KILLED BY A ROBOT)</u>			<p>From 27:31 the other instruments will slowly enter. All performers interact in this section to produce a drone which is gorgeously vibrant, full of mineral dust and showers of harmonics, in contrast to the previous drone section at 6:39.</p> <p>Performers should of course listen closely to each other during this section, and collectively</p>	<p>Between 27:31 and 30:32 your focus is on bowing the G string, with the string stopped lightly at B-flat. You bow the string continuously, with the harmonic sounding, increasing/decreasing finger and bow pressure to excavate scratch tones, subtones and additional harmonics, always returning to the harmonic. Stay completely present with</p>	

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
27:45	(death metal voice)  Ask yourself who are the real winners here, people?  Who are the real winners?			press the energy forward as the section progresses.	the sound, using it to mine for as-yet-unknown psychoacoustic effects.  EX. One of the First Vc. ENTIRE.Wav demonstrates the required sound.  The bow is moving relatively quickly – there is a feeling of an initial underlying pulse of ca. 128 bpm. The rhythmic notation given is there merely as a memory aid for pacing at the beginning of this section – it’s expected this will be departed from. The sound file should be the main guide.	
28:06		Between 28:06 and 30:32 your focus is on bowing the G string, with the string stopped lightly a minor 7 <sup>th</sup> above the open string. You bow the string continually, with the harmonic sounding, increasing/decreasing finger and bow pressure to excavate scratch tones, subtones and additional harmonics, always returning to the harmonic. Stay completely present with the sound, using it to mine for as-yet-unknown psychoacoustic effects.				
28:16	<i>Oh, One of the first (persons reported to have been killed by a robot)</i>					
28:35	Art cannot be modernist said Austrian painter Egon Schiele. Art is primordial! Et-  <i>As is so often the case oh one of</i>  debauched representatives of a mundane entertainment state	EX. One of the First Vln. I.Wav demonstrates the	Between 28:35 and 30:32 your focus is on bowing the D string, with the string stopped lightly in three different places.  You bow the string continually, with the harmonics sounding, increasing/decreasing finger and bow pressure to excavate scratch		There are several different sounds produced from this position: 1. <u>a harmonic sounding at D</u> EX. One of the First Vc. 1.wav 2. <u>this harmonic sliding up to the F a minor third above.</u> EX. One of the First Vc. 2.wav	



Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	<p>a drain on unconventional, unpro-processed versions of the energy they released in their prime</p> <p>As is so often the case</p> <p>indestructible (booh! Booh! Booh!) classic house style</p>	<p>required sound. The bow is moving moderately quickly – there is a feeling of an initial underlying pulse of ca. 93 bpm. The rhythmic notation given is there merely as a memory aid for pacing at the beginning of this section – it’s expected this will be departed from. The sound file should be the main guide.</p>	<p>tones, subtones, always returning to the harmonics. Stay completely present with the sound, using it to mine for as-yet-unknown psychoacoustic effects.</p> <p>EX. One of the First Vln. II.Wav demonstrates the required sound.</p>	<p>(“Lagrange” scratch tone)</p>	<p>3. <u>a multiphonic</u> – produced by bowing with heavy bow pressure EX. One of the First Vc. 3.wav demonstrates this sound.</p> <p>4. <u>a distorted G to B-flat</u>, produced by bowing with heavy bow pressure EX. One of the First Vc. 4.wav</p>	
28:53	<p><b>We became tired.</b></p> <p><i>Oh, One of the first</i></p> <p>Kenji was part of an experiment involving several robots loaded with custom software designed to let them react emotionally to external stimuli.</p> <p><i>Oh, One of the first</i></p> <p>After some limited environmental conditioning, Kenji first demonstrated love by bonding with a stuffed doll in his enclosure, which he would embrace</p>	<p>Though the sound locks in at the point indicated, very tiny shifts in finger pressure will introduce other partials, as well as allow the string to resonate in different ways. At times, open string sounds should come through, as you keep your finger the same height above the fingerboard, and use enough pressure that the string loses contact with your finger and begins to resonate under your finger.</p>	<p>The bow is moving moderately quickly – there is a feeling of an initial underlying pulse of ca. 73 bpm. The rhythmic notation given is there merely as a memory aid for pacing at the beginning of this section – it’s expected this will be departed from. The sound file should be the main guide.</p> <p>Though the sound locks in at the point indicated, very tiny shifts in finger pressure will introduce other partials, as well as allow the string to resonate in different ways. At times, open</p>		<p>Though the sound locks in at the point indicated, very tiny shifts in finger pressure will introduce other partials, as well as allow the string to resonate in different ways. At times, open string sounds should come through, as you keep your finger the same height above the fingerboard, and use enough pressure that the string loses contact with your finger and begins to resonate under your finger.</p> <p>Different instruments may require slightly different techniques to achieve these sounds - vary bow</p>	<p>“Tromboner” by Malx T. Tarquin</p>

