

Hamlet

for 6 percussionists

2009

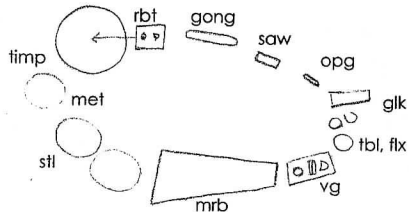
Hamlet for red fish blue fish

Incidental play to a music. Camouflage grew around a trio for tabla, steel drum and timpani. Everyone hands out moustaches to everyone else.

Instruments

- gls glass (6)
- mx mixing bowl (6)
- glk glockenspiel
- tbl tabla (2 Bayan, 1 Dayan)
- mrbl marimba
- gong larger than
- opg opera gong, Peking
- stl steel drum
- timp timpani (2)
- met metal on timpani
- ppr paper
- saw musical saw
- swd sword (knife + sharpener, silverware, or other striking metal objects)
- srn mouth siren (3)
- rbt fighting robot (set of 2)
- flx flexatone
- tl tile
- vg vegetable
- swt electronic sword toy

Set up



gls, mx, swd for all
srn in pockets

Coordination: playing in response to other players and the environment more than clock time (~Wolff). Pitches unspecified. Consonance/sameness of pitch not feared.

• • • each dot approximately 2 seconds unless otherwise specified.

|| section or meter change

tools

- mallet
- bow
- superball
- plastic cup bottom (for friction scraping)

objects

- bean
- pawn or small plastic object
- sand
- marble
- water

articulation

- hit
- ricochet
- sustain: brush/bow/scrape
- indistinct scrambling - push objects along with mallets, occasionally single hits

mixing bowls

- drop object and roll
- swirl slow
- swirl concentrated
- toss
- shake
- drop bowl, wobble, settle

chorus

- sung/spoken by all available
- high/falsetto/Peking opera
- low, Buddhist chant (~Tibetan)

cheek

- slap cheeks to resonate vowel-shifting mouth space
- density of hitting
- mouth shape, unvocalized

writing

- tracing shape of letters on instrument
- continue for length of line
- allow space between words
- crossing of 't' is a cue
- ||: doubt :||

swords

- hit
- hit-brush
- accel. stroke, let ring

robots

- sparse fighting
- medium
- heavy

vegetables

- melon stab
- celery twist
- cabbage slice (partial)

ghost ppp

Handwritten musical score for the "ghost ppp" section. The score is written on six staves:

- gls:** Features a circled 'B' at the start, followed by a series of 'o' notes. A circled 'P' appears later.
- mx/gong:** Includes a circled 'P' and a note with a circled 'P' and the instruction "(→ gong)".
- mrb:** Contains a treble clef and a note with a circled 'P'.
- mrb:** Includes a bass clef and the instruction "wispy".
- stl:** Features a treble clef and a note with a circled 'P'.
- timp:** Shows rhythmic markings and the instruction "play + sing w/ chorus".

At the bottom of the staff, there are time markings: "-2"-, "(~10")", and "(~1'20")".

trio mp

Handwritten musical score for the "trio mp" section. The score is written on six staves:

- gls/mx:** Includes a circled 'P' and the instruction "(→ mx)".
- mx/glk:** Includes a circled 'P' and the instruction "glk".
- tbl/mx:** Includes a circled 'P' and the instruction "tbl".
- mrb:** Includes a circled 'P' and the instruction "ppp".
- stl:** Includes a circled 'P' and the instruction "tbl".
- timp/met:** Includes a circled 'P' and the instruction "met".

The score includes various musical notations such as notes, rests, and dynamic markings. A circled 'P' is also present in the middle of the score.

Handwritten musical score for the "chorus mf" section. The score is written on three staves:

- gong:** Includes a circled 'P' and the instruction "(→ mx)".
- El sinore:** Includes a circled 'P' and the instruction "(→ tbl)".
- intoned like Buddhist chant:** Includes a circled 'P' and the instruction "(→ stl)".

