

ALASTAIR WHITE

ROBE

First performed as part of Tete-a-Tete at The Place, London on 6th August 2019

by

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with

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Words & Music by Alastair White
Directed by Gemma A. Williams and Pamela Schermann
Music Direction by Ben Smith
Choreography by Max Gershon
Fashion by Michael Stewart
Design by Brian Archer
Assisted by Koa Pham

*For the Scotland that will be
Its common ownership, its infinite diversity, its starships*

*and we gazed at each other and looked at the green meadow over which the cool even was spreading, and wept together
then was life dearer unto me than all my wisdom had ever been*

Rowan, The Mapmaker

Beira, The Soldier

Neachneohain, The Official

The Storyteller

EDINBURGH, the A.I. and city, composed of Beira and Neachneohain

Performers may change the score in any way they wish.

Part I: The Party's Over

♩ = 90

p Intimate and unsettling

B. Last night I walked to the edge with my daughter It was as though cracked glass had been hung white

20 pi-lars of data in poles upon the loch All night The constellations filled with their

39 so - ng's red. O - - ak and a - - pple Im - paled Grey pa-ra-bo-las Piercing to

58 egg - shells wa - rrens the shuffle beneath the field - fare motion - less reaching to

Pno. *n.* *p* drum palms on bottom strings inside piano

72 root and dew calling to Ro - - wan as though it knew you

Pno. Wood Block *mf*

The musical score is written for voice (B.) and piano (Pno.). The voice part is in 3/4 time and consists of five lines of music. The piano accompaniment is in 3/4 time and consists of two lines of music. The score includes lyrics and performance instructions. The piano part features a wood block accompaniment starting at measure 72, with dynamics ranging from piano (p) to mezzo-forte (mf). The wood block part consists of rhythmic patterns of eighth notes, with some measures containing triplets and quintuplets. The voice part includes lyrics and performance instructions such as 'Intimate and unsettling' and 'p'. The score ends with a 4/4 time signature.

84

B. *My old friend now now is the time to*

Fl. *fff*

Pno. *cluster* *fff*

15^{ma} 15^{mb}

96

B. *act Al - most the ed - ges lie pierced and trem - be - ling My old friend. You must speak for us, now. Speak for we who are silent.*

N. *Aye, I will prepare myself. Pray for white snow, for silence. An end to this red, red song.*

Fl. *fff* *fff*

Pno. *ppp* *fff* *ppp* *fff*

15^{ma} 15^{mb}

8

109 **A** ♩ = 160

S. *mp* *f* *f* *fff* *f* *p* *mf* *pp*

Fl. *fff* *mf* *ppp* *mp* *p* *ff* *pp* *f* *ppp* *mf* *ff* *fff* *pp*

Pno. *fff* *mf* *ppp* *mp* *p* *ff* *pp* *f* *ppp* *mf* *ff* *fff* *pp*

(15)



126

S. *mf* *f* *p* *mp* *pp* *mf* *p*

a song of red - ness' wo - ven cloak of ri - ver and thi - stle lea af thorns and dog claws wri - thing in the si - lence

Fl. *f* *p* *mp*

Pno. *f* *p* *fff poss.* *ppp poss.* *ppp poss.* *fff poss.* *ppp poss.*

(15)

15^{ma}

132

S. *f* *mp* *ppp* *mp* *f* *p* *mf*

words like hounds track the ru-ined high-land speak the spell to flush mu-tton chop and sheaf the dull earth's si-lence a song of

Fl. *f* *mp* *p* *n.* *ppp* *mp* *p* *ppp*

Pno. *ppp poss.* *fff poss.* *ppp poss.* *ppp poss.*

slow *fast* *slow* *fast*



136

S. *p* *mf* *p* *mf* *n.* *f* *p* *ppp* *n.*

ox and wor-ker of earth that turned of horn and hand that curved a se-cond ge-o-met-ry

Fl. *p* *mf* *p* *mf* *n.* *f* *p* *ppp* *n.*

Pno. *mf*

fast *slow*

140

S. spine, scar and nerve hold shift - ing po - ly - gons of

Fl. *p* *mf* *n.* *mf* *n.* *f* *n.* *f* *n.* *ff*

slow → *fast* *fast* → *fast* → ignore precision

Pno.



143

S. la - - - bour si - lent the turned earth's sett - ler dance of

Fl. *mp* *f* *n.*

fast → *slow* *slow* → *fast* *slow* → *fast*

Pno. *fff*

147

S. *mf* *f* *p*

leaf and nit - ro - gen a song of mo - - - - - tion A

Fl. *ignore precision* *fast* *slow* *fff* *ppp* *fff poss.* *p* *mf* *p* *f*

Pno. *ppp*

turn slowly away from piano towards stage,
then back in the silence.

Flautist: For each of the melodies which emerge in grace notes, pivot away from the piano towards the stage, employing a separate gesture for each. Return to original position gradually with the diminution of vibrato. The time taken to complete the gesture should take priority over the traditional 'as fast as possible' instruction of the notation, though they should still sound like grace notes - albeit with this becoming markedly less with each emergence.

1. A sweeping gesture.
2. Multiple sweeping gestures in waves.
3. Multiple short sweeping gestures in fits and starts.
4. Fits and starts.
5. Wild fits and starts drawing shapes in the air.

12 ¹⁵³

S. cit - - y A map A

Fl. *n.* *f* *p* *ff* *f*

Pno. ^{15^{ma}} _{15^{mb}}



157

S. test That asks

Fl. *mp* *f* *pp* *f* *p* *f*

Pno. ⁽¹⁵⁾ ₍₁₅₎

160

S. *mp*
Where are they I heard be - tween the num - bers in the

Fl. *fff* *ppp* *f*

Pno. *f*
15^{mb}
mute string inside piano



162 stay at *mp* - obscured by piano and flute

S. *mp*
spac - es bet - ween the num - bers and the words

Fl. *fff poss.* *mp*

Pno. *fff poss.*
15^{ma}

(15)

164

S. *fff*
 This ROBE be a wrap of red and spee - - - ch

Fl. *f* *s* *f*

Pno. *fff poss.*



Neachneohain (spoken):
 I am speaking to Rowan, the mapmaker

171

S. *fff poss.*
 Reams of da - ta fol - ded through the hem - lines

Fl. *f* *s* *f* *fff f*

Pno. *fff poss.*

Neachneohain (spoken):
 to Rowan, illuminator of lines

ignore precision of notes in attempt to bash the keys even harder; last should be fist-clusters

178

S. *mp* song of the wave-func-tion's strange fleet *ppp* si - - - - -

Fl. *p* *slow* *normal* *ad lib - ignore precision* *ppp poss.*

Pno. *p* *ppp* *ppp poss.* Ped. 8^{vb}



Neachneohain (spoken):
A private address, I will take no questions.

181

S. lence flushed to mud *mp*

Fl. *mp*

Pno. *mp*

16

184

S. *f*

like blea - - - - - ch

Fl.

Pno.

ppp poss. *mp*

Red. 8^{vb}

188

Fl.

Pno.

ppp *f* *p* *mp* *f* *pp* *fff* *mf* *ff*

n. *ppp* *n.* *p* *n.* *mf*

5/16

5/16

5/16

All trills are semitones
above unless stated otherwise

This like a stutter or bodily mechanism, disconcerting and traumatic.
N. is an experienced professional: the effect should be subtle.

18 N. 204

selves to signs a a a a a a a a a a Ab - y - ssal ink of the do - nut

Pno. *pp* *p* *mp* *p* *mp* *p* *mf* *fff*

Red.

N. 211

hole pots' emp - ti - ness like how steel links hold the pris - nor ab - sence and

Pno. *mf* *ppp* *p* *f* *p* *ppp* *mp*

Second time this stutter effect happens. N. seems used it, if still a little disconcerted.

