

*with thanks to Balandino Di Donato
for making this musical adventure possible*

Eleanor Turner

The Wood and the Water

for electric harp with gesture controlled sound spatialisation and effects,
gestures based on British Sign Language and spoken word.

The Wood and the Water

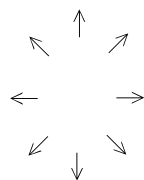
transcript of a sign language poem

Make some marks on a piece of paper;
How much can I tell this page?
It's that strange, mysterious symmetry again,
A pain I can't bear to gauge.
I see my false reflection in the pond.
I dip a finger in and watch as
The ripples circle outwards and disappear at the brim.

The forester approaches. He takes my two hands
And ties them behind my back. He says
"You're not what I want. You don't even know who you are!
The birds in my trees are real. The call of the wind in my branches: that's real.
But look down there in that pond. Who is she?"
I look and I look until the pond freezes over.
And I wonder if he saw me.

Eleanor Turner



HARPCI & MYOSPAT KEY TO SYMBOLS:






SOUND SPATIALISATION

look over neck of harp,
as if peering into water
on the r.h. side of harp





 <p>Arrows above the stave indicate the direction in which the performer is facing</p>	 <p>SS Sound spatialisation direction</p> <p>spectacles indicate a 'looking' direction</p>
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SOUND EFFECTS




 <p>D/AM (delay/analogical modulation) "scrunch" the hands, flexing the arm muscles</p>	 <p>R </p> <p>Reverb (left arm out to the left)</p>
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 <p>Pitch shift effect: to shift the pitch to one octave lower, left arms drops to your side (or remains low)</p>	 <p>directional symbol - try to play the notes in a way that creates a gesture of this direction</p>
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8↓

words in speech marks are BSL signs; sometimes these can be done whilst playing, sometimes they need their own time (after playing) and occasionally they are incorporated into the notes themselves (for example, shown below with notehead-less stems, the sign can be 'played' in the rhythm)

<p>"real"</p>  <p></p>	 <p>L.V. means 'let vibrate' (don't muffle the strings at all)</p>
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The Wood and the Water

Set the scene of walking into a forest, filled with wonder and starting to hear noises from all directions. The left hand 'scrunch' (making a tight fist) engages the delay/analogical modulation effect, giving a grainy pulsing effect.

Set levers (v is 'down', letter names are 'up')
vvvvvvvvFvvvCvvvAvvvvFGAvCvEv

Lento

Eleanor Turner (2017)

Start facing ↘
with back almost to audience

Turn slowly anti-clockwise until facing front ↑

8 ↓ Left hand pulses, as if walking

muffled harmonics, like dry wood

R **SS & D/AM** l.h. BSL "tree" gesture to move clockwise round from ↘

left arm opens out to the left of the body

nat. or harmonic

end of "tree"

to ↘ then back to ↙ **R** play if still moving hand back round

♩=56

Gentle groove - like walking*sim.*

p start with left arm already extended for reverb

pp

p R.H. plays bass clef notes where possible, to facilitate reverb throughout

Now keep l.h. mvts very simple so as not to engage effects

completely free, exploratory, until double barline (notation is merely a suggestion)

mf

R

L.V.

D/AM & SS

l.h. moves expressively to explore effects as r.h. plays melody

pp

R

Gentle groove - slower

$\text{♩} = 50$

p

light and lilting; stay close to harp to avoid effects becoming too strong; the higher harmonics require more tension and therefore the distortion effect will become stronger towards the end of these 8 bars

31

34

SS l.h. arm makes complete circle above head
to move the sound around all the speakers (reverb
engages involuntarily as you pass through the left)

Optional 2 bars to 'return' or centre yourself

41 *lyrical*

mf

mp

BSL poem - where possible, the signs are 'played';
free timing but with a good flow

44

L.V.

mf

"make"

push away

"marks"

*play chord then immediately
both hands circle vigorously
around the strings in note range*

D/AM l.h. freezes a tense
'holding a large ball' position
to engage delay before plucking the E

hit strings with knuckles to produce approx. pitches

48

f

"page - paper" (sign ↓
for page, ← for paper)

p

50

mf

"how much"

"I"

"tell"

"page"
with flat hand

53 "strange" "mysterious" "symmetry;" "pain" "I"

mf

hands circle out symmetrically away from strings and back again; 8 and R might engage briefly

57 "can't" "measure/gauge" "I" "see" "my"

these gestures should just engage D/AM

60 "false" "reflection" "water" "dip"

D/AM & SS 'water' sign blends into rapid fig. of 8 l-r-l-r over the neck of the harp, leading smoothly to 'dip'

dipping action, as if into water, over the r.h. side of the harp

63 "watch" the "circles" "disappear" "brim"

SS create circles like ripples on water, moving outwards and then turn the wrists outwards (so that the palms face in) and gently but rapidly drop the hands to engage 8

TRANSITIONAL SECTION

'2 in a bar' feel; fluid

64

pp

mysterious and reflective

p

67

70

this part of the poem will engage reverb, pitch shift effect and delay/AM in passing

L.V.

"man"
"belonging"
"forest"
"comes"

"he"
"takes"
"2 hands"
"ties"
"behind"
"back"

R *~~~~~* L.V.