The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for the "chorus mf" section. The score is written on three staves:

- drag jar across:** Includes a circled 'P' and the instruction "(→ stl)".
- To thine own self be true:** Includes a circled 'P' and the instruction "(→ gong)".
- expressive:** Includes a circled 'P' and the instruction "(→ gong)".

The score includes various musical notations such as notes, rests, and dynamic markings.

frozen steel p-f

Handwritten musical score for 'frozen steel p-f' with the following staves and annotations:

- stl/mrb**: ooooo (\rightarrow mrb), mrb $\frac{1}{4}$, ooooo (\rightarrow PPr), ooooo (\rightarrow mx)
- gong/gls**: ===== mp, gls eele eelele le oooo oooo (\rightarrow mx)
- tbl/glk**: \dots \dots \dots ||| ||| (\rightarrow glk), glk e e l e l tbl || glk (\rightarrow mx)
- mrb**: ===== ===== ===== =====
- stl**: ===== PPP mp, ===== PPP mp, ===== f
- kimp/mx**: ===== p, ===== mp (\rightarrow mx), mx ooooe e l e l e e e l e l e l e l

grains pp-p

Handwritten musical score for 'grains pp-p' with the following staves and annotations:

- ppr**: ===== ===== =====
- mx/gong**: ===== ===== ===== gong =====
- mx/tbl**: ===== tbl \dots \dots
- mrb**: ===== ===== =====
- stl**: ===== ===== ===== =====
- mx/gls**: ===== ooooo ooooo ===== gls e e

words p-mp

glk/
saw

→ saw

saw + voice

f

~Peking opera

O my prophetic soul

chorus
funereal

(→opg)

jong

doubt thou

||:doubt:|| accel.

tbl/

||:doubt:|| (→srn)

mrb/

7: *pass*

(→srn)

My uncle

stl

7: doubt thou

+sm

gls/
srn/
timp

e

Ⓟ

Ⓟ

timp ||:doubt:|| (→srn)

timp P

(ppr/
swd)

chorus

chorus

ppr

opera voice

By find

chorus

mf speak regularly

mf

the time is out of joint

tbl

swords

chorus

mf speak regularly

indirections

directions

out

swords

stl

timp

(opg/
swd)

f

chant

opg

tbl

swords

(mrb/
mx/swd)

mrb

join chorus

(→mx)

mx

indirections

directions

out

swords

(stl/
swd)

stl

join chorus

ric.

(timp/
gls/
swd)

timp

join chorus

gls

(match prev. pitch)

lllll

stl

timp

3

trio mp

gls (⊕) (Ⓟ) (Ⓟ) (→ + mx, glk)

opg (→ gls, mx, mrb)

tbl (→ gls, mx, opg)

mrb/mx (→ + gls, stl)

stl (→ + gls, mx)

timp/met (→ + gls, mx)

1-721

cloud pp

gls/mx/glk gls glk

gls/mx/mrb mx mrb

gls/mx/opg mx stl

gls/mx/mrb/stl mx

gls only

gls glk mx dissolve

chorus

chant

We shall sift him

mp mf

gls (⊕) (Ⓟ)

stl (Ⓟ) (Ⓟ)

pp

stl / P

timp = PP

timp =

timp =

ppp < P

3:2 met

small dry sounds
condense, descend, rise
(high sounds shift to background,
then return)

stl v. sparse
glk/mrb frail, travel
all can play gls/mx/multiple objects

~2" (~10")

f *combat* mp-mf

(rbt) *operatic* *not* *robots* *fight* *chorus*

(rbt) *chorus* *punch* *cheek*

(tbl) *fight* *chorus*

(gong/opg) *To be or to be* *the* *the* *are*

(stl/gls) *operatic speaking expr.* *gls*

(timp/siren/mx) *d* *ult* *siren* *mx* *pp*

~2"

