

# cut up sleep red stars round me

for flute, clarinet, violin, viola, cello, piano, percussion

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## Performance notes

### All

The ensemble is not classically balanced. Parts obscure and move through one another. Fortes are walls that obscure; pianos are nearly concealed until they move. There is the feeling of something possibly moving in the dark. Indicated dynamic changes are not primarily expressive, but trace motion and proximity.

Time is fluid. Rubato. A metronome took the pulse of something dancing at particular moments. Tempo need not match metronome markings, but follows their contour. Triplets are not scientific, but give the sense of independent lives, sometimes interlocking, wobbling. They stretch like Romantic figures or Baroque ornaments. Suspect no one else has the same tempo – swim together anyway.

Ornaments: Trills are uneven. They wobble and change speed. Slow trills can be almost motivic. Trill to diatonic step above main note unless otherwise indicated.

mc microtonal trill – on strings, can be an unwieldy vibrato

Speeds for trills and vibraphone motor:

f faster  
s slower  
vf very fast  
vs very slow  
f - s fast trill slowing down gradually ( $\overset{f}{trill} \rightarrow \overset{s}{trill}$ )  
f | s discrete change from fast to slow


Accidentals hold through the measure.


 Glissandi are not immediate – settle into note before sliding.

H Hauptstimme: The main idea is not necessarily the loudest, often is hidden or obscured.


 crescendo dal niente


### Winds

 airy breathy sounds, not a lot of pitch  
flute: add percussive key clicking  
clarinet: air might project more hitting the reed, leaking out of the mouthpiece instead of funneling into it. Play with consonants (“s,” “t,” or “th”), depending on balance and acoustics. Percussive tongue can be sprinkled in, to complement flute key clicks.

 flute tongue pizz. – percussive, sharp accent


Percussion: Vibraphone, not-vibraphone, hard and soft mallets, net of clinky things

 Not-vibraphone is notated as the E below vibraphone range. Some kind of not-specifically-pitched resonant sound that can cut through the texture. Could be a glass bottle, can, or woodblock.


 Objects: push small clinky objects in the vicinity and direction of the glissando. Could be small plastic chessmen, wooden windchime pieces, or pistachio shells bound in a hairnet or tangerine web for easier manipulation. Sound of objects against each other can compete with sound of objects against vibraphone. Net might be steered by mallets.

### Vibraphone

pp chords drift in and out. The motor takes on a life separate from the attacks. Pedal often runs isolated bits into a chord hanging over. Chords are less than four notes.

 Vibraphone motor on, fast to slow

 hard mallets

 soft mallets


### Piano

Harmonics – inside the piano, touch the string at the appropriate node. Sounding pitch is notated – another string can be used. if easier.

Pedal often runs isolated bits into a chord hanging over.


### Strings

c.l. ric. col legno ricochet – bouncing off initial impulse (number of bounces is free, can spill into the next beat)

 often in combination with a gliss down (unspecified endnote)


s.p. sul ponticello

ord. ordinario

 raspy, dusky, pitchless – modulate technique at liberty

 percussive hit with bow

▪ overpressure (ovp) – more pressure than ord., but not deadening. Fish for subtones in manner of tuning radio static. Continue fishing for the duration of the note or until white square clears.

 There is an expressiveness that is not entirely controlled.

Pizz. chords always strummed loosely up.

Dream map

shards, hummingbirds A 1'15  
small bones, brittle, sharp. sudden attacks. rushed, barely contained. fight the conductor. delicate fury. 3 tries, each smaller, faster, quieter. pool of pitch is an outlier, objects mask instruments.

noise B 30"  
timbre rough: tree bark, chainsaw, groaning robots. overpressure fishing at the fore shields movement from notice. singing arises from the mechanical.

jewel C 20"  
brilliant, dazzling. stab hard, ring bright.

shiver 12"  
glimpse of future dissection.

sing D E 1'30  
accumulate bits into melodies, dwarf accompaniment, shrink into texture. rows of tree bark hide shiver.

jewel chatter F 25"  
ricochet to objects, wind.

float stars G 1'  
time suspends, hush. energy of solitary piercings disperse into atmosphere.

wilt jewel H 1'20  
hardness softens to butter, evaporates.

distant spin I 1'  
focused speed, mumbling funnels into screech.

shiver veil J K L M 3'  
cabinet of severed Romantic gestures in preservative jars, each a different tint. each measure a shudder isolated in space.

diamond zombie N 1'  
vibraphone-piano duo. each one keeps two bodies, dazzling/mumbling. unconducted, stumbling to meet one another. ff always sffz, always surprised.