217 *f* *p* *mf*

N. me - ta a a a a - - bsenc-e's great en - gine of the void char-ging

Pno. *mf* *pp* *mp* *p* *ppp* *p* *mf* *f* *mf* *p* *mf*

G
D
Bb

5:3 5:4

223

N. hedge - hog and ne - ttle Lung and chlo-ro-phyll

Pno. *ppp* *f* *ppp*

G
D

7:4 7:5 7:3 3 3 3 3 3 3 3 5:3

229

N. *mf* to - roid and am - pho - ra's black *p* in - tri - cate hard - ware but

Pno. *mf* *f* *fff* *mp* *p* *ppp* *p* *ppp* *pp* *ppp*

5:4 7:3

3 3 3 3 3 3

ff *Bb*

Ped.

238

N. cla - dding and de - coy to the un - i - ver - sal gra - mmar, un - der - cloth of space *mf* This, Row - an,

Pno. *pp* *ppp < p* *pp* *p* *pp* *ppp* *ppp poss.* *p* *mf*

8^{va}

7:5 7:5 7:4

3 3 3 3 3 3

244

N. is the un - li - kely ha - mmer by which we built the place

Pno. *very expressively, using dynamics freely*

8^{va} 7:6 7:5 7:4 5:3 7:5 5:4 8^{va} 7:4 7:5 7:6 7:4 7:5 8^{va} 3

15^{ma} tr

Red.



249

N. a - dapt not dis - crete quan - ta con - tours to de -

Pno. *fff* *p* *pp* *mp* *p* *mp* *ff*

8^{ub} 3 (G#) (C) 7:4 5:4 3

f p f

n.

255

N. *f*
lin - e - ate cell and face

Pno. *ppp* *mf* *pp* *f* *pp* *ff* *mp* *fff*

11:8 (D) (B) (E)



259

N. *mp* *f* *mp*
e - dges where-by they're gran - u - lar and you shall have the use

Pno. *pp* *fff* *pp* *f* *pp* *mf* *ppp* *f* *ppp* *ff* *ppp* *ff* *mp* *f*

8^{va} 7:4 7:5 7:5 5:3 5:4 3 3 7:5 7:5 7:4 11:10

pp 11:10 mp pp p 7:5 5:4 5:4 5:3 7:5

264 *ff*

N. of the world

mp *f* *mf* *f* *mf* *fff*

mf *p* *f*

8^{va} 11:10^b 5:3^b 5:3^b 11:10^b 5:3^b 5:3^b 8^{va}

5:4^b 5:4^b 5:4^b 5:4^b 8^{ub} 3 3 3 3 3 3 3 3 3 3 (D)



Third time: N. is entirely comfortable, and has adapted it to their rhetoric almost as an intentional device.

268 *p* *mf*

N. a a a a a a a ab-scenc-

f *mp* *pp* *mf*

8^{va} 8^{va} 8^{va}

3 3 7:4^b 3 7:4^b 3 5:4^b

275

N.

e's ma-chine's a clea - ver a knife on - ly so the head-sets whet co - lours, maps and know-ledge our worlds

Pno.

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

f *5:4* *mf* *5:4* *15^{ma}* *5:3* *5:4* *ff* *15^{ma}* *5:3* *8^{va}* *5:4*

283

N.

debt is in how this leaves the spa-ces du - ller peat. bog of raw un - reg - u - la-ted da-ta

Pno.

f *mp* *ppp* *pp* *mf* *p* *ppp* *p* *ppp* *ppp* *poss.*

8^{va} *8^{va}* *5:4* *mp* *5:3* *5:4* *5:4* *5:4*

290 *8^{va}*

Pno.

ppp *fff* *ppp* *fff*

11:10 7:4 7:5 7:5 5:3 5:4 3 3

11:10 13:10 11:10 7:5 7:5 5:4 5:4

294 *8^{va}*

Pno.

ppp *mp* *ppp*

5:4 5:3 7:5 7:5 7:4 13:10 (C#) 11:10 (C#)

7:5 11:10 11:10

297 *mp*

V.

To - ma - toes bloom in sew - - ers Ca - bbage turns

Pno.

8^{va} *8^{va}*

5 3 3 3 3 3 5 5 5 5 5

ped. *ped.*

p softly but very expressively - like one long continuous gesture until bar 308

308

N. none of these yet sift the vir - tual soil

Pno.

(Eb)

8va

15ma

8va

8va

p ppp mp

pp PPP mf pp p PPP f pp ff

Ped.

Ped.



312

N. hoe up the black-ness of the white - black code and see tu - - - bers' net - works, a

Fl.

Pno.

8va

8va

15ma

8va

p mp pp mf pp

PPP 5 5 5 mf P 5 5 f

Neachneohain:

A voice calls out from the depths, to you Rowan.
A strange new intelligence born from the code.

We ask for your help.
Restore the silence.

The balance
of the city and the world.

324

C

N.
joy and pain of per - son hood

Fl.
f *p* *f* *p* *mp* *f* *n.* *p* *f* *mf* *f*

Pno.
Wood Block
mp *f*

30

♩ = 60

332

R. *mp* al - ways is some - thing the ma - - - tter *f* my *p* old friend *ppp* why are you

Fl. *p*

W.B. *ppp* softly tapping woodblock, without gesture to create rhythmically disorientating atmosphere

11:7♩ 13:14♩ 17:14♩



335

R. still go - - ing on *f* drink deep from the speck - led ca - ssette, the

Fl.

W.B.

13:14♩ 17:14♩ 11:7♩ 17:14♩

339

R. *por-ce-lein jug, for - get. Ev - - ry - day is just a - no - ther end of the*

Fl.

W.B.

11:7, 13:14, 13:14, 17:14, 17:14

344

R. *world "the en-trails of sal - mon the doom of flock - ing birds"*

Fl.

W.B.

11:7, 11:7, 13:14

p *ppp*

Piano

15^{mb}

32

348 **D**

R.

Fl.

Pno.

fff *p* *f* *ppp* *mp* *ff*

fff *p* *f* *ppp* *mp* *ff*

(15)



349

S.

Fl.

Pno.

A song of the ROBE and its wea - ver's red poi -

mp *ppp* *f* *p* *pp* *ff*

mp *ppp* *f* *p* *pp* *ff* *ppp*

ppp 3 *8vb* 5 7

♩ = 80

353

S. *mp*
son The wea-ver worked with cloth, with red silk

Fl. *n* < *fff mp* *fff* > *ppp f* *pp* < *ff p* < *f* 11:8

Pno. *mf* *f* *ppp*

p 3 3 *mf*

356

S. *mp*
bea - ten hide peeled clean, crop of the

Fl. 5 5 5 5 5 5 5 5

Pno. *ppp* *mp* *p* *p* *ppp*

3 3 5:3 5 5 5 5

359

S. *mul - be - rry worm She had se - ven chil - dren Wild and beau ti - ful Hair black and thick as the mud - fields' peat - fuel*

Fl. *ppp*

Pno. *mp* *ppp. poss.*

mf *ppp* *p* *n.* *p* *n.*

8^{vb} *Ped.*

363

S. *watch - ing her work with cloth, bea - ten hides peeled clean, crop of the mul - berr - y worm*

Fl. *pp* *mf* *pp* *p* *mf* *p* *f* *p*

Pno. *mp* *p* *mf* *mp* *f* *pp*

mf *ppp* *mp*

36

366

Fl. *ff* *p* *mf* *ppp* *mf* *fffz* *pp* *mf* *f* *p* *ff* *ppp*

Pno. *mf* *ppp* *mp*

11:8

7:4

7:4



368

S. Her wife

Fl. *ff* *pp* *ppp* *f* *fff* *mp* *ppp* *mf*

Pno. *f* *p* *ppp* *ff* *mp* *pp* *p*

7:4

5:4

7

7

7

7

8^{va}

377

S. shi - mmer of sweat she mopped

Fl. *p* *f* *fff* *ff* *mp* *ppp* *ff* *mf* *p*

Pno. *p* *f* *mp* *pp* *mf* *ppp*

5 3 3 3 3 5 5 5 7 7 7 7

5 5 5 5 5 5 8^{vb}

381

S. silk a - cross the bi - - cep drew her to her hips drew her

Fl. *ppp* *mf* *ff* *mf* *p* *f*

Pno. *p* *ppp* *mf* *ff* *mf* *p* *f* *mf*

3 7 7 7 15^{ma} 3 3 15^{ma}

5 3 3 5 3 3 15^{mb} 15^{mb}

Red.