drops p

rbt mx

rbt mx

tbl/flx *3* *chorus* *flx* *tbl* *a*

gls/gong *check* *gong* *flx* *gls* *lee*

stl *pp mf* *a* *met* *mx* *lee*

mx/timp *met* *met* *timp* *f*

mx *uneven sparse drip 4-6x/10"*

~2"

prayer pp

mx/ swd		chorus	whisper		swd x
mx/ opg/swd	ⓐ	ⓑ	pour into another mx	opg	swd
tbl/ gls	3	gls fill			tbl
mrb	1/4	3			gls
stl/ gls/ gong	ⓑ	gls fill		gong	stl
timp	f	f		timp	mf p
	-2-	-1-			-2-

○ wretched state!
 ○ bosom black as death!
 ○ limed soul that struggling to be free art more engaged!

rbt/ swd	fight	chorus	chorus	chorus	swd
tbl/ swd	up	low	swd x	tbl	swd
mrb/ swd	rough unison		swd	tbl	ter?
stl/ swd	My words thoughts	my main	Mo- mat-		PPP
flx/ timp/ tile	fly	re- be-	ther the		swd
	-1-	-1-	-2-	-1-	-1-

mp uneven, hesitant f trio faster aggressive, hurried f

up
 words thoughts
 My my main
 fly re- be-
 ther the

faster
f interrupting

swd/mx
swd/opg
tbl/swd
mrb/swd
swd/stl
tbl/swd

1-60 | 1-88

chorus
cheek
o - a

Ham-let
Mo-ther

chorus
cheek

thou hast thy
you have my

fa-ther
fa-ther

swd
xx

swd
x x x x x

stl

swd
x x x x x

(→swd)