Approx. length: 11'40

Program note

red stars to ceiling:  
paste-close fur-eyes, wrap  
round red sleep

you cut me up  
sing

Carolyn Chen  
La Jolla, 2/10

♩ = 56 cut up sleep red stars round me  
shards, hummingbirds

carolyn chen

Score in C

Flute *mp* airy, pitchless

Clarinet in Bb *mp* objects (push hairnet of small clinky things in this vicinity)

Vibraphone airy, pitchless (no pedal) *p* *hard*

Piano *mp* *darting, dry*

Violin *mp* pizz. arco raspy, pitchless

Viola *mp* c.l. ric. ord. raspy, pitchless percussive hit *f*

Violoncello *mp* percussive hit

A

faster

Fl. 5 6 6-10" 4-8" ♩ = 63

Cl. *p*

Vib. not vib. *hard* *soft* motor on, slow

Pno. *sfz* *p* *sfz* *p* *ppp* Ped.

Vln. pizz. c.l. ric.

Vla. overpressure *mp* *ppp*

Vc. c.l. ric. ord. strike *ff*

Fl. 12 5

Cl. *p*

Vib. *sfz* *p* *sfz*

Pno. *pp*

Vln. ord. *p* c.l. ric.

Vla. on bridge on strings *p* *mf* screech

Vc. c.l. ric. ord. ovp pizz. c.l. ric.

faster, lighter

16

Fl. *rit.*  $\text{♩} = 72$  *pp*

Cl. *pp*

Vib. *pp*

Pno. *sfz* *pp*

Vln. *mf* *pp* *c.l. ric. ...*

Vla. *mf* *pp* *c.l. ric. ...*

Vc. *mf* *pp* *ord.*

19

Fl. *rit.*

Cl. *tr*

Vib. *pp* *sfz* *pp* *soft* *pp* *ped.*

Pno. *sfz* *pp* *sfz*

Vln. *f*

Vla. *f*

Vc. *f*

**B** noise  $\text{♩} = 30$  *rit.*

Fl. *pp* *concealed* *barely emerging* *mp* *pp* *a little closer*

Cl. *pp* *concealed* *barely emerging* *mp* *pp* *a little closer*

Vib. *masked by strings* *mf* *pp* *f* *pp* *f*

Pno. *f* *pp*

Vln. *ff* *fff* *ff* *fff*

Vla. *ff* *fff*

Vc. *ff*

**C** jewel 3

$\text{♩} = 26$  rit.  $\text{♩} = 52$

Fl. *f* singing, but obscured *pp* *pp* *f* *pp*

Cl. *f* singing, but obscured *pp* *pp* *f* *pp*

Vib. *mp* *f* *pp* *sfz pp*

Pno. *sfz* *pp*

Vln. *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f*

*concealed* *pp*

Detailed description: This page contains the musical score for section C, titled 'jewel'. It features seven staves: Flute (Fl.), Clarinet (Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is divided into two parts. The first part starts at measure 25 with a tempo of quarter note = 26 and a 'rit.' (ritardando) marking. The second part begins at measure 31 with a tempo of quarter note = 52. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. Dynamics range from *pp* (pianissimo) to *f* (forte). Performance instructions include 'singing, but obscured' for the woodwinds, 'concealed' for the cello, and various articulations like slurs and accents. A double bar line with two slanted lines is present on the left side of the page.

$\text{♩} = 60$  shiver **D** sing

Fl. *ff* *p* *pp*

Cl. *ff* *p* *pp*

Vib. *ff* *pp* *f* *pp*

Pno. *pp*

Vln. *p* *invisible < ppp >* *ppp*

Vla. *p* *invisible < ppp >* *ppp*

Vc. *p* *pizz.* *pp*

Detailed description: This page contains the musical score for section D, titled 'shiver'. It features the same seven staves as section C. The score begins at measure 29 with a tempo of quarter note = 60. The key signature has one flat. The time signature is 4/4. Dynamics range from *ppp* (pianississimo) to *ff* (fortissimo). Performance instructions include 'sing' for the woodwinds, 'invisible < ppp >' for the strings, and 'pizz.' (pizzicato) for the cello. The score includes various articulations such as slurs, accents, and trills. A double bar line with two slanted lines is present on the left side of the page.

34 *accel.* ♩ = 66

Fl. *f* *p*

Cl. *fp* *p*

Vib. *pp* *undergrowth* \*

Pno. *ppp* *undergrowth* *Red.* \*

Vln. *p* *f p* *mp* *mp*

Vla. *p* *mp* *p* *p*

Vc. *mp* *f p* *p* *mp*

*arco hit*

38 *accel.* **E**

Fl. *pp*

Cl. *p*

Vib. *Red.* *p* *pp*

Pno. *p* *Red.*

Vln. *p* *s - f* *pp*

Vla. *p* *s - f* *pp*

Vc. *p* *pp*

42 ♩ = 80

Fl. *pp* *blend*

Cl. *pp* *blend* *mf*

Vib. *blend* *mp* *pp*

Pno. *pp* *blend* *mp*

Vln. *mp*

Vla. *mp*

Vc.

