

CrowdScoreSing

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A work for mixed septet and three actors

Forces

Instrumentation:

Flute (doubles Ukulele and eight ping pong balls)
 Horn (doubles Ukulele)
 Violin (doubles Trombone and Ukulele)
 Violoncello (doubles Ukulele)
 Trumpet (Blindfolded)
 Piano
 Percussion (one player)

Percussion:

Glockenspiel
 Cowbell
 Spoons
 Cymbals
 Nokia 3310 or similar
 Sampler loaded with Countdown theme
 Vibraslap

(toy lightsaber and three or more small bouncy balls required for percussionist)

Actors:

One actor (or two actors) dressed in black cloak, required to flip a coin on stage at beginning of performance and to read from a copy of Wuthering Heights as indicated in score.

Two actors dressed as teletubbies, required to walk on and off stage in manner indicated in score.

Composer:

The composer (or an imposter) is required to make a speech at the beginning of the piece, which must continue for at least three bars of the score but for no more than five bars.

CrowdScoreSing is a piece based on suggestions which were made via Facebook comments over a forty-eight hour period in early 2013. The concept required that I would incorporate all practical suggestions into the piece. And I have.

To Josh Reichental for sparking the idea

CrowdScoreSing was written for Kirkos Ensemble, and particular thanks go to Colm Ó Braoin, Yseult Cooper Stockdale, Miriam Kaczor, Hannah Miller, Dave Collins, Ronan Dikker and Eadaoin Copeland for saying yes before they knew what they were letting themselves in for.

Thanks also to everyone who contributed ideas to the piece:

Josh (again): Someone involved must be blindfolded, there must be a pun in the title of the piece, any lyrics must be in Pig-Latin, Sebastian must give an introductory speech about the piece, before it starts, but it must ramble on and the rest of the piece should start behind him before he finishes.

He must stay on stage till his speech is over.

Ronan Dikker: Vibraslap, lightsaber, Cymbals played by juggling balls into them, someone reading Wuthering Heights during the piece.

Joan Somers Donnelly: A musical interpretation of the fabulous plant.

Alex McLaughlin Callan: no matter how insane or varied, the piece must stick to the four chords

Nicole Campbell: Cowbell, Extract from Kate Bush's Wuthering Heights. Ping pong ball as musical instrument

Colm: Trombone improv while sitting in a chair in as many positions as possible.

Composer: If trombonist fails to sit in 11 positions in 30 seconds they must get naked.

Ciarán Doyle: Tellytubbies come on stage and say "again, again", after which the preceding passage is repeated.

Eoghan Cooke: The dirty big trumpet cadenza Mahler never wrote but surely would have.

Dylan Gray: the words "phlogiston, gee-eyed and dick-moose"

Andrew Robinson: Dm - Bb7 - E7 on ukelele in the rhythm crotchet quaver crotchet quaver crotchet

Guy Prendergast: use the spoons.

CrowdScoreSing

To Josh
Reichental

Score In C

S. Adams (16.03.13)

The composer must make a speech
before the performance but must
not be allowed to finish it.

The beginning of the piece is
preceded (with the performers
already in situ) by a cloaked
figure flipping a coin. The
outcome of the flip is
meaningless.

The trumpeter must lead the
opening chord as they are
blindfolded.

Flute

Horn in F

Trumpet in B \flat

Violin

Violoncello

Percussion

Glockenspiel

Piano

$\frac{2}{4}$ $\text{♩} = 66$

$\frac{12}{16}$ $\text{♩} = 108$

ff

f

f

ppp

sempre pp

Ped. _____

5

18 16

12 16

Fl. *p* *pp* *p* *p*

Hn.

Tpt.

Vln. pizz. with vib. *mf* sostenuto

Vc. pizz. with vib. *mf* sostenuto arco *pp* senza vibrato

Glock.

18 16

12 16

Pno. *pp* *ppp*

5

18 16

12 16

Fl. *p* *pp* *p* *p*

Hn.

Tpt.