slower a tempo attack. injury sempre sfz

swd
swd
swd/tbl
swd/vg
swd/stl
swd

~50 | 1-60

duo rush
ffend
chorus
ffend-ed

tbl

stl

hah
huh
gah
geh
ce-o
huh
huh
ugh
het
rah
gah
huh
ah
hai
uh
ah unh
oh

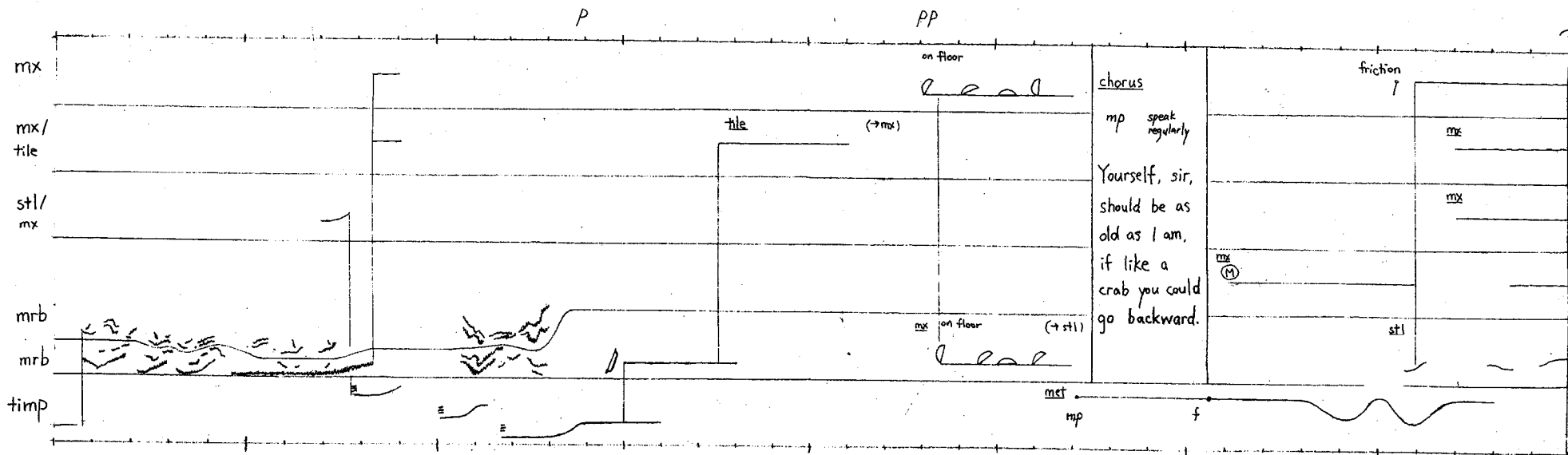
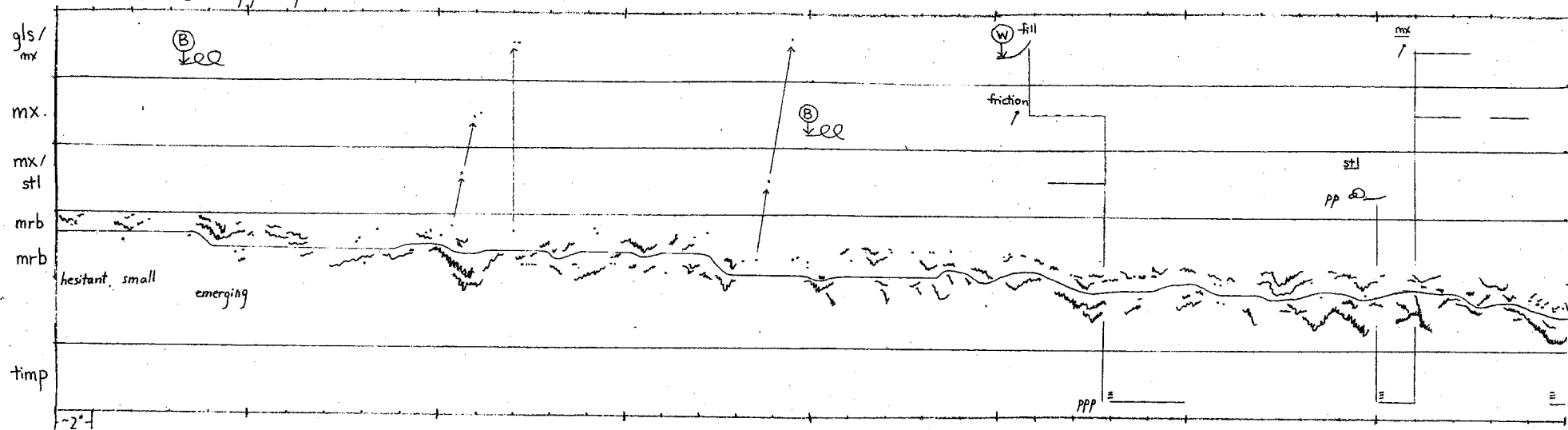
	quick	fierce ff	glib	fiercer ff
swd	zah x y	yah x	Chorus	Chorus
swd	ah xx	baah x	hooah maf ah	huh oof
tbl/ swd	gch	yah	bi hi hyah hwah	ger-huhh
vg/ gls/swd	gls spill	ah yg	yah argh uwah	rah
stl	oooh	ger	eh gwah hai	bah hee-yah
swd	huh	ch nh	da ki het	geh kiyai
		wrah	huh rrrrawr guah	ter
		hah	yee yah i	yah ah
			yah yah yah	hai yah ga
			yah	yah yai

Annotations:
 - "Come, come, you answer with an idle tongue." (under quick section)
 - "Go, go, you question with a wicked tongue." (under glib section)
 - "rit..." (at the end of the piece)
 - "soft friction" (above the first section)
 - "voice + saw" (above the second section)
 - "voice + timp" (below the second section)

glk/ mx/ saw	pp	gls	pp	mx	voice + saw
opg/ mx		mf	f	mx	chorus solemn
mx	pour into gls	mf			
mrb	obj slide across	pp			Why how now Ham-let?
stl					
timp	mp	f	met		voice + timp