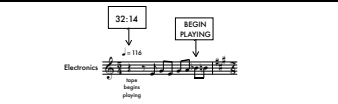
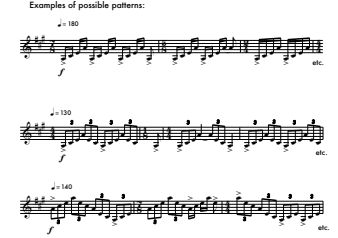
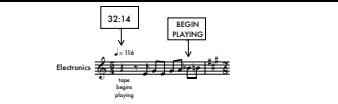
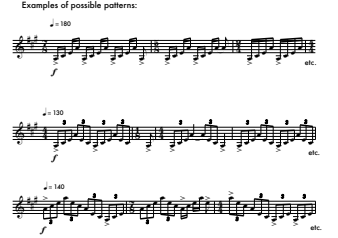
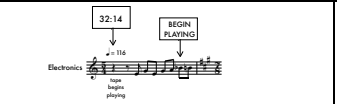
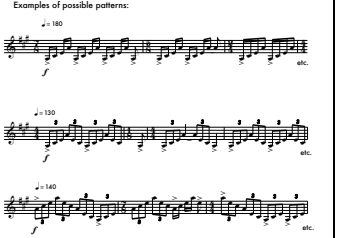
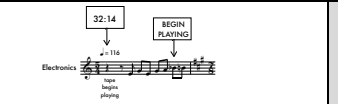
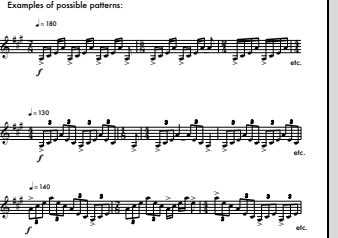
Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	<p>for hours at a time.</p> <p><i>case with warrior poets, her words held a certain truth</i></p> <p>Additional Tags:</p> <p>Recovery from tragedy,</p> <p>Tags: first person</p>	<p>Different instruments may require slightly different techniques to achieve these sounds - vary bow pressure, bow position, finger position and finger pressure to find these sounds on your instrument.</p> <p>At times you may bow the D string as a result of using heavy pressure – this is to be expected and even welcomed.</p> <p>All performers interact in this section to produce a drone which is gorgeously vibrant, full of mineral dust and showers of harmonics, in contrast to the previous drone section at 6:39.</p> <p>Performers should of course listen closely to each other during this section, and collectively press the energy forward as the section progresses.</p>	<p>string sounds should come through, as you keep your finger the same height above the fingerboard, and use enough pressure that the string loses contact with your finger and begins to resonate under your finger.</p> <p>Different instruments may require slightly different techniques to achieve these sounds - vary bow pressure, bow position, finger position and finger pressure to find these sounds on your instrument.</p> <p>At times you may bow the G string as a result of using heavy pressure – this is to be expected and even welcomed.</p> <p>All performers interact in this section to produce a drone which is gorgeously vibrant, full of mineral dust and showers of harmonics, in contrast to the previous drone section at 6:39.</p>	<p>("Lagrange" scratch tone)</p>	<p>pressure, bow position, finger position and finger pressure to find these sounds on your instrument.</p> <p>At times you may bow the C string as a result of using heavy pressure – this is to be expected and even welcomed.</p> <p>All performers interact in this section to produce a drone which is gorgeously vibrant, full of mineral dust and showers of harmonics, in contrast to the previous drone section at 6:39.</p> <p>Performers should of course listen closely to each other during this section, and collectively press the energy forward as the section progresses. Vc. sound #4 is especially important in this regard.</p>	<p>("Trom-boner" by Malx T. Tarquin)</p>