387

S. *p* *mf*
 fing-er from her jaw-line to her lips. I am mak-ing a ROBE for you my love with red

Fl. *ppp* *mp*

Pno. *ppp. poss.* *mf* *ppp* *mf* *mp*
15^{ma} *15^{mb}*



397

S. *mf*
 silk, crumb of the Co-chi-neal bone To wrap you in bed in the night's long black dark-ness the

Fl. *pp* *n. p* *ppp poss.* *p*

Pno. *mf* *pp* *p* *ppp poss.* *p*
15^{ma} *15^{mb}*

40 408

S. *f*
white noise of ar - - mies the green of your vi - sion dreams I am mak - ing a ROBE

Fl.

Pno. *ppp* *15^{ma}* *ppp* *8^{vb}*

♩ = 100

415 *mp* **E**

S. *mp*

R. *mp*

419

S. *f* *mf* *f* *ff* *p* *f*
A song of red - ness

R. *mf* *f* *p* *f*
A song of red - ness

42 427 **F** *mp*

B. Ro - - - - - wan as you al - - - - - most cer - tain - ly

8^{va} 14:12^b 7:8^b 10:8^b 14:10^b 14:9^b

Pno. *pp* *n. ppp* *n. pp* *ppp* *p* *p* *pp* *ppp* *pp* *n.*

mp *ppp* *p* *ppp* *p* *n.*

ped.

429

B. know I once trained as a sol - - - dier

18:10^b 10:8^b 7:5^b 7:5^b 10:8^b

Pno. *p* *pp* *p* *ppp* *pp* *ppp* *pp* *n.*

ppp *n. ppp* *pp*

ped.

431

B. it seems a life - time a - go on Lu - - - na sta -

Pno.

mp *p* *mp* *p* *mp* *pp* *mp* *ppp* *p* *ppp* *pp* *ppp* *ppp* *n.*

3 3 3 3 3 3 3 3

435

S.

B. tion Be - tween the re - boot and the re - - - cal - i - -

Pno.

ppp *pp* *p* *ppp* *pp* *n.* *Red.* *ppp* *pp* *ppp* *p* *n.* *ff*

14:12^b 5:4^b

438 *ff* *mp*

B. bra - - - - - tion it hurt to stand our

Pno. *ppp* *mf* *p* *mf* *pp* *mf*

8^{va} *3* *(A#)b* *3* *(C#)b* *5:3* *3* *(B)*

440 *f* *mp*

B. shoul - ders co - - - vered - with welts with

Pno. *f* *p* *ppp*

8^{va} *14:10* *14:9* *3* *5* *7* *3*

8^{va} *f* *p* *f* *p*

442

B. Boils and sores Food packs card - - board

Pno. *p mp p mf p f p*

4:3 5 18:10 10:8 5:3 5:4

(C) (A)



444 *mp*

B. box - - - es squares of cy - lin - dri - cal

Pno. *mp p mf mp ppp mp ppp Led. 5:3*

3 3 3 3 5

446

B. *mf* It seems a life - time a - go

f

Pno. *p* *mf* *f* 7:5 7:4

Ped.



449

B. On Lu - - na sta - - - - -

Pno. *fff* *f* (Eb) (C#) (E) (F#) *8va* 7:6

451

B. *mp*
tion we

Pno. *p*
mp p ppp mf p mp pp pp ppp
Ped. 7:4 7:5



453

B. hauled them with vel - cro and po - ly - es - ter webb - ing the

Pno. *p pp p ppp pp ppp*
12:7 10:7 12:7
3 3 3 3 3
4:3 4:3

455

B. *mf* *f* *p*

weight like a rack I have ne - ver for - go - tten

Pno. *p* *ppp* *ppp poss.*

Ped. *p*

458

B. *mf*

Ne - ver Qua-rell-ing o - ver mess tins

Pno. *pp* *p* *mf* *p* *ppp* *p* *ppp*

8va

7:6 7:6 5:4 7:4

461

B. Squa-ting in a ditch like birds

Be-tween the

mf

14:10

14:9

8va

8va

Pno. *mp* *mf* *pp* *f* *mp* *f*

(Eb)

P₂₀

8^{va}

464

B. re - - - boot. and the re - ca - li - bra - tion

these lines of code mean

mp

G ♩ = 120

R.

f

No-thing but fright-ning au-gu - ry

4:3

8va

8va

Wood Block

Piano

mf *p* *ppp* *mf* *f*

ppp

4:3

P₂₀

3

473

R. *p* *f* *mp* *f*

a face-less still - birth — a co - met in the sky the red blink - ing in - cess - ant di - odes of our

Wood Block Piano Wood Block Piano Wood Block

13:11 17:11

p *mf* *p* *f*

Pno.

each group of notes in the woodblock, crescendo slightly in direct, obvious gestures

486

R. *mp* *f* *p*

an - ces - tors — let me work here the par - ty's o - ver ah — eve - ry - one else has

Fl.

n. *p.* *n.*

W.B. Piano

17:11 13:11

f *mp* *f* *fff* *p* *pp*

8^{va} |

(Eb) *mf*

H

492

S. *mf*
The

R. gone

Fl. *p ff mp pp ppp mf*

Pno. *ff ppp (Eb) p ff mp pp ppp < p ppp < mf ff ppp < p ppp f ppp f p fff*

Mute string inside piano

496

S. *f*
War - - lord Q'el *p*
stood up - on the ba - ttle -

Fl. *p n. mf ppp fff*

Pno. *p mf*

498

S. field, Hey, hey, non - ny, non - ny, hi - ho_____

Fl. *ppp* *p* *f* *s*

Pno. *ppp* *p* *mp* *f* *ppp* *mp*

500

S. This camp be a hall this ditch a street_____ a boy's mouth hung o-pen on a heap.

Fl. *pp* *ff* *mp* *n.* *5* *5* *3* *3* *5* *7*

Pno. *ppp* *ff* *mp* *pp* *mf* *pp* *p* *mf* *3* *3* *8th*

504

S. *mf* Hey, hey, non-ny, non-ny, hi - ho *f* no-nny no-nny hi - ho hey ah The

Fl. *mp* *pp* *mf* *f* *n.* *f*

Pno. *mp* *pp* *mf* *f* *PPP* *f*



508

S. *f* War - lord Q'el. was knack - 3 - ered and fil - thy.

Fl. *ppp* *f* *mp* *p* *f* *p* *f* *mp* 11:8

Pno. *mf* *p* *mp* *f* *mp* 11:8

510 *p*

S. Hey, hey, no - nny - no - nny hey no - nny hi -

Fl. *11:8* *11:8*

Pno. *11:8* *11:8* *12:8* *pp* *f* *mp*



511

S. hi - ya His gown was torn, the gold crown buck-led.

Fl. *n.* *ppp* *5* *7* *f* *n.* *7* *3* *mp*

Pno. *ppp poss* *p* *mf* *p* *ppp* *5* *5* *7* *7* *p*

515

S. *f* Gorse hung with eye-ball and knu - ckle. *p* the caught hare's li - ver

Fl. *f* *mp* *f* *p* *f* *ff* *n.* *n.* *p*

Pno. *f* *p* *f* *ff* *mp* *f* *mp*

520

S. sal - ted and bagged o - ffall as thick as as red as as red as the ROBE

Fl. *ppp.*

Pno. *p* *ppp* *n.* *8^{va}* *n.* *fff* *n.*

56 $\text{♩} = 130$

529 **I**

S. $\frac{3+2+2}{8}$ $\frac{5+9}{16}$ $\frac{7}{4}$ $\frac{3+2+2}{8}$

R. B. *mp* f *mf* *mp* *ppp* *mp* *n.*

I am si - - tting in my Grand-mo - ther's kit - chen.