Vln. pizz. with vib. *mf* sostenuto

Vc. pizz. with vib. *mf* sostenuto arco *pp* senza vibrato

Glock.

18 16

12 16

Pno. *pp* *ppp*

Fl. *Il*

Hn.

Vln. *(vibrato accent, subtle slide)*
arco
mp dolce
III
p
mp senza vibrato

Vc. *pizz. with vib.*
mf sostenuto
arco
pp senza vibrato
mf sostenuto

Glock. *laissez vibrer*
sempre pp
pppp
pp

Pno. *8va*
ppp

Detailed description of the musical score: The score is for page 8 of a piece. It features seven staves: Flute (Fl.), Horn (Hn.), Violin (Vln.), Viola (Vc.), Cello (Vc.), Glockenspiel (Glock.), and Piano (Pno.). The Flute part begins with a melodic line in the first measure, followed by rests and then two phrases marked *p* (piano) with a crescendo hairpin. The Horn part has rests until the fifth measure, where it plays a low note marked *pp* (pianissimo). The Violin part starts with a melodic line marked *mp dolce* (mezzo-forte dolce), followed by a phrase marked *p* (piano) with a crescendo hairpin, and then another phrase marked *mp senza vibrato* (mezzo-forte senza vibrato). The Viola part starts with a melodic line marked *mf sostenuto* (mezzo-forte sostenuto), followed by a phrase marked *pp senza vibrato* (pianissimo senza vibrato), and then another phrase marked *mf sostenuto*. The Cello part starts with a melodic line marked *mf sostenuto*, followed by a phrase marked *pp senza vibrato*, and then another phrase marked *mf sostenuto*. The Glockenspiel part has a melodic line marked *sempre pp* (sempre pianissimo), followed by a phrase marked *pppp* (pianississimo) and then *pp* (piano). The Piano part has a melodic line marked *ppp* (pianississimo) and then a phrase marked *8va* (octave up) with a melodic line.

18

Fl.

p *mp*

Hn.

pp

Vln.

con vibrato *mp dolce* *pp* *mp*

Vc.

arco sul pont. *pp senza vibrato* *pizz. with vib.* *mf sostenuto*

Glock.

Pno.

8va *ppp* *sempre ppp*

24 4/4

Fl. *mp* *p*

Hn. *ff*

Vln. *p* senza vibrato *un poco vibrato* *pp* *ff* senza vibrato

Vc. *mf* *ff* senza vibrato

Glock. To Spoons *laissez vibrer*

Pno. *8va* *8va*

4/4

31 $\frac{4}{4}$ ♩. = ♩ (= 108) $\frac{2}{4}$

Fl. *sfz* *ff* *f*

Hn. *f* *mf* *staccato*

Vln. *mf* *molto vib.* *ff* *mf* *molto vib.*

Vc. *f* *molto vib.* *ff* *f* *molto vib.*

Perc. *f* $\text{♩.} = \text{♩} (= 108)$

Pno. $\frac{4}{4}$ *p* *una corda* *f* $\frac{2}{4}$

8^{va} 15^{ma}

12

35

Fl.

Hn.

Vln.

Vc.

Perc.

Pno.

2/4

4/4

15/16 ♩ = ♩.

12/16

port.

tr

ff

To Cowbell (and lightsaber)

The musical score is arranged in six staves. The Flute (Fl.) and Piano (Pno.) parts are in 2/4 and 4/4 time, with a 15/16 time signature change. The Violin (Vln.) part has a triplet and a portamento marking. The Viola (Vc.) part has a tremolo and a forte marking. The Percussion (Perc.) part has a cowbell and lightsaber sound effect. The Piano (Pno.) part has a bass line with a triplet and a forte marking.

38

Fl.

Hn.

Vln.

Vc.

Perc.

Pno.

