

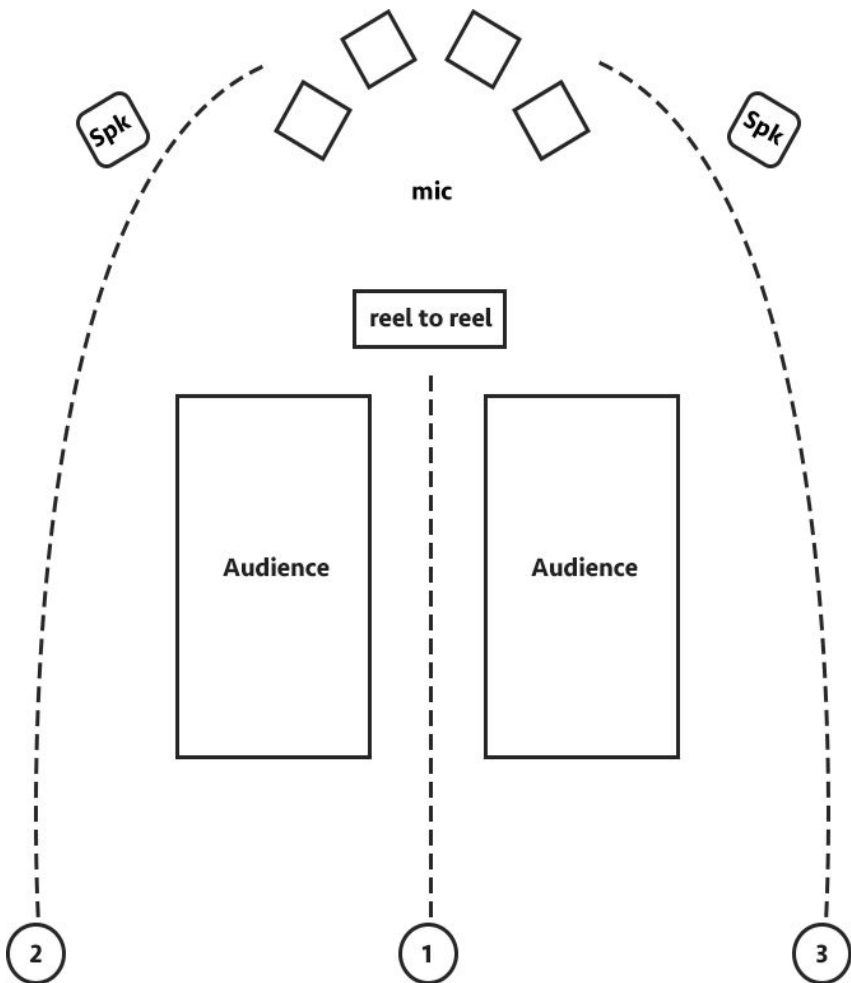
# Tare

by Aaron Karp

## Instrumentation

For String Quartet, 3 Sopranos, and Reel-to-Reel Tape Recorder

## Diagram



## Symbols

*Staves connected by outer lines:* smoothly transition from one state to the next (gliss for pitch, cresc./dec. for dynamics)

*Oscillating lines:* adjust pitch smoothly according to the shape of the line, maintaining notated left-hand pressure (ie, if the note begins with a harmonic, maintain light pressure for the gliss)

+/-: at least that high/low

## Notes

The reel-to-reel is connected to the microphone and set up to work as an analog tape delay. It should be fitted with a reel at least 9 minutes in length.

The vocalists begin as far away from the quartet and each other as possible. Ideally, Singer 1 would be at the center of the back of the space, and the other two would be also be in the back as far left and right as possible. Singers 2 and 3 must have clear paths to walk from their positions up to the quartet in Part 2, while singer 1 walks up and sits at the table with the reel-to-reel. In Part 3, singers 2 and 3 will remain behind the quartet while singer 1 will remain seated at the table.

The vocalists should use minimal vibrato for the entirety of the piece.

## Part 1

The timings are approximate, and do not require formal timekeeping.

### String quartet

All notes are sustained. Bow changes should be made as subtle as possible. This section is played non-vib, and should feel largely static moment-to-moment.