[A] $\frac{5+4}{8}$ [B] $\frac{7+4}{8}$ [C] $\frac{11+10}{8}$ [B] [C] [A] [D]

Fl. *mp* *pp* *f* *fff* *mf* *n.* *ppp* *mp* *ff* *ppp* *f*

gliss. *gliss.*

$\text{♩} = 130$

Pno. $\frac{3+2+2}{8}$ $\frac{5+9}{16}$ $\frac{7}{4}$ $\frac{3+2+2}{8}$

attempt without gesture: each note as though in isolation

each note separately

(Eb) (C) (A) (C#) (A)

For the stemless notes:

1: Draw the flute back and forth before you as though the notes were painting lines of colour in the space. Determine all other parameters but pitch from these gestures.

- 1.1 Long blue lines
- 1.2 A single, bold, dramatic black line.
- 1.3 Wavy blue-grey lines
- 1.4 Complex blue-grey lines dotted with green
- 1.5 Dramatic, complex sea-coloured lines
- 1.6 Dramatic, blue-grey lines of a complex seascape dotted with white, pink and blue.
- 1.7 A pink flower, before a white beach, before a blue ocean.

Other gestures (demonstrated in on this page, and across, to show how they proceed.)

Long notes, as in A: Pulling, arm-based gesture.

Bending notes, as in B: Rocking, body-based gesture. Painful, expressive.

Slap tongue as in C: Wild, punctuating gesture, momentarily dragging the body into a lower, more awkward position.

Grace notes, as in D: Wild, flailing gesture. Push or throw the flute from the body; or as though the flute pushes or pulls the player. A clear line or arc.

Staccato, as in E: Move the flute as though to pick the notes out of the air, like dots on a page. A cluster, or mist.

A, B and E may be combined as appropriate. C and D should always possess the quality of dramatic interruption, but can work with the surrounding gestures to form a logical sequence.

I have notated a few examples of how the gestures may develop from their musical derivatives.

533

R. B. *mf mp < ff* *mp < f* *pp < mf < f* *mp* *ppp*

Su-gar beets dance in cas-ca-ding tap wa - ter scou-ring earth

Fl. *mf* *p* *ff* *n* *fff* *mp* *ppp* *mf ff* *p*

gliss. [1.3]

Pno. *ppp* *ff* *pp* *n* *p* *p < mf ppp < fff*

interrupted dynamic gesture

(D) (F#) (B)

7:4 7:4 19:16 5:4 3 3

3+2+2 3+2+2 3+2+2 2+2+3 2+2+3 2+2+3

with pedal, slowly, each note separately, with as little gestusure as possible

536

R. B. *mf* from their skin *p* with a nail *mf* brush

Fl. *mf mp fff p mf fff* *n.* *mf ppp*

Pno. obscured dynamic gesture *fff* *ppp* *p* *(E)* *ppppp* *ppp* *mp*

537

R. B. *ppp* chaps my wrists *p* the wa-ter stream *pp* *mp* *mf mp* *f* cold stream the *pp*

Fl. *ff mf > fff mp f ffff mp > mp > < f ffff p mf > n. < ffff pp > n. fffff mp >*

Pno. emergent gesture but still unrecognisable *pp* *ff* *(A)* *(G#)* *n.* *mf* full romantic gesture *mp* *mf* *p* *ppp p*

Red.

Detailed description of the musical score: The score is for measures 536 and 537. It features three staves: vocal (R. B.), flute (Fl.), and piano (Pno.).
 - Measure 536: The vocal line has lyrics 'from their skin with a nail brush'. Dynamics range from *mf* to *ppp*. The flute line has dynamics *mf mp fff p mf fff* and includes a *n.* (noisy) marking. The piano part is marked 'obscured dynamic gesture' and includes dynamics *fff ppp p (E) ppppp ppp mp*.
 - Measure 537: The vocal line has lyrics 'chaps my wrists the wa-ter stream cold stream the'. Dynamics range from *ppp* to *pp*. The flute line has a complex dynamic sequence: *ff mf > fff mp f ffff mp > mp > < f ffff p mf > n. < ffff pp > n. fffff mp >*. The piano part is marked 'emergent gesture but still unrecognisable' and 'full romantic gesture', with dynamics *pp ff (A) (G#) n. mf mp mf p ppp p*.
 - Performance markings include hairpins, slurs, and specific notes like *(E)* and *(G#)*.
 - A red line is drawn under the piano part at the bottom of the page.

538

R. B. *ff* *ppp* *mp* *p* *ppppp*

Fl. *ppp* *mp* *pp* *p* *mp* *ppp* *mp* *p* *n.* *mf* *ppp* *ppppp* *mp* *pppp* *n.* *mp*

Pno. *mp* *p* *ppp* *pp* *mf* *mp* *ppppp*

soap burns she is

[E] [D] [C] [B]

10:9 19:18 7:5

9+9+10 32 2+3+2 8

539

R. B. *mp* *f* *mp* *pp* *ffff* *n.*

Fl. *ffff* *mf* *f* *fff* *mp* *f* *ppp* *ffff* *p* *mp* *ffff*

Pno. *ffff* *mp* *f* *mf*

te - - rri - fied of mice

[1.4]

13:8 11:12 19:16

2+3+2 8 3+2+2 8

spread chord, firm gesture, but immediately liquidated

(F) (F#) (C) (Eb)

541

R. B. *pp* *mf* *ffff* *fff*

and ge - rms

7:6 23:16 11:8

Fl. *ff mp* *fff p* *f* *fff* *ffff* *mp* *n* *mf* *ffff* *ppp n.*

Pno. *fff* *p* *mp* *f* *fff* *mf*

2+5+5+2
16

2+5+5+2
16

2+5+5+2
16

2+5+5+2
16

Ped.



543

R. B. *mp* we pour wine and tea and por - ter

13:8 7:5 19:20 11:8

Fl. *ppp* *mf* *ppp mp* *pp* *p* *ppp* *pppp* *mf* *pp* *p*

Pno. *ppp* *n.* *pppp* *n.* *ppppp* *n.* *n.* *n.* *n.*

(C)

2+5+5+2
16

3+2+2
8

♩ = 80

545

R. B. lay them be - tween an urn and chi - cken I first

Fl. *p* *pp* *fff* *p* [1.7]

Pno. *n* *mf* *pp* *f* *p* *mf* *ppp < fff* *p* *n*

548

R. B. made a pic - ture that eve - ning my hand press - ing and curv - ing and ach - ing

Fl. *p*

Pno. *ppp*

559 **J** *mf*

S. *mf*

by a co-ttage, a forge and a scorched weave of silk by a bone pile, the bed and the por - ce - lain oak

Pno. *mf* *p*

570

S. *mp*

Clear a - way the ta - ttered cloth pitch my tent in the ru - ined stone

Pno. *mp* *pp*

576

S. *mf*

the wea - ver watched the war - lord squa-tting in her rui - ned home wrapped in gold and war black-ened woad

Pno. *mf* *p*

K

586

N. B. *f* *pp* *f* *p* *ppp*

I am stan - ding by a wi - - - - - ndow a -

Fl. *f* *mp* *fff* *p* *ppp* *mf* *pp* *ff* *p* *f* *mp*

Pno. *f* steady throughout, feeling of relentlessness

8^{va}

8^{vb}

3+2+2 3+1+2+1 5+9 16

3+2+2 3+1+2+1 5+9 16

3+2+2 3+1+2+1 5+9 16

3+2+2 3+1+2+1 5+9 16

11:8 13:8

588

N. B. *f* *pp*

mer - i - a ma - re - ti - ma

Fl. *ppp* *f* *pp* *ff* *mf* *fff* *pp*

Pno.