12
16

15
16

12
16

sul pont.

gliss.

nat.

mf quasi recit.

mp

legato

42 *con vib.* **$\frac{9}{16}$** *sul pont.* **$\frac{12}{16}$** *nat.* **$\frac{9}{16}$** **$\frac{9}{16}$** **$\frac{9}{16}$** **$\frac{4}{4}$**

Vc. *f senza vib.* *mf* *molto espressivo* *subito p f*

49 $\frac{4}{4}$ ♩. = ♩

Fl. ff fff

Hn. ff ff $ffff$ sfz poco rit. 3

Vln. ff ff To Trombone

Vc. ff ff ff Don't break! (Hendrix Pizz) fff

Perc. Hit cowbell with a toy lightsaber ff To Vibraslap To sampler fff

Pno. $\frac{4}{4}$ ♩. = ♩ ff $\frac{1}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ ♩ = 120 $\frac{3}{4}$

15 $\frac{3}{4}$

53 $\frac{3}{4}$ $\text{♩} = 120$ *Whispered*
pp

Fl. *Whispered*
pp *mf* *p* *pp* *p*

Hn. *Whispered*
pp *mf* *p* *pp* *p*

Vln. 1. ***fff*** *gliss.* 2. ***pp*** *gliss.* 3. ***pp*** *slurred* 4. ***p*** *gliss.* 5.

Vc. *Whispered* ***pp*** ***pp*** *p* *mp* *mf*

Perc. Play Countdown Sample To Mobile Phone *pp* Random Ringtone for 3 seconds

Pno. $\frac{3}{4}$ $\text{♩} = 120$ *sempre ppp* *sempre ppp*

Violinist to improvise on trombone on a set of cells given in their part. They must pick a random cell for each box and play the written dynamic and articulation. They must sit in a new position after playing each box and before playing the next one. They *may not* repeat a sitting position. If the violinist fails to play all ten boxes before the countdown sample is finished, they must strip naked and perform the remainder of the piece as God intended. As I never wrote the cells, violinist must imagine them.

Ped. _____

58

Fl. *mp* ee - gay *mf* eye - day *ff* ick - day ick - day *pp* IMPROVISE *p* *p cresc.* *fff*

Hn. *mp* og - is - ton - phlay *f* ick - day *ff* ick - day *mf* Sing snippets of Kate Bush's Wuthering Heights, translated into Pig-Latin(Players are to figure this out for themselves).

Vln. 6. *mp* 7. *ff* *staccato* 8. *mp* 9. *f* *legato* 10. *fff* *on one note*

Vc. *f* may ick - day ooze - may *ff* ick - day ick - day *pp* IMPROVISE *p* *p cresc.* *fff*

Perc. *mf* Random Ringtone for 4 seconds *p* Next Ringtone for 6 seconds *fff* Random Ringtone for 2 seconds

Pno.

Ped.

At this point an actor, preferably located on a balcony at the back of the performance space, begins to read from a randomly opened passage of *Wuthering Heights*, translating the text (without preparation) into Pig Latin. They are to dress in a dark cloak and read in a voice no louder than a normal speaking voice.

↓

4/4 poco rall.

63 **4/4** **pp**

Fl. ick- day ec- gay oose- may eye- day eye og- is- ton- phlay ick- day eye- day

Hn. **mf** Finish singing, if necessary

Vln.

Vc. oose- may eye- day og - is - ton- phlay ec- gay eye- day ick- day

Perc. To Cymbals To be played by juggling tiny, bouncy balls on to the cymbals

Pno.

8^{va}

8^{vb}

Red.

Throw ping pong balls into piano soundboard, aiming roughly at these pitches

Solo

sempre p dolce

ppp (rhythm irrelevant)

pp (In time) pizz.

mp

sempre pppp

♩ = 54

At some point during this passage, two actors dressed as teletubbies come on stage, meandering as they wish through the stage area but heading for centre stage. On reaching centre stage, both exclaim "Again, Again!" and then begin to walk backwards off stage.

68 Air only

Fl.

p

p

Hn.

poco rit.

Vln.

ppp (rhythm irrelevant)

Vc.

pizz.
accents mean vib.
no accent = no vib.

p

Cym.

Throw balls in the air repeatedly and catch them (Do not play cymbals)

Throw balls in the air repeatedly and catch them (Do not play cymbals)

ppp

ppppp

Pno.