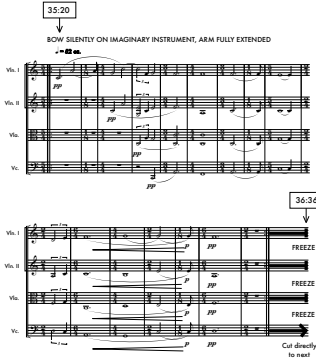
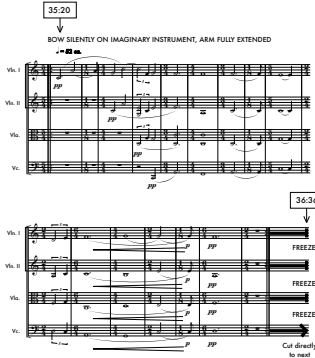


Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	<p>Tags: overcoming limitations</p> <p>Tags: how pony wheelchairs would actually work</p>		<p>Performers should of course listen closely to each other during this section, and collectively press the energy forward as the section progresses.</p>			<p>("Tromboner" by Malx T. Tarquin)</p>
30:32	FREEZE	Wildly virtuosic, intense, high energy solo. This will turn into a duo from 30:47, so set the conditions for something epic.	FREEZE	FREEZE	FREEZE	
30:35	Move to back of stage.				Move to front of stage.	
30:47	Begin dancing.	From 30:47 the Vla. will join you - continue as a duo, incredibly fast and frenetic, pushing each other.	From 30:47 fade very gradually from silence into sound - it will take until 31:09 for you to fade up completely, and then only to a <i>mp/mf</i> dynamic. Your sound	Vln I. started a solo at 30:32 - duo with Vln. I. Incredibly fast, frenetic and virtuosic, pushing each other.	Begin soft-shoe.	

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
31:48	Take over the duo you just heard, extending energy through to 32:11.	FREEZE for 5 seconds, then release.	should be completely mapped to the sounds in EX. Drain Vln. II.wav, replicating those sounds as closely as possible.	FREEZE for 5 seconds, then release.		Cut to drain only
32:11	FREEZE		FREEZE		FREEZE	
32:14						Cassette tapes
32:16	<p><u>TIME HAS A SKELETON</u></p> <p>Move quickly to the front of the stage.</p> <p>eeeeuuugghhhh—</p> <p>s-, so bad</p> <p><i>I said, Why are you upset today?</i></p> <p><i>Say that again?</i></p> <p><i>is that the same thought?</i></p> <p><i>I can see something's really bothering you?</i></p> <p><i>it just registered on the meter - what was thaaaaat? oh...</i></p> <p><i>time, ti-, oooh!</i></p>	<p>From 32:16 to 35:15 the string quartet arpeggiate three chords – A major, B major and C major. These chords cycle over and over – the ending at 35:15 should be the natural ending of a full cycle.</p> <p>Each A should last approximately 6 seconds; each B 2-3 seconds; each C 2-3 seconds. The performers do not have to change chord precisely together - it's expected there will be spillover as chords change. One performer may lead the chord</p>	<p>From 32:16 to 35:15 the string quartet arpeggiate three chords – A major, B major and C major. These chords cycle over and over – the ending at 35:15 should be the natural ending of a full cycle.</p> <p>Each A should last approximately 6 seconds; each B 2-3 seconds; each C 2-3 seconds. The performers do not have to change chord precisely together - it's expected there will be spillover as chords change. One performer may lead the chord</p>	<p>From 32:16 to 35:15 the string quartet arpeggiate three chords – A major, B major and C major. These chords cycle over and over – the ending at 35:15 should be the natural ending of a full cycle.</p> <p>Each A should last approximately 6 seconds; each B 2-3 seconds; each C 2-3 seconds. The performers do not have to change</p>	<p>Move quickly back to cello, start playing as soon as you're in position.</p> <p>From 32:16 to 35:15 the string quartet arpeggiate three chords – A major, B major and C major. These chords cycle over and over – the ending at 35:15 should be the natural ending of a full cycle.</p> <p>Each A should last approximately 6 seconds; each B 2-3 seconds; each C 2-3 seconds. The performers do not have to change</p>	