8

8

5+9 16 5+2 8

5+9 16 5+2 8

5+9 16 5+2 8

5+9 16 5+2 8

19:18

589

N. B. *ppp* *mp* *mf* *mp* *mf* *p* *f* *n.*

Bone white tur - tle blue

Fl. *mp ppp* *p* *mf* *ff* *pp* *f* *fff*

Pno. *3* *3*

(8).....

591

N. B. *fff* *ppp* *ff* *mp* *mf* *n.*

Some boy Pulls me through

Fl. *ppp* *fff* *pp* *ff* *p* *f* *mf* *mp* *f* *ppp* *ff* *mf*

Pno. *3:2* *3:2*

(8).....

592

N. B. *f* *p* *mf* *pp* *ff*

A - vo - ca - do eme - rald vi - - - -

Fl. *p* *pp* *fff*

Pno. *ppp*

5:3 13:8 7:4

2+2+3 2+2+3

(8).....

593

N. B. *ppp* *f* *n*

nyl cast iron

Fl. *mp* *f* *pp* *ff* *mp* *p* *mf* *f* *ppp*

Pno. *n*

23:24

7+7 7+7 7+7

16 16 16

(8).....

66

594

N. B. *fff*

Fl. *fff* *glass* *13:14* *n.*

Pno. *ppp poss.* *6:7* *n.* *ppp* *n.*

NEACHNEOHAIN:

This is not the same map which once we built on.
 'Crow-livers fume smog on the altar.
 The sky is alive with the fire of the moon.'

It wants you, Rowan. It has asked for you.

ROWAN:

Yet, I saw something in there that was beautiful.
 Your age, perhaps, your wallpapered tomb.
 But - small hands pushing through sleeves of lambswool, the smell of hops and exhaust fumes.

NEACHNEOHAIN:
(to themselves.)

The call of Capercaillies, bell-
 curves of Waxwings loop spring upon the sky...

ROWAN:

Yes, I will go.
 I will speak to this thing that grows within the silence. Descend beneath into the depths of the code.
 Well I know...

M

♩ = 60

596

B. *mf* by a clear -ing in the for - est,

N. *mf* clear-ing in fo - rest

R. *ppp* by a clear - ing in the for - est,

M

♩ = 60

Pno.

p

15^{ma} 8^{ub} Red.

606

B. bear bone picks the notes through bores branch-es pulled the

N. pricked a bear - shin with bores. by a clear - ing in the

R. *p* pricked a bear shin with bores.

Pno.

(F#)

68

614

B. birch to bent curves' pro - - scen-i - um Ah

N. for est, pulled the bent curves to scenes Ah

R. Bran-ches pull the birch to bent curves' pro-scen-i - um

Pno.

622

B. Ba-roque i - vy, bone notes heels ba - tter the mush-room

N. Ba - roque i - vy, bo - ne heels ba - tter the mush-room

R. ba-roque i - vy, bone notes

Pno.

15^{ma}

631

B. patch ka - gu - ra's marsh-land mask's clay eyes wide with pink paint con-geals in sea - shell on cy-press clog and bea-ting drum drone_

N. patch ka - gu - ra marsh and mask of clay eyes wide paint con-geals in pink sea-shell on cy-press par-a-dos to black clog_

R. Ka-gu-ra den on marsh-land poked por-ce-lain mould with eyes Paint con-geals: sea-shell on cy - press. Pa-ra-dos to clog and drum -

640

B. Blue of Ka-ta-ru and U- tai by ca-ling Har - le - quins' bird-song Wood ta - ble, card-board, stale food, pix-el-

N. beat-ing drums up on the blue U - tai, ca-ling of Har - le - quins' bird-song Wood - tab - le, card-board, stale - food,

R. beat's drone Ka - ta - ru and U - tai by the cal-ling of Har - le-quins' song Ma - ho-ga-ny clut-tered with card-board and stale food.

650

B. a - ted - squares, ah Ah Ah

N. pix - els, ah Ah

R. Pix - e - la - ted co - lour squares. 8 - bit wail. Par - ty's mage at cri - ti - cal. Here

655

B. *rall.*
 pau - sing is im-poss - i - ble bey-ond the ro - bin's wal - nut tree edge of the win - dow_____

N.
 pau-sing is im-poss - i - ble bey-ond the ro - bin's wal - nut tree edge the win - dow_____

R.
 paus - ing's im - poss - i - ble a ro-bin lands on the wal - nut tree just be - yond the edge of the win - - - dow

The Storyteller:

The days following the battle were full of song and wine. The baggage-train swelled from the plunder of scavengers. Bacon-seller and stable-boy; politician and priest alike. All combed the throng for business and a hot meal. The discarded parts of those they'd lost, forgotten as the soil turned rich. Baskets were filled with squash and turnip. Sour; horrid cider took the chill of the evening till the cups drained to squirming wasps and flies - portents of summer and the harvest's plenty. It was the city's morning, and Q-el was pleased.

Part II: The Porcelain Orchard

N

(♩ = 60)

Playful yet mysterious.
Use primarily *f* dynamics freely and expressively.

664

666

668

670

W.B. *f*

BEIRA and NEACHNEOHAIN together becoming EDINBURGH

673 *mp*

B. *mp*

N. *mp*

Fl. *p*

W.B.

Shafts of light cut like sun through shoals

Shafts of light cut like sun through shoals

677 *p*

B. blink - ing in the sea deep co-lumns of cold green

N. blink - ing in the sea deep

Fl. *f* *ppp*

W.B. *p*



683

B. em-è-rald lime u - pon the poles spells Sol, Prox-i-ma, Quell-kar, Vax the

N. *pp* gha-st-ly in their green - ness pea-green lime u - pon the poles spells Sol, Prox-i-ma, Quell-kar, Vax

Fl. *mp*

W.B. *mp*

689 73

B. smell of mag - ma and Ro - to - ru - a *mf* bad - ger *p* dung per - haps

N. *mf* *p* wra - ppings and pla - stics curled in flame

Fl. *mf* *p*

W.B.

693

B. your tu-bing chafes *mp* to breathe a stoor *pp* al - chem - ic and *p* un - quen - ch - ing to breathe the

N. *p* tre - mors a - gainst the hap - tic *mp* sen - sor *pp* your tu-bing chafes *p* to breathe a stoor *pp* al - chem - ic and *p* un - quen - ch - ing to breathe the

Fl. *mp* *pp* *p*

W.B.

74 698

B. *mp* *mf* *p*
 dour fumes and be-hold the pri - - mor - di - al slap-stick Blink-ing

N.
 dour fumes and be-hold Chap - lin - esque

Fl. *mf* *ppp*

W.B. *f* *mf* *p*



703

B. *ppp*
 chapped pain from the head-set's and the trail spells Te - rra, Pan - ge - a, Top -

N. *p* *ppp*
 eye-lids quick sharp spoor — and the trail spells Te - rra, Pan - ge - a, Top -

Fl. *p* *ppp*

W.B.