Repeat this bar until teletubbies walk backwards

2/4

4/4

15^{ma}

(loco)

8^{va}

8^{vb}

74 **4/4**

Fl. *Air only* *p* *p*

Hn.

Vln. *8va* *ppp* *pp*

Vc. *mp*

Cym. *Throw balls in the air repeatedly and catch them (Do not play cymbals)* *ppppp* *ppp*

Pno. *4/4* *sempre pppp* *8va* *sempre pppp* *8va* *15mb*

Reader stops reading,
and disappears from view.

Throw ping pong balls
into piano soundboard,
aiming roughly at these
itches

5
4

accel.

Performers to synchronise
the taking of the Ukes. ♩ = c. 152

4
4

Presto Deadpanissimo

Ukulele

T	0	0	0	0	0	1	1	1	1	1
A	1	1	1	1	1	1	1	1	1	1
B	2	2	2	2	2	2	2	2	2	2

Do not take Uke until instructed in part.

Take Uke.

Ukulele

T	0	0	0	0	0	1	1	1	1	1
A	1	1	1	1	1	1	1	1	1	1
B	2	2	2	2	2	2	2	2	2	2

Do not take Uke
until instructed in part.

8^{va}

Take Uke.

Ukulele

T	0	0	0	0	0	1	1	1	1	1
A	1	1	1	1	1	1	1	1	1	1
B	2	2	2	2	2	2	2	2	2	2

Do not take Uke until
instructed in part.

Take Uke.

Ukulele

T	0	0	0	0	0	1	1	1	1	1
A	1	1	1	1	1	1	1	1	1	1
B	2	2	2	2	2	2	2	2	2	2

Do not take Uke until instructed in part.

To Vibraslap

To Cowbell

5
4

accel.

4
4

♩ = c. 152

Presto Deadpanissimo

fff

sfz

ffff

8^{vb}

kiss with a fist
(any very low cluster)

84

Don't smile. **You won't get paid if you smile.**

Fl.

Hn.

Vn.

Vc.

Perc.

Cowbell played with lightsaber

f

99

$\text{♩} = 108$

12
16 $\text{♩} = \text{♩.}$

Fl.

Hn.

Vln.

Vc.

Glock.

Pno.

sempre p

*in one bow
senza vib.*

vib. normale

pppp

mp

p

$\text{♩} = 108$

12
16 $\text{♩} = \text{♩.}$

sempre ppp

8va

Ped.

105

Fl.

Hn.

Vln.

Vc.

Glock.

Pno.

pp flautando

mf sostenuto

mp dolce

pp

mp

ppp

25

++ + + + +

IV

pizz. with vib.

arco

15^{ma}

26

Fl.

Hn.

Vln.

Vc.

Glock.

Pno.

pp

p

p

sul tasto

116

Fl.

p *mp*

Hn.

mp *pp* *mf*

Vln.

mf nat.

Vc.

mf *mp*

Glock.

Pno.

122

Fl. *mf* sprightly

Hn. *mp* dolce *p*

Vln. *mf* sprightly

Vc. *dolce* *p* pizz. *mf* sostenuto with vib.

Glock.

Pno. *15^{ma}* *ppp* *sempre senza ped.*

122

Fl. *mf* sprightly

Hn. *mp* dolce *p*

Vln. *mf* sprightly

Vc. *dolce* *p* pizz. *mf* sostenuto with vib.

Glock.

Pno. *15^{ma}* *ppp* *sempre senza ped.*

127 29

Fl. *f* *mf*

Hn. *p* *(stopped)*

Vln.

Vc.

Glock.