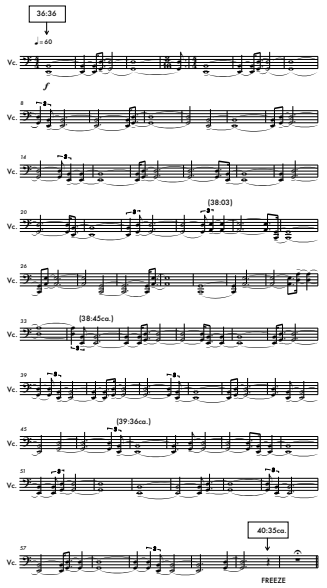
Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	<p><i>time has a skeleton and time is what's ruining your life</i></p> <p><i>I said, Why are you upset today? Say that again? is that the same thought?</i></p> <p><i>I can see...oh.....something's really bothering you? it just registered on the meter - what was thaaaaat?</i></p> <p><i>What was the image in your mind? Go back, eeh, go back, eeh, go back, oh, to the image - what do you see?</i></p> <p><i>Oh, time, time, time time</i></p> <p><i>You can tell me, you can tell me, you can tell me, what was the image in your mind? Go back, go back, go back to the image - what do you see? 19th century France? That means theta-</i></p>	<p>changes if so desired, but most important is that the group has a sense of the rhythm of the chordal changes.</p> <p>The chords are articulated <i>f</i> as a raucous, maniacally bustling cloud. Tempi are brisk, the many subdivisions of beats are wild and hectic. A few short examples of patterns the performers might begin with are given below. Though there will naturally be lots of repetition, patterns can change flexibly, incorporate rests and shift tempo. The performers should exploit a wide range of patterns, as well as the full range of their instrument.</p> <p>The performers should not play in the same tempo, or in rhythmic unison. While it may happen that performers fall into phase, the mode</p>	<p>changes if so desired, but most important is that the group has a sense of the rhythm of the chordal changes.</p> <p>The chords are articulated <i>f</i> as a raucous, maniacally bustling cloud. Tempi are brisk, the many subdivisions of beats are wild and hectic. A few short examples of patterns the performers might begin with are given below. Though there will naturally be lots of repetition, patterns can change flexibly, incorporate rests and shift tempo. The performers should exploit a wide range of patterns, as well as the full range of their instrument.</p> <p>The performers should not play in the same tempo, or in rhythmic unison. While it may happen that performers fall into phase, the mode</p>	<p>changes if so desired, but most important is that the group has a sense of the rhythm of the chordal changes.</p> <p>The chords are articulated <i>f</i> as a raucous, maniacally bustling cloud. Tempi are brisk, the many subdivisions of beats are wild and hectic. A few short examples of patterns the performers might begin with are given below. Though there will naturally be lots of repetition, patterns can change flexibly, incorporate rests and shift tempo. The performers should exploit a wide range of patterns, as well as the full range of their instrument.</p> <p>The performers should</p>	<p>chord precisely together - it's expected there will be spillover as chords change. One performer may lead the chord changes if so desired, but most important is that the group has a sense of the rhythm of the chordal changes.</p> <p>The chords are articulated <i>f</i> as a raucous, maniacally bustling cloud. Tempi are brisk, the many subdivisions of beats are wild and hectic. A few short examples of patterns the performers might begin with are given below. Though there will naturally be lots of repetition, patterns can change flexibly, incorporate rests and shift tempo. The performers should exploit a wide range of patterns, as well as the full range of their instrument.</p> <p>The performers should</p>	<p>(Cassette tapes)</p>