8

74

Slow

D/AM *push l.h. up as if stretching to the sky*

loco

R *~~~~~*

8

Optional 4 bars to explore more effects - very free (bb78-81)

78

p

82 **Slow, steady pulse** ♩=66

Optional 4 bars to regain pulse (bb 82-85)

85 **Walking** ♩=66

♩=136-144
1 in a bar feel

88

transition smoothly into 3

ppp
(repeated note)

p

92

subito *ppp*

(melody Eb-G-C)

98

'place' this one

104

"birds" "my" "trees" "real"

110

"call" "wind" "trees/branches....." "real"

117 *bisbigliando*

"But" "look" "down" "into the water/there"

ppp
D/AM

p

SS l.h. passes over the harp to point down, as if looking and pointing into water

with wonder

start with palms down, gradually crescendo,
gradually turn hands whilst playing until palms face
as upwards as possible, tensing arm to intensify the
effect. Then release tension, gradually relax and
turn the hands so that the palms face down again

124 "?" "she" "who?"

mp
questionning; urgent

D/AM left arm tenses as it shifts to 'who'
gesture, pointing at right shoulder

♩=112
129 **Feel a pulse**

p

132 "I" "look" "I" "look" "until" "pond" "freezes"

mf

mf

134 "I" "wonder" "?" "past" (gesture over left shoulder)

f

136 "he" "saw" "me"

Take time to change levers and prepare

♩=126
**Moderately slow;
funky**

mp
8

137

Measures 137-138. Bass clef, 4/4 time. Measure 137: Bass line with dotted half notes G2, F2, E2. Measure 138: Bass line with eighth notes G2, F2, E2, D2, C2, B1.

139

Measures 139-143. Bass clef, 4/4 time. Measure 139: Bass line with dotted half notes G2, F2, E2. Measure 140: Bass line with eighth notes G2, F2, E2, D2, C2, B1. Measure 141: Bass line with dotted half notes G2, F2, E2. Measure 142: Bass line with eighth notes G2, F2, E2, D2, C2, B1. Measure 143: Treble clef, eighth notes G4, F4, E4, D4, C4, B3. Bass line with eighth notes G2, F2, E2, D2, C2, B1. Above measure 143: **SS & R** with a wavy line. Below measure 143: *loco*.

144

Measures 144-149. Treble clef, 4/4 time. Measure 144: Treble line with eighth notes G4, F4, E4, D4, C4, B3. Bass line with eighth notes G2, F2, E2, D2, C2, B1. Above measure 144: wavy line. Below measure 144: *arm lowers again*. Measure 145: Treble line with dotted half notes G4, F4, E4. Bass line with dotted half notes G2, F2, E2. Above measure 145: *mf*. Below measure 145: **8** with a downward arrow. Measures 146-149: Treble line with eighth notes G4, F4, E4, D4, C4, B3. Bass line with eighth notes G2, F2, E2, D2, C2, B1.

150

Measures 150-154. Bass clef, 4/4 time. Measure 150: Bass line with eighth notes G2, F2, E2, D2, C2, B1. Above measure 150: **SS & R** with a wavy line. Measure 151: Treble clef, eighth notes G4, F4, E4, D4, C4, B3. Bass line with eighth notes G2, F2, E2, D2, C2, B1. Measure 152: Treble line with eighth notes G4, F4, E4, D4, C4, B3. Bass line with eighth notes G2, F2, E2, D2, C2, B1. Measure 153: Treble line with eighth notes G4, F4, E4, D4, C4, B3. Bass line with eighth notes G2, F2, E2, D2, C2, B1. Measure 154: Treble line with eighth notes G4, F4, E4, D4, C4, B3. Bass line with eighth notes G2, F2, E2, D2, C2, B1. Below measure 154: *(loco)* **f**.

155

Measures 155-159. Treble clef, 4/4 time. Measure 155: Treble line with eighth notes G4, F4, E4, D4, C4, B3. Bass line with eighth notes G2, F2, E2, D2, C2, B1. Measure 156: Treble line with eighth notes G4, F4, E4, D4, C4, B3. Bass line with eighth notes G2, F2, E2, D2, C2, B1. Measure 157: Treble line with eighth notes G4, F4, E4, D4, C4, B3. Bass line with eighth notes G2, F2, E2, D2, C2, B1. Measure 158: Treble line with eighth notes G4, F4, E4, D4, C4, B3. Bass line with eighth notes G2, F2, E2, D2, C2, B1. Measure 159: Treble line with eighth notes G4, F4, E4, D4, C4, B3. Bass line with eighth notes G2, F2, E2, D2, C2, B1.

160

f

166

mp

p

170

sim.

mp

f

175

$\text{♩} = 144$

Determined and energetic

180

*insert spoken word (see end of score for block lyrics of my original rap)

mp

sim. - played crisply and rhythmically

186

192

R

f *p* *p*

197

Slower ♩=130

ff *fp* **R**

204

broadening **cédez**

fp *f*

210

♩=126-130

molto espressivo *p* *pp* **calm** **R**

215

215

220

220

224

224

228

Meno mosso rit.

228

p *sim.*

R *to nothing*

8

WHISPERED WORDS

Rap for final section

(from bar 180)

This could be exchanged with any relevant spoken word: rap, poem or dialogue

So when I was nineteen years old
 And I told you I had a new life growing inside me,
 And I watched as your eyes flit from my face to my finger,
 To see if a man had made claim to me.
 Curiosity gets the better of me too, sometimes,
 But you don't realise:
 Accumulated effect of your whispered words
 Made my body feel absurd. Have you heard?
 "Too young to become a mum"
 Nature's possibility overrides this inconsistency,
 What's the name of the man who began this event of life inside me?
 Unaccountable due to inavailability,
 Blameless through his absency!
 But only God has a name and an aim for me;
 And there was never any sense in shaming or blaming me.
 And so I rearranged the pain
 And I turned it into the fire that fuelled the gain in me.
 But how did I dig those whispered words into
 My soil and my soul and grow from them?
 Well, they became the deep down ocean rumble and jumble
 Of waves and words that crashed and broke against me.
 And now those whispered words are only ever heard from the
 Caged birds who should be out soaring across the
 World but instead they are sitting,
 Alone, absurd.
 In their cages.
 Spitting feathers.

Eleanor Turner