♩ = 66

44

Fl. *mf* > *pp* *mf* *pp*

Cl. *pp* *mf* *pp*

Vib. *mp* *pp* (off on cello pizz.)

Pno. *pp* *mp* *pp* (off on cello pizz.)

Vln. *ppp* *p*

Vla. *ppp* pizz. *p*

Vc. *p*



accel. ♩ = 88

48

Fl. *pp* *f* *p* rit.

Cl. *pp* *mf* *p*

Vib. *pp* *p* *f* | *s*

Pno. *p* *mp* *mp*

Vln. *pp* *mp* *mp*

Vla. *pp* *mf* *mp*

Vc. arco *pp* *p* *pp submerged*



**F** jewel chatter

rit.  $\text{♩} = 60$   $\text{♩} = 88$   $\text{♩} = 80$

Fl. *f* *tr* *pp* *o < ff > o*

Cl. *f* *tr* *pp* *o < ff > o*

Vib. *p* *pp* *< ff >* (release before piano) *p* *mf*

Pno. *pp* *sfz* *mp* *p*

Vln. *mf* *p* *c.l. ric.* *pp*

Vla. *mf* *p* *c.l. ric.* *pp*

Vc. *pp* *hit* *ric.* *pp*



float stars

**G**

6-8"  $\text{♩} = 40$

Fl. *ff* *o < ff > o* airy breathy *ppp* *s - f* *tr*

Cl. *ff* *o < ff > o* airy breathy *ppp* *s - f* *tr*

Vib. *pp*

Pno. *p* *f* *ppp* *sfz* *pp* *5* harmonics (inside)

Vln. *pp* *ppp* *ord.*

Vla. *pp* *ppp* *p* *c.l. ric.* *s.p. tr*

Vc. *p* *c.l. ric.* *unstable pizz.* *s.p. tr* *unstable*

64 *accel.* ♩ = 72 ♩ = 50

Fl. *f* *tr* *ppp* *f* - *s* *f* - *s* *tr*

Cl. *f* *tr* *ppp* *f* - *s* *f* - *s* *tr*

Vib. *mp* *f* *pp*

Pno. (l.v.) *mp* *pp* *f* *pp* *Ped.*

Vln. *mf* *mf* *p*

Vla. *ord.* *mp* *mf* *mp* *p*

Vc. *arco ord.* *mp* *mf* *p* *pizz.* *p*



68 *accel.* ♩ = 72

Fl. *p*

Cl. *pp* *p*

Vib. *Ped.* *p* *\** *Ped.*

Pno. *pp* *pp* *calm, dry* *ppp*

Vln. *p* *ppp* *mc vs* *tr*

Vla. *ppp* *mc vs* *tr*

Vc. *arco* *p* *pp* *ppp*

72 ♩ = 66

rit.  $\text{H} = 80$  wilt jewel

Fl. *pp* *ppp* *pf* *p-mf* *pf*

Cl. *pp* *ppp* *pf* *p-mf* *pf*

Vib. *s* *f* *ped. pf* *p*

Pno. *sfz* *pp* *f* *3* *8va* *sfz* *ped. 3* *hold*

Vln. *ppp*

Vla. *ppp*

Vc. *pizz. pp* *arco ppp*



76

Fl. *p* *f* *ppf* *p* *p* *fp*

Cl. *p* *f* *ppf* *p* *p* *fp*

Vib. *mf* *f* *s* *H* *f*

Pno. *ff* *mp* *pp* *sfz* *5* *3* *5* *3*

Vln. *pizz. f* *arco ppp* *3*

Vla. *pizz. f* *arco ppp* *pizz. pp*

Vc. *pizz. f* *arco ppp* *pizz. pp*



92

Fl.

Cl.

Vib.

Pno.

Vln.

on bridge



93

Fl.

Cl.

Vib.

Pno.

Vln.

Vla.

Vc.

singing emerges

c.l. ric.

ord.

pp

(sfzs)



95

Fl.

Cl.

Vib.

Pno.

Vln.

Vla.

Vc.

ord.

c.l. ric.

ord. on bridge

97 **J**

Fl.

Cl.

Pno.

Vln. **J** c.l. ric. ord. *ppp*

Vla. c.l. ric.

Vc.

99

Fl.

Cl.

Vib.

Pno.

Vln.

Vla. ord.