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	<p><i>bombing. That means exteriorisation. That means ruining your life</i></p> <p><i>Time, time, time has a skeleton Oh time is what's ruining your life</i></p> <p><i>Go back, go back, go back, go back to the image Go back to the image What do you see?</i></p>	<p>is overlapping fanatical street preachers rather than precisely motoric arpeggios. This is a rapturous, chaotic strumming.</p> <p>Group listening is, as always, crucial for many reasons - to keep a sense of the rhythm of the chord changes; keep the energy pushing forward; fling the sound across the whole spectrum; play with the different patterns the group will produce; create holes and fill gaps.</p> <p>The passage begins with a cue from the electronics. A tape is played, and a little keyboard line cues the strings to begin, approximately a 1/4 second after 32:16.</p>	<p>is overlapping fanatical street preachers rather than precisely motoric arpeggios. This is a rapturous, chaotic strumming.</p> <p>Group listening is, as always, crucial for many reasons - to keep a sense of the rhythm of the chord changes; keep the energy pushing forward; fling the sound across the whole spectrum; play with the different patterns the group will produce; create holes and fill gaps.</p> <p>The passage begins with a cue from the electronics. A tape is played, and a little keyboard line cues the strings to begin, approximately a 1/4 second after 32:16.</p>	<p>is overlapping fanatical street preachers rather than precisely motoric arpeggios. This is a rapturous, chaotic strumming.</p> <p>Group listening is, as always, crucial for many reasons - to keep a sense of the rhythm of the chord changes; keep the energy pushing forward; fling the sound across the whole spectrum; play with the different patterns the group will produce; create holes and fill gaps.</p> <p>The passage begins with a cue from the electronics. A tape is played, and a little keyboard line cues the strings to begin, approximately a 1/4 second after 32:16.</p>	<p>not play in the same tempo, or in rhythmic unison. While it may happen that performers fall into phase, the mode is overlapping fanatical street preachers rather than precisely motoric arpeggios. This is a rapturous, chaotic strumming.</p> <p>Group listening is, as always, crucial for many reasons - to keep a sense of the rhythm of the chord changes; keep the energy pushing forward; fling the sound across the whole spectrum; play with the different patterns the group will produce; create holes and fill gaps.</p> <p>The passage begins with a cue from the electronics. A tape is played, and a little keyboard line cues the strings to begin, approximately a 1/4 second after 32:16.</p>	<p>(Cassette tapes)</p>

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	(Singing)	 <p>Examples of possible patterns:</p> 	 <p>Examples of possible patterns:</p> 	 <p>Examples of possible patterns:</p> 	 <p>Examples of possible patterns:</p> 	(Cassette tapes)
35:15		FREEZE	FREEZE	FREEZE	FREEZE	ARP synthesizer and razor clam shell on stones (ARP synthesizer an razor clam shell on stones)
35:20		In one smooth movement, lower instrument, standing it up on your left thigh, and begin bowing.	In one smooth movement, lower instrument, standing it up on your left thigh, and begin bowing.	In one smooth movement, lower instrument, standing it up on your left thigh, and begin bowing.	Begin bowing, with your arm stretched out in front of you rather in the normal position.	
35:32	<u>WE WERE FEELING</u>  <i>We were feeling a type of apex-guilt  We were feeling like meta-predators  we were feeling like we existed in shadowtime,  which is "the sense of living in two or more orders of temporal scale</i>	The following passage is a mutated version of the "Heiliger Dankgesang" from Beethoven's String Quartet No. 15, Op. 132. Bow your part on a huge imaginary instrument – your bow strokes should be much longer than normal, so that your right arm is extended fully in both directions.	The following passage is a mutated version of the "Heiliger Dankgesang" from Beethoven's String Quartet No. 15, Op. 132. Bow your part on a huge imaginary instrument – your bow strokes should be much longer than normal, so that your right arm is extended fully in both directions.	The following passage is a mutated version of the "Heiliger Dankgesang" from Beethoven's String Quartet No. 15, Op. 132. Bow your part on a huge imaginary instrument – your bow strokes should be much longer than normal, so that your right arm is extended fully in both directions.	The following passage is a mutated version of the "Heiliger Dankgesang" from Beethoven's String Quartet No. 15, Op. 132. Bow your part on a huge imaginary instrument – your bow strokes should be much longer than normal, so that your right arm is extended fully in both directions.	