707

B. soil, Sand trace the looped palm

N. soil, Sand so you can turn your hand the mesh's vec-tors shi ver

Fl. *mf* 5 7 5 7 5

W.B. 7 3 3 3 5



710

B. trails be hind it mark-ing glyph and le - tter Gra-nny's Green, Flesh-mar-ket,

N. its pink lop - sid - ed sli - ver Gra-nny's Green, Flesh-mar-ket,

Fl. 5 7 5 7 5 7 7 3 3

W.B. 3 5 7 3 7 3 3 3

714

B. *p* Mor-ning-side, Leith *f* Sweat coll - ects at the go - ggles *p* va - cuum

N. *p* Mor-ning-side, Leith *f* Sweat coll - ects at the go - ggles *p* va - cuum

Fl. *p* *f* *p* *p* *p*

W.B. *p* *f* *p* *p* *p*

717

B. *mp* itch - sog of the salt-stained stitch-ing drift and push_ and the black blue plumes *p*

N. *mp* itch - sog of the salt-stained stitch-ing be-tween pitch push_ and the black blue plumes *p*

Fl. *mp* *p* *p* *p*

W.B. *p* *p* *p* *p*

720 *fff*

B. *Glitched* pix - els of egg - red kitsch out

N. *fff* i - ri - desc - ence_ pix - els of egg - red kitsch pick - ing

Fl. *fff*

W.B. *ff*

722

B. from the ep - i - derm - al pink - ness *mf* *fff* vanes cross - stitched ab - ove fi - lo - plume and down_ the dark's dress

N. Quills flut - ed to bar - bules vanes cross - stitched ab - ove fi - lo - plume and down_ the dark's dress

Fl.

W.B. *ff* (C)

725

B. *f* Feath - ers wash V - R as the wings beat an - a - pests *ff* beast, fish, fowl, mi-cro-bi - al, thing the

N. *f* Feath - ers wash V - R as the wings beat an - a - pests *ff* beast, fish, fowl, mi-cro-bi - al, thing the

Fl. *f* *ff*

W.B. *f* *f*

728

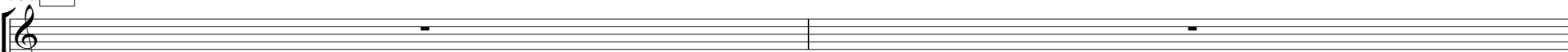
B. *mf* smell of crow od-our of drop - pings is naus - e - a - ting while the beaks and bills sing *p* a-tom, pro-ton, quark, string

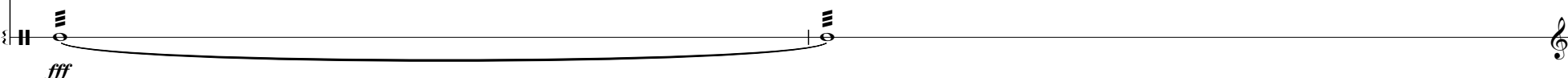
N. *mf* smell of crow od-our of drop - pings is naus - e - a - ting while the beaks and bills sing *p* a-tom, pro-ton, quark, string

Fl. *mf* *mp*

W.B. *p*

734 **O**

N. 

W.B. 

fff

EDINBURGH:

Wake up, little one.
The morning is orange,
the morning is white-hot and blue.

Little, little fragile thing.
What in the world would you dream?

80

736 **P** ♩ = 50

Eerily, strangely, sweetly.

mf

R.

I dreamed you dead had died from some strange con - su - - - - - ming sick -

Fl.

Flute part with dynamic *f* and articulation marks. Includes triplet and quintuplet markings.

Pno.

mp

Piano accompaniment with dynamic *mp* and *Leg.* markings. Includes a 5:3 ratio marking and various chordal textures.



Very freely, rubato of natural speech pattern

pp

739

R.

ness my bro-ther kept a coin with your pic - ture's gold - ness when he

Fl.

Flute part with dynamic *f* and *mf* markings. Includes triplet and quintuplet markings.

Pno.

Piano accompaniment with dynamic *f* marking and complex rhythmic patterns.

741

R. *ff* spun it in the air it moved in ca - rou - *mp*

Fl. *mp*

Pno. *mp* (E)

EDINBURGH:

Little, little fragile thing.
What in the world would you dream.

743

R. *f* sel *mf* my bro-ther kept a coin of your pic-ture's gol-den red-ness

Fl. *f* *p*

Pno. *p*

747

R. *p*

I dreamt his face grew old the coin shined new vi-ne-gar_ and

Fl.

Pno.

749

R. *f* *p*

Co - ca - Co - la washed sores of kit - chen work and the spi - nning i - mage

Fl.

Pno.

751

S. *mp* nai - - ils of lo - - - vers cups

R. *mp* na - - ils of lo - - vers cups and tro - - phies

Pno. *8va*

753

S. and tro - phies foam - ing on the co - bble stone

R. beer foam - ing on the co - bble stone a pay -

Pno. *mf*

with pedal

ROWAN:

Good morning, beautiful.
Why do you watch me sleeping?

764

S. rape - seed first mere ba - rren pa - ddock and rain - toil the ci - ty grows from ba - ttle camp to mill - town weal - thy bur - ghers trade jute and

B. Wake up Row - an wake

N. Wake up Row - an wake

Pno.

779

S. man - da - rins tiles and co - bbles mark the edg - es of things Lives short - ened in ty - phoid and so - dden gowns

B. up Row - an

N. up Row - an

R. I dreamed a - bout the world a - bove, be - low, the ci - ties, child - dren

Pno.

$\text{♩} = 140$

R

795

S.

crushed to mo-ments in the te-ling of a tale Q'el builds a court of La - pis and ho - ney mead All but

B.

Each morn-ing is o-bli-vi - on River of hell

N.

R.

ru-shing im-poss-i-ble speed tell me how long have I been here Each morning to return as from a deep, dark well

$\text{♩} = 140$

R

Pno.

15^{ma}

15^{ma}

811 87

S. threads _____ All but a gown _____ I am ma-king a

B. Since when you came to me mouth-ing your o-ffer and time's gift of a life a-bove the name is all but wri-tten

N. half drowned from the da-ta sea a desk theworld of a ci-ty I would make mine _____ A sea

Fl.

Pno. *15^{ma}* *15^{ma}*

827

S. ROBE for the war - lord Q - el.

B. *mp* You a - rived all gold and blus-ter like thrown _____

N. wind dreamt land-wards as gulls To-day is thir-ty years since thrown rice in the noon-day sun you _____

Fl.

Pno. *p* *Piano* *mf* *p* (F)

88 834

B. You were young You stood ah but not a sol -

N. full of fear and pride and bri-ttle - ness you as though to a - tten - tion ah

R. years of rice meal bi-ros and pa-py-rus I

Fl.

Pno. *15^{ma}* Wood Block

839

B. dier po-me-gra-nate le - mon wine

N. I set the ta-ble with the code-work's plen - ty ah black beans You sat

R. learned the shapes of mo-tion and change desk-toil drew you hind legs in bridg - es

Fl.

W.B. Piano *15^{ma}* Wood Block

B. dazed and mine the way hands touch

N. we spoke of the beau-ties of the world a-bove how fin-gers trace a jaw-line's

R. tor-so of sew ers drain-age ac-que-duct

Fl.

W.B. Piano 15^{ma}

B. un - cea - sing mo - tion

N. long shi - - - fting po - ly - gons

R. Toll-cross crag-rock co-bble-stone bus - stop Looped lines of cir-cles

Fl.

W.B. Wood Block Piano (F) (Bb) 8^{va} (F)

853

B. *mp* Tur - - ning earth

N. Tur - - ning earth

R. *3* knit, en-twine. *3* Stitch ten-don to the bit of spine *3* by tel-e-phone box es *3* but - cher shops the gro-cer's *3* win-dow from moun-tain to mile *3* to

Fl. *3*

W.B. Wood Block *3*

856

R. *p* **S** $\text{♩} = 50$ hill-fort to Gor-gie — ah! You, You told me you were trapped — in the depths —

Fl. *p*

W.B. *p* *mp* *p* *f* *ppp* *3* *15ma* *3* *3* *5* *5* *3* *3* *5* *5* *trm*

attempt to maintain *ppp* dynamic and the sense of a continuous, unfolding gesture up to 869 (F#)

B. *mp*
You answered bold - -

R. of the ma - chine to free you draw-ing you in - to the world

Fl.