Pno. *(15)* *mp* *p*

The musical score consists of six staves. The Flute staff (Fl.) begins at measure 127 with a forte (f) dynamic, playing a series of eighth notes. In measure 130, the dynamic changes to mezzo-forte (mf). The Horn staff (Hn.) is silent until measure 128, then plays a half note with a piano (p) dynamic. In measure 131, it plays a half note with a 'stopped' instruction. The Violin staff (Vln.) plays a series of eighth notes with a triplet in measure 131. The Viola staff (Vc.) plays a series of eighth notes with a triplet in measure 131. The Glockenspiel staff (Glock.) is silent. The Piano staff (Pno.) has a first ending bracket over measures 127-129 and a piano (p) dynamic in measure 131.

132

Fl.

Hn.

mp

Vln.

mp dolce

p

Vc.

sempre sostenuto

Glock.

Pno.

The musical score for measures 132-136 features the following details:

- Flute (Fl.):** Measures 132-133 contain sixteenth-note triplets. Measures 134-136 continue with eighth-note patterns.
- Horn (Hn.):** Measures 132-133 have eighth-note patterns with rests. Measures 134-136 continue with eighth-note patterns. Dynamic *mp* is indicated at the start of measure 134.
- Violin (Vln.):** Measures 132-133 feature triplets of eighth notes. Measure 134 has a triplet of eighth notes followed by a rest. Measure 135 has a dynamic change to *mp dolce*. Measure 136 has a dynamic change to *p*.
- Viola (Vln. in the score):** Measures 132-133 have triplets of eighth notes. Measure 134 has a triplet of eighth notes followed by a rest.
- Cello (Vc.):** Measures 132-133 have a steady eighth-note line. Measures 134-136 continue with a steady eighth-note line. Dynamic *sempre sostenuto* is indicated at the start of measure 132.
- Glockenspiel (Glock.):** Measures 132-136 are silent.
- Piano (Pno.):** Measures 132-133 have a melodic line with grace notes. Measures 134-136 continue with a melodic line. Dynamic *p* is indicated at the start of measure 134.

137

Fl.

Hn.

Vln.

Vc.

Glock.

Pno.

cresc.

cresc. poco a poco

mf

p

mp

8va

The musical score for measures 137-142 is written for a full orchestra. The Flute (Fl.) part begins at measure 137 with a continuous sixteenth-note pattern, marked with a crescendo (*cresc.*). The Horn (Hn.) part also begins at measure 137 with a similar sixteenth-note pattern, marked with a crescendo (*cresc. poco a poco*) and a mezzo-forte dynamic (*mf*). The Violin (Vln.) part has a melodic line with a crescendo and dynamics of piano (*p*) and mezzo-piano (*mp*). The Viola (Vc.) part has a bass line. The Glockenspiel (Glock.) part is silent. The Piano (Pno.) part has a complex accompaniment with a section marked *8va* (octave up).

143

Fl.

f

Hn.

f *cresc.*

Vln.

Vc.

sostenuto (laissez vibrer)

Glock.

ppp damp quickly

Pno.

cresc. *mf* *f* *poco cresc.*

Detailed description of the musical score: The score is for measures 143 through 147. The Flute (Fl.) part starts in measure 143 with a rest, then plays a series of sixteenth-note runs, marked *f*. The Horn (Hn.) part also starts with a rest, then plays a similar sixteenth-note pattern, marked *f* and *cresc.* The Violin (Vln.) part plays sustained chords, mostly on the first string. The Viola (Vc.) part plays a rhythmic pattern of eighth notes, with fingering indications (I, II, I, II, I, II, I, II) in measures 146 and 147, marked *sostenuto (laissez vibrer)*. The Glockenspiel (Glock.) part is silent until measure 147, where it plays a short melodic phrase marked *ppp* and *damp quickly*. The Piano (Pno.) part has a complex accompaniment with multiple dynamics: *cresc.* in measure 143, *mf* in measure 144, *f* in measure 145, and *poco cresc.* in measure 146.

148

Fl. *ff* *fff*

Hn. *ff*

Vln. *cresc.* *mf* *f*

Vc. I II I II I II I II I II I II I II 4 4

Glock. *ppp* continue to damp

Pno.