### Vocalists

All words are sung on middle C. The exact number of repetitions of the text is not important; rather, they show a progression that your performance should loosely follow. Timings and cues should be taken from listening to the quartet, as a clear sightline may not be guaranteed. When you hear the string quartet has stopped playing you should finish your current repetition and then stop.

## Part 2

The “Grand Pause” should last no longer than 5 seconds after the last vocal utterance is completed.

### String quartet

All players will begin on their finishing notes from Part 1. Players do not begin at the same place in the phrase: they may begin at any rhythmic note they desire within the phrase. The phrase is repeated continuously until the completion of Part 2. The numbers in the top right of the phrase indicate how many half steps should be changed per repetition. Explicitly, the pitches for each instrument are changed as follows:

Violin 1: ~twice per repetition, move upwards 1 half-step

Violin 2: ~once per repetition, move upwards 1 half-step

Viola: ~once per repetition, move downwards 1 half-step

Cello: ~twice per repetition, move downwards 1 half-step

This section is played more musically than the previous. Moderate vibrato can be used, and players should feel free to ebb and flow with the natural phrasing and harmonies of the music. Players should stop together when the singers sing the final unison “go”.

### Vocalists

This section consists of the repetition of a single line of poetry. Each time the line is repeated, an additional word is left off of the beginning of the line. The first three sung lines in this sequence are written below:

Line 1: As Freezing persons, recollect the Snow / First / Chill / then Stupor / then letting go

Line 2: Freezing persons, recollect the Snow / First / Chill / then Stupor / then letting go

Line 3: persons, recollect the Snow / First / Chill / then Stupor / then letting go

The words do not need to be sung in unison, but all singers must complete a subsection (marked by vertical dividers) before any can move on to the next. No performer should take much longer than necessary to complete any one section in a single breath. Singers alternate between these two sets of pitches for each subsection:

Singer 1: [C C ]  
Singer 2: [C B ]  
Singer 3: [C Db]

It is important to note that subsections do not belong to one of these triads. Because of the alternating pattern, the same subsection will be sung with both triads as Part 2 progresses. For example, since there are 5 subsections in total, the second utterance of the poem (the first repetition) will start with the second triad, rather than the first. After the last repetition, Singer 1 should continue singing “go” at least 4 times, stopping when she hits *Record* on the reel-to-reel.

### **Part 3**

As in Part 1, timings are approximate. Nothing should be explicitly coordinated between players.