Pno. *ppp poss.* *n.* *ppp poss.* *n.* *p* *mp*

B. *mf*
ly you would weave out the map this

N. I believed you loved me map of this

Fl. *f* *mf* *p* *ppp* *f* *p* *mf*

W.B. Wood Block *f* *mf* *mp* *trm* *mf*

Piano *f* *mf* *mp* *trm* *mf*

884

B. *f*
my ci - ty cu-stom with cir - cuit - try

N. *f*
i - llu - - sion

R. *ff*
fa - ten street and cu-stom ripe net - works_ of

Fl. *p* *f* *mp* *ppp* *p* *mf* *ppp* *ff* *f* *fff* *f*

Wood Block *f*

Piano *p* *mf* *ff* *pp* (G#) *mf* *ppp* *fff*

15^{ma} 3 5 5 15^{ma} 3 3

896

B. *ff* tri - ci - ty and lan - guage

N. *ff* e - lec - tri song

R. *p* *mp* fire _____ sow gaps be-tween a - nnal and lo - cal his - to - ry

Fl. *mp* *f* *ppp* *ff* *mp* *f* *p* *pp* *mp* *ppp* *f* *p*

Pno. *f* *ppp* *ff* *p* *mp* *pp* *mf* *pp* *tr* *ppp* *f*

94 905

B. *mf* *gliss.*
the down-depth of end - less di-vis-i - bil - i - ty

N. *mf* *gliss.*
ee

R. with God's test

Fl. *ff* *p* *fff* *f* *fff* *pp* *p* *ppp*

W.B. Wood Block *f* *fff* *mf* *mp* *ppp*
Piano *15^{ma}* *5* *3* *3* *15^{ma}* *5* *3* *3*

915

B. mul-tiple of pe-ople their earth ci - ty is a weave

N. and a - - gri-cul-ture's lines

Fl. (D G# C#) *ppp* *ff* *pp* (C F# Bb)

Pno. *f* *ppp* *ff* *pp* *f*

Deo. (F)

917

B. O Row - - - an

N. of space and time Ah to have gi - ven me my wish

Fl. *ppp* *f* *mp* *pp* *15ma*

Pno. *ppp* *f* *mp* *pp* *p* *ppp*

922

B. *a weave of land and mind*

N. *to have drawn me in - to the world*

R. *the*

Pno. *(G#) (B)*

f *pp* *mp*

8^{va}

3 *3* *3* *3* *3* *3*

927

R. *cracks u-pon the lake the salm-on and crow guts spoiled and stink - ing the sha-ttered found-a-tions of ram-parts*

Fl. *crescendo evenly and gradually through this section*

Pno. *(A) p crescendo evenly and gradually through this section*

fist cluster

7:5 *17:10* *13:10* *23:20*

mf *U*

♩ = 100

931

R. *f* 3
dams Snatched a - way, my hands my eyes

Fl.

Pno.

11:10 19:20 7:5

935

B.

R. *like a snarl fff* *p* *f* *n.*
you have tricked me O Thir - - - ty years in a choked sob

Fl.

Pno.

11:10 13:10 17:10 19:20

100

939

B. *f* *n.*
set

N. *mf*
the ta - ble with the code -

Fl. *fff* *n*

Pno. *fff* *p* *pp*
7:6[♯] 10:6[♯]



941

B. *f*
plen - - ty

N. *f* *p* *mf*
work's I have ne - ver

Fl. *ppp* *fff*

Pno. *ppp* *fff*
7:6[♯]

943

B. *mp* asked you for an - y - - - - - thing *f*

N. an - y - - - - - thing *f*

Fl. *p* *mf* *p* *fff* *n.*

Pno. *fff* *ppp* *fff poss.* *f*

7:6 11:12

3 3

8^{va} 8^{va}

8^{vb} 8^{vb}

946

R. you showed me a chea-ting vis-ion

Fl. *f*

W.B. Wood Block *f* 5 7

951

Rowan, I know nothing of this at all.

B.

N.

R.

Fl.

W.B.

my grand-moth-er's house

my hands were small

Fl.

W.B.

W.B.

964

B.

N.

R.

Fl.

W.B.

R.

Fl.

W.B.

W.B.

W.B.

978

B. *like a wail, a scream* *fff*

N. *like a wail, a scream* *fff*

R. I was drawing in the corner of a beautiful party Full of children and song *p* Snatched a - way my hands my eyes *f*

Fl. *fff*

W.B. *fff*

991

B. *mf* *3* What are you say-ing_ you must com-plete_ the draft - work you must com - plete the map_ fin-ish

N. *mf* *3* What are you say-ing_ you must com-plete_ the draft - work you must com - plete the map_ fin-ish

R.

Fl. *f* *< fff p fff poss. f mp-pp fff poss. fff poss. mf > p f pp ff fff poss. > p f > mp < fff poss. =*

W.B. *mf* *15ma*

$\text{♩} = 250$
V

1001

S. *mp* Three dec-ades of plen-ty and pol-i-tic li-ttle ones with no mem-ry of gorse-land

B. *mp* the ci - ty Ah an - cient draft - work

N. *mp* the ci - ty Ah an - cient draft - work

R. *f* left Q'el fat pru-dent pow-er sharp-ened *mf* the black-wood haz-el the beau-ty of the vale

Fl. *n*

W.B. *mp* *f mp f p* *mp*

8^{va} *mp* 8^{va} 8^{va} 8^{va}

8^{vb} 8^{vb} 8^{vb} 8^{vb}

1008

S. *mf* gov-ners overseeing sanitation and law

R. *p* these were now off - i - cers serv-ing on space-craft *p very expressively* the screens be-hind the air - port showed goat - horns of bog - myr - tle

W.B. *p mp p mp p mp* *f mf p* *p*

3 5:3 (Ab) 7:6

5 7:3

8^{vb} Ped.

1014

S. *pp*
And yet still he woke ear ly

B. *mf*
Name

N. *mf*
Name

R. *ff* blue-bell, bell heath-cr, bog-bean, grain *p* he lay a-wake watch-ing *mf* Show him the play-house or shelf that lay emp-ty

Pno. *f* *mp* *p* *ppp* *p* *f* *mf* *fff* *pp* *p* *ppp*
8^{va} (D) (F#) 8^{vb}

Detailed description of the musical score: The score is for a vocal quartet and piano. It is in 12/8 time. The vocal parts (Soprano, Bass, Alto, Tenor) have lyrics: 'And yet still he woke ear ly', 'Name', 'Name', 'blue-bell, bell heath-cr, bog-bean, grain', 'he lay a-wake watch-ing', and 'Show him the play-house or shelf that lay emp-ty'. The piano accompaniment features various dynamics: *f*, *mp*, *p*, *ppp*, *mf*, *fff*, and *pp*. There are performance markings for *8^{va}* (8va) and *8^{vb}* (8vb), and specific notes are marked with (D) and (F#). The piano part includes complex textures with triplets and slurs.

1019 ♩ = 200

S. *mp* Ah Ah

B. num - ber line Ah Ah Ah

N. num - ber line Ah Ah Ah

R. find him the shoul-der or hand that is i-dle filled in the marsh and the hill and the bog-land Q'el road out in-to space and the black-ness, Kings-guard sa-llied the deep of the void.