Detailed description of the musical score: The score is for measures 148, 149, and 150. The Flute part (Fl.) begins in measure 148 with a rest, then enters with a forte (ff) dynamic, playing a series of eighth notes with slurs. In measure 149, it continues with a fortissimo (fff) dynamic. The Horn part (Hn.) plays a steady eighth-note pattern throughout. The Violin (Vln.) and Viola (Vln.) parts have a crescendo (cresc.) leading to a mezzo-forte (mf) dynamic in measure 149, then to a forte (f) dynamic in measure 150. The Cello (Vc.) and Double Bass (Vc.) parts play a pattern of eighth notes, marked with I and II, indicating first and second endings or positions. The Glockenspiel (Glock.) part plays a pattern of eighth notes marked with 2, indicating a second ending or position. The Piano (Pno.) part has a complex texture with many beamed notes, creating a dense sound. The dynamics range from fortissimo (fff) to pianissimo (ppp). The instruction 'continue to damp' is written above the Glockenspiel part in measure 150.

151

Fl.

9
16

ff

(stop stopping)

Hn.

fff bell up

Tpt.

Vln.

ff

ff marcato
molto vib.

Vc.

ff

ff senza vib.

fff

(if necessary)
I II I II I II I II I (+ + +)

Glock.

f

To Vibraslap Vibraslap

laissez vibrer

damp

fff

9
16

6
16

12
16

Pno.

ff

[illegible]

Meno mosso
(♩. = 132)

194 Tpt. $\frac{8}{16}$ $\frac{13}{16}$ $\frac{12}{16}$ $\frac{6}{16}$ $\frac{12}{16}$

p *con rubato* *ff*

201 Tpt. $\frac{9}{16}$ $\frac{6}{16}$ $\frac{9}{16}$

206 Tpt. $\frac{5}{16}$ $\frac{9}{16}$ $\frac{5}{16}$ $\frac{9}{16}$ $\frac{5}{16}$ $\frac{11}{16}$ $\frac{6}{16}$

213 Tpt. $\frac{5}{16}$ $\frac{6}{16}$ $\frac{15}{16}$ $\frac{5}{16}$ $\frac{9}{16}$ $\frac{5}{16}$

221 Tpt. $\frac{15}{16}$ $\frac{9}{16}$ $\frac{6}{16}$

224 Tpt. $\frac{12}{16}$ $\frac{13}{16}$

227 **12/16** 37

Fl. *ff* *sempre ff* 2

Hn. *fff* bell up *fff* 2

Tpt. *fff*

Vln. *ff* *sempre ff*

Vc. *fff* arco *ffff* *sempre ffff*

Perc. Vibraslap *f* To Cowbell Cowbell *f* 2

Pno. **12/16** *ff* *sempre ff* 8^{va} 8^{vb}

The musical score is written for a 12/16 time signature. It spans measures 227 to 37. The instruments and their parts are as follows:

- Flute (Fl.):** Starts with a rest, then plays a series of eighth notes. Dynamics: *ff*, *sempre ff*. A fermata is placed over the final measure.
- Horn (Hn.):** Plays a series of eighth notes. Dynamics: *fff*. A fermata is placed over the final measure.
- Trumpet (Tpt.):** Plays a series of eighth notes. Dynamics: *fff*. A fermata is placed over the final measure.
- Violin (Vln.):** Plays a series of eighth notes. Dynamics: *ff*, *sempre ff*. A fermata is placed over the final measure.
- Viola (Vc.):** Plays a series of eighth notes. Dynamics: *fff*, arco, *ffff*, *sempre ffff*. A fermata is placed over the final measure.
- Percussion (Perc.):** Plays a series of eighth notes. Dynamics: *f*. A fermata is placed over the final measure.
- Piano (Pno.):** Plays a complex rhythmic pattern. Dynamics: *ff*, *sempre ff*. The score includes markings for 8^{va} and 8^{vb}.

231

Fl.

Hn.

Tpt.

Vln.

Vc.

Perc.

Pno.

sempre fff

(8)

234

non rit.

Fl.

Hn.

Tpt.

Vln.

Vc.

Perc.

Pno.

8^{vb}

p

Dublin, 19.03.13