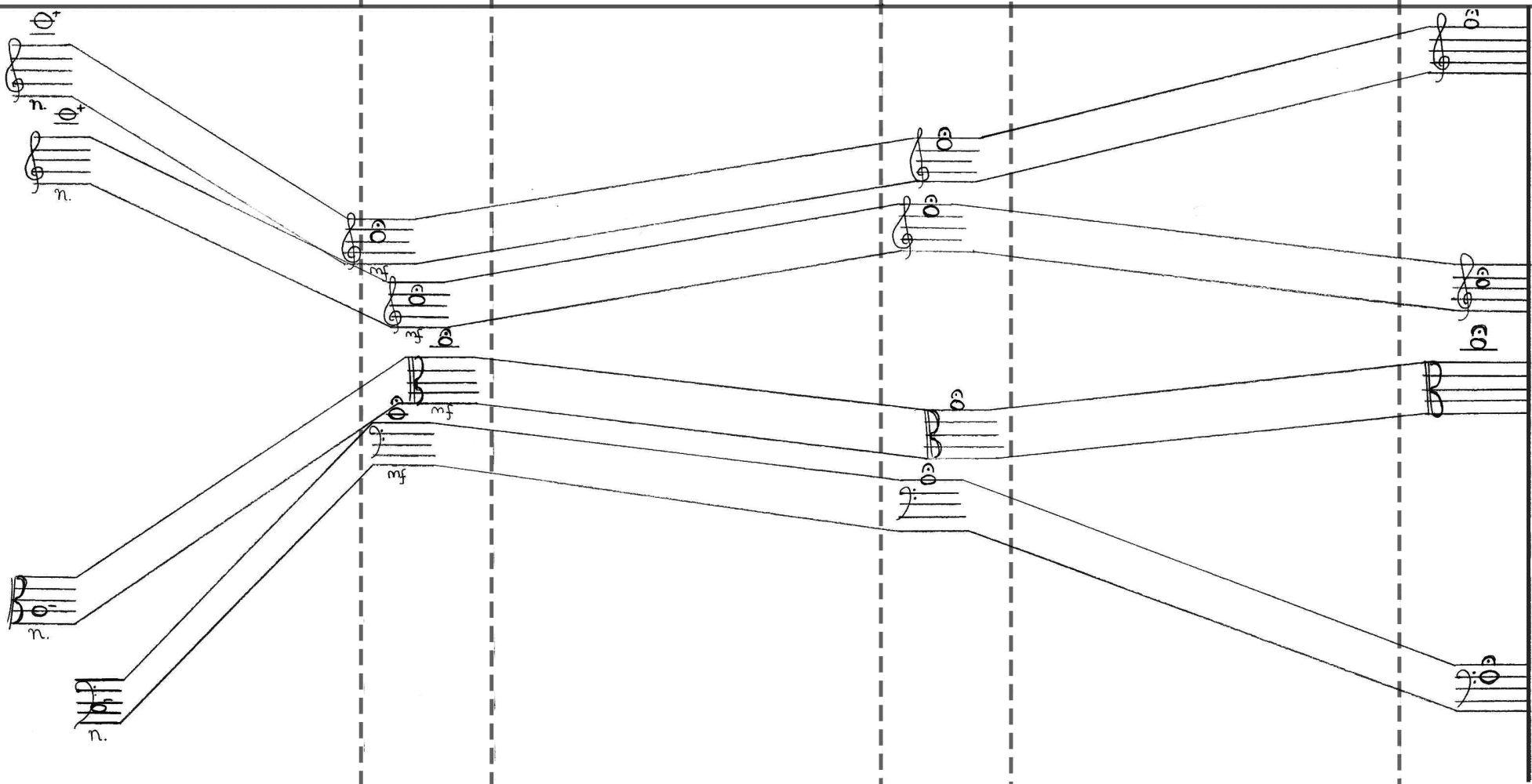
# GRAND PAUSE

AA

PAIN

GREATGREAT

3'30"



As Freezing persons, recollect the Snow | First | Chill | then Stupor | then the letting go

go go go go go

Players may begin at any point in the phrase they desire. They should start together and repeat until the final utterance of the poem: "go". Players should move outwards in half steps at a pace indicated by their number and sign (+2 means increase by a half step twice per repetition).



Handwritten musical score for a string quartet, featuring dynamic markings and performance instructions across multiple staves.

**Dynamic Markings:**

- Staff 1:** *n.* < *mp*, *mf*, *pp* < *mf*, *f*
- Staff 2:** *n.* < *mp*, > *p*, < *mp*, > *n.*, *f*, *mp*, *p* < *mp*, *f*
- Staff 3:** *n.* < *mp*, > *p* < *mf*, *pp*, < *f* > *mp*
- Staff 4:** *n.* < *mp*, *mf*, < *f*, *n.* < *mp*, > *n.*, *mp*
- Staff 5:** *arco*, *n.* < *mf*, > < *mp*, < *f*, *n.* < *mp*, > *n.*, *mp*
- Staff 6:** *arco*, *n.* < *mf*, > *n.*, *mp*
- Staff 7:** *arco*, *f*, *mp*, *mp*
- Staff 8:** *mf*, > *pp*, *mf*, *mp*

**Performance Instructions:**

- Staff 1:** *pizz*
- Staff 2:** *pizz*, *arco*, *pizz*
- Staff 3:** *pp*, *f*, *mp*
- Staff 4:** *f*, *pizz*
- Staff 5:** *Sul pont.*, *pizz*
- Staff 6:** *pizz*
- Staff 7:** *pizz*
- Staff 8:** *mf*, > *pp*, *mf*, *mp*

**Time Markings:**

- 30"
- 1'
- 1'30"
- 2'
- 2'30"
- 3'
- 3'30"
- 4'
- 4'30"
- 5'
- 5'30"
- 6'
- 6'30"
- 7'