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	<p><i>simultaneously"</i></p> <p><i>And as we plunged into the bog that day in February It should have been a lot colder We should have gotten sick</i></p> <p><i>But we were feeling psychic corpus dissonance and the water felt like velvet so we went home and watched some walking dead</i></p> <p><i>We went home and watched some walking dead</i></p>	<p>As at 13:30, even though you're bowing air, there should be a definite visual sense of the sounds, with the eye contact, physical movements and breaths a quartet would normally use to play this music. There should be a palpable sense of nuanced, sensitive phrasing, intonation, and a beautifully Romantic feel.</p> 	<p>As at 13:30, even though you're bowing air, there should be a definite visual sense of the sounds, with the eye contact, physical movements and breaths a quartet would normally use to play this music. There should be a palpable sense of nuanced, sensitive phrasing, intonation, and a beautifully Romantic feel.</p> 	<p>As at 13:30, even though you're bowing air, there should be a definite visual sense of the sounds, with the eye contact, physical movements and breaths a quartet would normally use to play this music. There should be a palpable sense of nuanced, sensitive phrasing, intonation, and a beautifully Romantic feel.</p> 	<p>As at 13:30, even though you're bowing air, there should be a definite visual sense of the sounds, with the eye contact, physical movements and breaths a quartet would normally use to play this music. There should be a palpable sense of nuanced, sensitive phrasing, intonation, and a beautifully Romantic feel.</p> 	<p>(ARP synthesizer and razor clam shell on stones)</p>
36:36		FREEZE. Hold for 5 seconds, then release.	FREEZE. Hold for 5 seconds, then release.	FREEZE. Hold for 5 seconds, then release.	From 36:36 to 40:35 Vc. plays parallel 5ths. These should be tuned as purely as possible (as close to 3:2), and played without vibrato. An	



Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
37:02	<i>We went home and watched some walking dead</i>	From 37:02 to 39:46 provide a highly active counterpoint to the sweetness of the sustained Vc. pitches.			absolutely gorgeous sound.	
37:07ca.	<b>THEN WE GO TO SMART CITIES.</b> Move to the side of Vln I.  Then we go to smart cities In which the word “smart” disguises an oppressive disaster capitalism It is smartness imposed from above Created and dropped onto cities From a scorched-space abstract void Cities without history Where we won’t live and never will Cities consecrated to the administrative needs of corporate elites	The mode is contained, manic mumbling, cycling over and over themes in a paranoid loop, occasionally breaking into talking/shouting.				
37:20	<i>I’m at a wedding and the speech I’ve prepared is</i>	Bow extremely rapid tremolando, high up on the D string. Finger as for half-pressed harmonic, though pressure may increase/decrease. Dynamic <i>p/mp</i> for the most part, surging into <i>mf/f</i> at times. Bow pressure is mostly quite light, can increase at times when dynamics surge. Begin on the pitch indicated, but then shift around, explore other pitches in counterpoint with the other instruments, all half-	From 37:20 to 39:46 Vln. II speaks different text through a small mic + independent speaker. The speaker setting should be set high enough so that the audience can hear it without Vln. II having to speak so loudly their “clean” voice is heard.  Each time Vln. II speaks they should listen for the Vla.’s scratch tones and use these as cues to begin.	From 37:20 to the end of the piece the Vla. plays a series of scratch tones. These scratch tones should be played on I and II, with all strings stopped very lightly with the fingers of the left hand. Feel free to experiment with bow position and pressure, as well as different positions of the fingers of the left hand to draw colours out of the scratch tones, especially during longer durations.		