Vc.

100

Fl.

Cl.

Vib.

Pno.

Vln.

Vla.

Vc.

30" *fff* *pp*

30" *fff* *ppp*

30" *fff* *hammered, as fast as possible*

shadow *ppp*

5/4 5/4 5/4 5/4 5/4 5/4

**K** shiver veil

♩ = 56

105

Fl. *s - f* *p* *vs - f* *f - s*

Cl. *s - f* *p* *vs - f* *fp*

Vib. *f | s* *p* *f - s* *fp*

Pno. *ppp* *p* *each measure separated* *fp*

Vln. *pp*

Vla. *poco s.p.* *ord.* *pp*

Vc. *pp* *pizz.* *(strum)*

*partially clear for strings*

110

Fl. *s - f* *pp* *f - s* *ff-p*

Cl. *s - f* *pp* *f - s* *ff-p*

Vib. *f | s* *f* *f - s* *f - s*

Pno. *floating* *ppp* *run together* *run together*

Vln. *ppp* *mp* *fp*

Vla. *arco* *ppp* *mp* *fp*

Vc. *ppp* *p* *mp* *mf*

114

**L** ♩ = 72

Fl. *s - f* *p* *s - f* *fp* *pp < f* *fp* *f | s* *f* *pp*

Cl. *s - f* *p* *s - f* *fp* *pp < f* *fp* *f | s* *f* *pp*

Vib. *f | s - f* *f* *f | s* *f | s*

Pno. *ppp* *mp* *p* *run together* *pp*

Vln. *p* *f* *p* *p*

Vla. *p* *f* *p* *p*

Vc. *ppp* *f* *p* *p*

120 *accel.*  $\text{♩} = 80$  **M**  $\text{♩} = 56$  *accel.*

Fl. *f-p* *p f p* *ppp* *p f p* *ff pp* *mc vs*

Cl. *f-p* *p f p* *ppp* *p f p* *pp* *mc vs*

Vib. *pp* (i.v.) *pp*

Pno. *pp* *ppp distant*

Vln. *obstructed* *pp* *pp* *s - f*

Vla. *ppp* *pp*

Vc. *arco* *pizz.* *arco* *ppp* *p* *p*



127 *rit.*  $\text{♩} = 80$

Fl. *p* *mf* *f*

Cl. *p* *mf* *f*

Vib. *p* *pp* *mf* *sfz* *hard*

Pno. *pp* *mp* *sfz* *p* *pp*

Vln. *f - s* *mp* *pp* *mf* *arco* *ppp*

Vla. *mp* *pp* *mf* *ppp*

Vc. *mp* *pp* *mf*



**N** shimmer, break

133

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

Cl. *p* *ppp* *ff* *mp* > *pp*

Vib. *p* *ppp* *sfz*

Pno. *p* *ppp* *sfz* *p* \*

Vln. *p* *ppp* *f* *ord. - s*

Vla. *p* *ppp* *f* *ord. - s*

Vc. *p* *ppp* *f* *ord. - s*

mc s *tr* *mc vs - f* *s - f - s*

6/4 *tr* *tr* *tr*

8va

3/4



139 = 56

Fl. *<ff>* *ppp* *masked pp*

Cl. *<ff>* *pp* *masked pp*

Pno. *<ff>* *ppp* *masked pp* *blend*

Vln. *pp* *vs - vf* *s - f* *s - vf* *vs - vf* *abrupt* *f*

Vla. *pp* *vs - vf* *s - f* *s - vf* *vs - vf* *abrupt* *f*

Vc. *hidden pppp* *H* *< f* *after-image*

6/4 7/4 4/4

145  $\text{♩} = 92$  **accel.**

Fl. *f* *f - s* *f - s* *- f - s* *f - s* *- f*

Cl. *f* *f - s* *f - s* *- f - s* *f - s* *- f*

Vib. *ppp* *p* *ppp*

Pno. *pp*

Vln. *p* *f* *f - s - f* *s - f* *s - f*

Vla. *p* *f* *f - s - f* *s - f* *s - f*

Vc. *pp* *mp* *mf* *f*



**O** diamond zombie  
(unconducted)

150 *f - s*  $\text{♩} = 40$  8-10"

Fl. *fff* *pp*

Cl. *fff* *pp*

Vib. *hard & soft* *f* *p* *ff* *p*

Pno. *ppp* *p* *ff* *sharp* *p*

Vln. *s - f* *ff*

Vla. *ff*

Vc. *s - f* *ff*

*hold, let chords run over*

*hard & soft*

*sharp*



155 *s* *f* **rit.**

Vib. *ff* *p* *ff* *pp*

Pno. *ff* *p* *ff* *pp*