

Do you share coming out stories still?

for TouchKeys, MIDI keyboard and video

Robert Reid Allan (2022)

Organic and loose, with rubato ♩ = c.60

spread the chords when it feels right

The musical score is written for piano and features a variety of time signatures: 4/4, 3/4, and 2/4. It includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *mp* (mezzo-piano). Performance instructions include 'spread the chords when it feels right', 'Ped.' (pedal), and 'poco rall.' (poco rallentando). The score is divided into systems, with measures 6, 10, and 14 marked at the beginning of their respective systems. Lyrics are provided in text boxes above the staff, with arrows indicating the corresponding notes. The lyrics are: 'I think what the Internet', 'I assume what the Internet has changed is that', 'um', 'people are more visually attuned than they were.', and 'You had to be much more verbally creative if you wanted to get off with the guy on the phone...'. The score concludes with a final 2/4 measure.

6

10

14

p

mf

pp

p

mp

mf

p

mp

poco rall.

I think what the Internet

I assume what the Internet has changed is that

um

people are more visually attuned than they were.

You had to be much more verbally creative if you wanted to get off with the guy on the phone...

Ped.

A A tempo, but now more regular (♩ = c.60)

18

f

And it was like

um

And you would do it when you were on dates

21 (no rit. or dim. please)

B With rubato again

p sub.

and all those things as well.

3

It was just like

uh

Cues autoplay from here to C

It was the kind of environment where you did become friends with some of the people that you're working with. In the same ways you became friends with some of the clients of the agency, those were the people living with HIV. Um...

25

mf

ppp

mp

Ped.

What I loved about having friendships with particularly this older gay couple that I got to know through the agency was, they were just a delightful couple to start with, so I think that was it, I was becoming friends with them, one of them was a volunteer...

Cut off end of video cue

29

ppp

p

ppp

mp

pp

Ped.

Strictly in rhythm

C

Cues autoplay to **D**

poco accel.

33

f sub.

All my friends, I mean, all my gay friends of my, around my age, in the process of becoming friends we would share those stories.

38

molto accel.

And it was like, and you would do it when you were on dates and all those things as well.

It was just like

ff

A tempo, with rubato ♩ = c.60

D

taken for granted that you would talk about those stories.

43

p subito, molto legato

con ped.

[c.2" silence, followed by murmuring in the background]
Is the content okay so far, is this okay?

47

ppp

8va

pp

mp

Ped.

Cues autoplay to **G**

But I also realised after a while, "Wow, these people are the age of my parents." And they had been together when I met them in the early 90s for coming off on for coming on for 35, 40 years, so since the 1950s and they would talk about

52

ppp molto legato

poco rall.

hold until start of next cue

If a house was for sale or for rent and they found out about it, they would do whatever they could to put off straight couples from moving there. So they would make this road look really unpleasant if a straight couple was coming up the road and viewing a house or something like that. And they just sort of found ways to make sure that it would remain a gay space, basically.

57 **E** **A tempo** ♩ = c.60

ppp *8va*

pp

They also said that one of the ways you used to advertise if you want to if you were gay, and you wanted a roommate in those days, was to say, if you were posting a classified ad, you would say, 'Seeking congenial roommate,' and that was code for 'queer'.

63 (8)

ppp

pp

And so it was kind of interesting, just hearing this stuff and getting this like window on to a different era. You know, when you're in your twenties you arrogantly think that anyone more than ten years older than you is like, ancient. And these guys were in their seventies.

67 (8)

And it was just also really nice, seeing a couple who had been together that long and really made a life together and were sort of pretty happy together as well. So that's something I really liked. And I think, um

wait to end of
cue if needed,
then pause for c.5"

72 (8) -----

[5" silence]

You know, the quintessential coming out story from my time is, and still for many people today I recognise, is, you know, one of self-realisation and then stru... You know, figuring out that you're gay and then struggling with that, or being aware that it's not okay to come out. And then just trying to decide when you'll do it. And all my friends, I mean, all my gay friends of my, around my age, in the process of becoming friends, we would share those stories. And it was like... And you would do it when you were on dates, and all those things as well. It was just like, taken for granted that you would talk about those stories.

77 **F** ↑ *8va* -----

ff martellato **pp**

Ped. hold pedal from here to the end

82 (8) -----

ppp

pause if necessary before
start of following cue

86 (8) -----

But to the extent that kids can declare themselves gay when they're, you know, seven or eight or fourteen or whatever (which I think is fantastic) they won't necessarily... Therefore, they don't really have a coming out story, at least not that initial coming out story. There may be other environments in which they have to come out, but hopefully increasingly not. But it does make me wonder if that's like a whole genre of narrative, whether it's oral or written down or transmuted into art somehow, that is fading away. I mean, that will become a kind of historic, it'll be kind of... It'll be a historical narrative form that isn't really directly relevant any more.

G no vibrato from here onwards please

90

mf dim. poco a poco al fine

94

(dim. poco a poco)

But I mean, I don't know how it is if that's, like, for someone like you and your queer friends, do you share coming out stories still?

[background murmuring which slowly fades out]

98 **poco rall.**

hold to end of cue

pppp