Pno. *mp* *ppp* < *p* > *n* *pp* *mp*

1024 8^{mb} 15^{mb}

S. Ah Ah The wea-ver's hands ached chapped with the poi-son long grew the gown the red of the ROBE

B. Ah Ah Ah Ah Ah Ah *ppp* poss.

N. Ah Ah Ah Ah Ah Ah *ppp* poss.

R. Co-lour the black of it re-dden the black-ness find and e-lim-i-nate all the black edg-es Ah Ah Ah Ah *ppp* poss.

Pno. *pp* < *p* *pp* < *mp* *ppp* < *p* *ppp* < *pp*

1034 $\text{♩} = 300$ *f* *ff* *mf* *fff* *p* *f* *ff* *p* *f* 107

B. Sol Prox - i - ma ah Quell - kar Vax Te - rra

N. Sol Prox - i - ma ah Quell - kar Vax Te - rra

R. Draw down the god to the ci - ty's song write its curve and brick with di - vin - i - ty pre - ten - tious gra - ffi - ti in Do - ric nu - cle - ic spi - ral

Fl. *mf* *f* *mf* *ff* *mf* *ff* *p* *fff* *p* *mf* *p* *mp*

Pno. *mp* *mp* *mp* *ppp*

15^{ma} 8^{va} 15^{ma} 8^{va} 8^{va}

8^{vb}

For this section (b.1035-1052)

Use the pedal expressively to create interesting resonances with the dynamics on the rolled note.

Cut the sound completely for the notated rests.

The spread chords should sound spidery and strange against a vital life-force pulse which breaks through in ebbs and flows.

There should still always be a sense of subtlety and restraint.

1039

S. *ppp* *mp* *p* *f*
 But still you re-mem-ber the knu-ckle and eye-ball's ro-tten com-post fed tre-llis and be-rry row

B. *p* *ff* *f* *p*
 Pan - ge - a Top - soil Sand

N. *p* *ff* *f* *p*
 Pan - ge - a Top - soil Sand

R. *mp* *f* *mf*
 Co-lumn and he-lix spla-ttered with a-gen-cy Ge - o- met-try of stone pi - llar of

Fl. *pp < mp* *> ppp* *p* *ppp* *fff* *mf*

Pno. *ppp* *p* *mf*

(8)

$\text{♩} = 200$

1043

B. *p* *f* *mf* *f* *>* *<* *ff* *fff*

N. Shrro - pah - pah - pah - shire She - na-na - na - na - na - do - ah De rry A -

R. Shrro - pah - pah - pah - shire She - na-na - na - na - na - do - ah De rry A -

D - N-A You draw down the god head to con - tour and ley line mole bu - row dug mounds of beak-clutched grub ge - o-met-ry of

Pno. *8va* *3* *6/8* *15ma* *8va* *p*

1051

S. *mf*

B. *p* *mp* You a - p - proach the pa - lace cloth - work in hand say wide is the fame of the ROBE's red I

N. *p* *mp* ber - deen Ed - in - burgh Beast Fish Fowl

R. *mp* hill - path cur - sus and mo - tor - way Beast Fish Fowl

Pno. *7* *7:6* *n* *p* *8vb* *8vb*

110 1066

S. bring it to - day as a gift for the King. You un - furl it's red - ness draped through the throne room All be - hold

B. Flesh - mar - ket _____ At - om Pro - - ton Quark String

N. Flesh - mar - ket _____ At - om Pro - - ton Quark String

R. Flesh - mar - ket _____ At - om Pro - - ton Quark String

Pno. *(F)* *8^{vb}*

1079

S. the red of the ROBE _____

B. *mf* Black - ness *f* I can-not see the ri-ver or or - chard

N. *mf* Black - ness

R. *mf* Black - ness

Fl. *fff*

Pno. *mf* *fff poss.* *Wood Block* *n.*

♩ = 70

1093

B. *ppp* oh ah

N. *ppp* oh ah

R. *ppp* oh ah

Fl. 23:20 11:8

Use dynamics freely and expressively, but show *mp* level of restraint
 In physical movement, react naturally to the music and dancer; a sense of reconciliation between the gesture and material

1094

B. oh

N. oh

R. oh

Fl. 19:16 7:5 13:14 11:7

1096

B. *f* can - not see the chil - dren's_ long for - got - ten game_ from rooms which ov - er - look the ri - ver

Fl.

112

1101 *p* *f* *p* 9+6+9+6+9+9+6 32

B. ru - shing su - mmer cu - rrents cut the banks the bee - hea - vy wind ru - stles un - der sill and

1105 (5/4 + 7/16) 9+6+9+6+9+9+6 32

B. pane po - - - - llen rife

N. (5/4 + 7/16) 9+6+9+6+9+9+6 32 po - - - - llen rife

R. (5/4 + 7/16) 9+6+9+6+9+9+6 32 po - - - - llen rife

Fl. 9+6+9+6+9+9+6 32 23:18 7:6 19:18 11:12 13:9 14:9 19:12 *gliss.*

1106 *f*

B. Long oak and a - - - - pple

N.

R.

Fl.

1109 *p* *f* *p* *mf* 3+2+2 8

B. plunge the grass with ro-tten fruit with off so-dden a - corn through glass the or-chard's red prop-a-gates its like-ness Bad_ ci - der dew

1117 *ppp*

B. ah _____ the

N. ah _____

R. ah _____

Fl. *5* *7:6* *11:8*

1119 *P*

B. chair be - - side me is emp - ty of you

N. ooh _____

R. ooh _____

Fl. *5:4* *19:12* *gliss.* *5:3* *13:10*

1121 *f*

B. from rooms which o - ver-look the orch - ard I can - not see the room or its pa-tient of the next room to this room loo-king out _____ the

114

B. *1127*
 spill of flu-id ag-ainst the tile four-tains in the rhy-thm of heart-beat and be-llly plunge waste u - pon the

Pno. *n* *f* *n* *ppp* *n* *n* *f* *p*

1136

S. *7+11* *3+13* *5+7* *4*

B. *p* *ppp* *f*
 por-ce-lain bone white bright red Groan ing

N. bone white bright red

R. bone white bright red

Fl. *19:11* *11:12* *23:14*

Pno. *n* *n* *ppp* *n*

1141

B. *p* *mf*
 as one whipped or caged the nurse works with words tight and ti - red just a

1148 *ppp* *f* (7/4) *ppp* *fff*

B. a - - - pple red li-ttle por - - - c'lain red more

N. a - - - pple red por - - - c'lain red

R. a - - - pple red por - - - c'lain red

Fl. 11:8, 23:24, 7:4, 19:20, 11:9

1152

S. - - - - -

B. (4/4 + 3/8) *ppp* Ed - - in - bu - - - rgh red

N. (4/4 + 3/8) Ed - - in - bu - - - rgh red

R. (4/4 + 3/8) Ed - - in - bu - - - rgh red o *f*

Fl. 13:12, 7:4, 23:24, 11:12

116

1154

R. *fff* who are you ah *n p* cry - ing out you eas - ing

Pno. *p* steady con ped.



1161

R. *p* you watch - ing the bee ly - ing caught u - pon the pap - er that dan - ces like a dog in sleep

Fl.

Pno. *ppp* *mp*

slow down very gradually and continually over the following page until "Yet look closely."

15^{ma}

15^{mb} senza ped.

BEIRA and NEACHNEOHAIN together in the style of EDINBURGH:

Rowan - help me.

ROWAN:

The shatters and cracks-seams, the endless catastrophe...

It was never you.

I drew you a city,
not its map or plan.

Rather,
drew in that time
you held my hair above the pan

whispering.
Our first dance,
whirling giddy-high above the snowstorm of code

and in love and horror
the world went red as a whip, a bowl, a moorhen's beak.

O, A land is neither words nor mud
but a red, red edge.

In those edges,
 out the corner of our eyes,

the shameful, unrecorded silence of our lives
passes
 without meaning or regret.

BEIRA and NEACHNEOHAIN together in the style of EDINBURGH:

A land is neither silence nor shame.
It is the gaudy tapestry of some red, red vest.

ROWAN:

Yet look - closely...

Out of the corner of your eye...

[sudden woodblock roll *fff* as her mouth moves silently to say:
the esplanade before the castle soaked in rain, you turn around to face me]

....and the sky is red, red, Edinburgh-red.