Annotations:
 - "obj slide into" (with arrow pointing to glk line)
 - "obj slide across" (with arrow pointing to mrb line)
 - "rit..." (at the end of the piece)
 - "soft friction" (above the first section)
 - "voice + saw" (above the second section)
 - "voice + timp" (below the second section)

burrows pp-mp



drama p-ff

glk

mx./
opg

tbl/
flx

mrb

sth

timp

glk

opg/
gong

tbl/
flx

mrb

sth

timp

f ff mp f p f ff

stars are fire doubt that the sun doth move doubt truth to be to be to be to

stars are fire doubt d oubt that the sun doth move doubt truth to be to be to be to

sfz *trio p* *mf* *p*

glk/ gls *doubt* *glk* *trickle* *drip* *fill* *glk* *be*

gong/ mx *mx* *smm* *Drum*

flx/ tbl *wavy* *tbl* *3:2* *Drum*

mrbl/ mx *doubt* *mx* *Drum* *(M)*

stl *doubt* *3:2* *Drum*

timp *mod* *sfz* *timp* *met*

1"

f *flock fff*

glk *opq/mx* (*→ saw*) *chorus* *+ saw*

mx *mp* *rushed, percussive*

swt/ srn *f* *To die to sleep to sleep perchance to dream*

mx/ srn *PPP* (*→ srn*)

stl *f* *ff* (*→ srn*)

timp/ srn *f* *ff* (*→ srn*)

1~60 | 1~2 | 1"

Glass Forest

Like the cloud of glass and metal within which instrumental sounds float, this is a texture of small sounds, forest-like – full, but not loud, with enough space to allow individual elements to shift in and out of prominence depending on rate and quality of activity. This forest of object sounds is overlaid with a few notated instrumental figures that mark time.

Actions give rise to sounds, but do not control them. Tasks distribute materials across other materials, allow settling and negotiation with surface upon release. Grasp loosely. Ricochet, wobble, fall. Follow the direction of wobble. Musical intention is attenuated, or emergent in hindsight.

For example,

- placing bowls and glasses across a ground, or rolling them slowly
- placing silverware across marimba in increments, into battle formation, sweeping away or arranging rubble
- spooning grain by grain from the edges/center/bottom/top of a heap or container into a specific part of another
- sorting beans with chopsticks or mallets, steering them over an uneven surface, in the manner of guiding ducks across a city
- sprinkling grains over drumheads, tapping out a path for other objects to move through
- wiping a keyboard or pipe with tissue paper, or cloth embedded with buttons, or newspaper that might be attached in such a way as to tear itself slightly when used
- writing over a sounding surface, objects attached to writing utensil, a line from a play, or a poem:
Doubt thou the stars are fire,
Doubt that the sun doth move,
Doubt truth to be a liar,
But never doubt I love.
- unstring string beans, cook, chew, swallow

These might combine with semi-automated sounds

- a trickle of water or sand, collect in small pots, plates, occasionally refilled
- the uncrinkling of crushed paper
- a fire, fed periodically, boiling a kettle above, water distributed into teacups when rolling, or preserved for soup

The forest is awake and responsive. Players may choose to initiate, alternate, or vary activities according to the states of others. Tasks develop, at times start or stop in response to each other. After a time, spaces intersect and tasks move into each other – overlapping materials, instruments, actions.

On instrumental figures

These figures are not solos to the accompaniment of the forest. Both worlds co-exist with equal claim to attention over time, even though they may not be equal at any particular moment. Instrumental figures begin after the fullness, wholeness, and independence of the forest has been established. They appear without necessity, a thread of connection between individual sounds on different instruments. An ending comes just as development begins to be implied.

glass forest p