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	<p>a reenactment of scenes from my favourite John Cusack films NO NO just kidding it's a reenactment of that scene from Top Gun where Tom Cruise kisses Kelly McGillis and you see tongue</p> <p>Then we go to smart cities In which the word "smart" disguises an oppressive disaster capitalism</p>	<p>pressed harmonic.</p> <p>Bow should drift very high up over the fingerboard, and also very close to the bridge, depending on where the string is being touched. Exploit different colours.</p> <p>From time to time open G and D strings should come through.</p> <p>From 38:42 to 38:47 shift seamlessly onto the G string, where you'll remain for the rest of this section. Keeping the same manic tremolando, a countermelody emerges. From 38:47 onwards the pitches are almost fully depressed (play with different levels of pressure on the string), and bow should be as flautando as possible. The pitches indicated delineate the contour of this section - paint this contour a little messily rather than precisely, straying microtonally in places.</p>	<p>The mode is someone who serious and concerned, speaking their truth with an of frustration that people don't realize how serious this is.</p> <p>37:20 -the awareness structure and where's the betrayal? I've been waiting 50 pages for the ultimate betrayal! USA! USA! USA! USA!</p>	<p>These are shrieking, gritty interjections, completely opposed to the sweetness of the sustained Vc. pitches. They should stick out acerbically.</p> <p>SCRATCH TONES, ALL STRINGS STOPPED LIGHTLY WITH FINGERS OF LEFT HAND</p> <p>The musical score for the Viola part consists of six staves. Above the first two staves are time markers in boxes: 37:20, 37:34, 38:10, and 38:56. Above the third staff is 39:07, above the fourth is 39:31, above the fifth is 40:07, and above the sixth is 40:25. The score includes dynamic markings such as <i>ff</i> and <i>f</i>, and a 'FREEZE' instruction at the end of the sixth staff.</p>	(Bowed fifths)	
37:47	<p>It is smartness imposed from above Created and dropped onto cities From a scorched-space abstract void Cities without history Where we won't live and never will Cities consecrated to the administrative needs of corporate elites</p>		<p>There are giant ferris wheels, rolling slowly across the plains, across the ruined city</p>			
38:11			<p>He's a broken lightbulb of a man, a broken lightbulb</p>			

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
	(Singing)	EX. Smart Cities Vln. I.wav gives a rough demonstration of the sound.		(Scratch tones)	(Bowed fifths)	
38:37			Was a year that existed in time and I'm never letting it go			
39:02			USA! USA! USA! USA! USA! USA! USA!			
39:32			Failure modes, edge cases, disaster scenarios, minimal sifting, sentiment analysis, militarization of policing, hyper-accessible dystopian entertainment, complete nutrition accessible to all			
39:46		FREEZE	FREEZE			
39:55	Geronimo!.....no....no.... no...no... no					

Time	Voice	Violin I	Violin II	Viola	Cello	Elec.
39:56	<p>Geronimo! . . . no no....this is NEVE-</p> <p>Geroni- no....no.... Fuck. Fuck....</p> <p>Geronimo! [pretends to kick window in/jump through]</p> <p>Geronimo! [pretends to kick window in/jump through]</p>	Release	Release	(Scratch tones)	(Bowed fifths)	
40:26ca.	<p>40:26ca. Geronimo! [pretends to kick window in/jump through]</p> <p>(FREEZE until 40:46)</p>					
40:35ca.				FREEZE	FREEZE	
40:46	END	END	END	END	END	END