



Microsong Cycle



Linguine



Linguine

I wrote this and it's actually by me and I think everything I am currently saying and am about to say.

I love you baby. Not just for your cool smile but the rest as well; your whole thing.

I was unsure to begin with, but all that changed and now it's you.

I do hope you feel the same way, and no worries if that's not the case, because we can try and get past it somehow and move on, unless we get together, and then it's all good, who knows. But there's not lots of pressure there because I appreciate this might be a bit of a surprise, if you haven't known how I feel until now, although maybe you did, in which case...

Does it feel good?

Doing it this way? I think I'm getting away with it.

No one else should take any credit.

You might think someone told me what to say, but they didn't, I did.

Can you tell?

I'm getting into my stride now. Don't usually do this sort of thing. Because it makes me feel weird. Butterflies, similar to when I first caught your eye.

This is so freeing! Hang on. Oh no, are we at this bit?

I'm running out of time.

We'd be amazing baby, don't listen to the other haters. So maybe we can meet later?

And I'll show you all the words I was planning to actually say now.

♩ = 100

1

[click & voice count in]

Clarinet in B♭

[1 2 3 4]

[click & voice count in] *click fingers on both hands* **ppp**

Voice

[1 2 3 4]

[click & voice count in]

I wrote this and it's ac-tua-lly by me and I

Accordion

[1 2 3 4]

5

Cl.

pp

Voice

think eve-ry thing I am cu-rrent-ly say-ing and am a bout to say I wrote this and it's ac-tua

Accordion.

pp

8

Cl.

Voice

lly by me and I think eve-ry thing I am cu-rrent-ly say-ing and am a-bout to say

Accordion.

11

Cl. *mp*

Voice *mp*

Accord. *mp*

I wrote this and it's ac-tua-lly by me and I think eve-ry thing I am cu

14

Cl. *mf* *f*

Voice *mf*

Accord. *f*

rent-ly say-ing and am a - bout to say I wrote this and it's ac-tua-lly by me and I

17

Cl. *f*

Voice *f*

Accord. *f*

think eve-ry thing I am cu rent-ly say ing and am a-bout to say I wrote this and it's ac-tua

20

Cl.

Voice
lly by me and I think eve-ry thing I am cu-rrent-ly say ing and am a-bout to say

Accord.

23

Cl.
mf

Voice
mf with feeling
bout to say I love you ba -

Accord.
mf

27

Cl.

Voice
by Not just for your cool smile But the rest as well

Accord.

32

Cl.

Voice

Accord.

36

Cl.

Voice

Accord.

39

Cl.

Voice

Accord.

43

Cl.

Voice *mp* [hum] 3 3 3 3 3 3 3

Accord.

48 *play with a light swing feel until bar 65*

Cl.

Voice *mf* 3 3 3 3

Accord.

51

Cl.

Voice 3 3 3 *as if a question mp* 3
I do

Accord.

54

Cl.

notated rhythms are a guide only,
and should sound like speech

mf

play with a light swing feel

Voice

3

I do hope you feel the same way and no

Accord.

56

Cl.

Voice

3

3

3

3

worries if that's not the case be-cause we can try and get past it some-how and

Accord.

58

Cl.

Voice

move on un-less we get to - ge - ther and then it's all good

Accord.

60

Cl.

Voice

5 9:4

who knows but there's not lots of pre - ssure there be-cause I ap-pre-ci-ate this

Accord.

62

Cl.

Voice

3 3 3 3

might be a bit of a sur - prise if you hav-en't known how I feel

Accord.

64

Cl.

Voice

3

mp emotionally

in which case...

un-til now al-though may-be you did Does_ it fe-e-el good

♩. = 44

6/8

Accord.

68 *straight, with feeling*

Cl. *mp*

Voice *[whisper]* I think I'm getting a-

do___ ing i___ it thi is way___

Accord. *straight, with feeling*

73

Cl.

Voice -way with it no one else should take any credit you might think someone told me what to say but they didn't

Accord.

77

Cl.

Voice *mp as if a flirt* I did can___ you tell?

Accord.

81 $\text{♩} = 100$ *play with a light swing feel until bar 95*

Cl. *[inhale]*

Voice *[inhale]* *mf* 3 I'm

Accord. *[inhale]*

84

Cl.

Voice

Accord.

Musical score for measures 84-86. The Clarinet part features a complex melodic line with many accidentals. The Voice part has lyrics "I'm get" and includes triplet markings. The Accompaniment part has a steady bass line with triplet markings.

87

Cl.

Voice

Accord.

Musical score for measures 87-88. The Clarinet part continues with complex melodic lines. The Voice part has lyrics "I'm get-ting" and includes triplet markings. The Accompaniment part continues with a steady bass line and triplet markings.

89

Cl.

Voice

Accord.

Musical score for measures 89-91. The Clarinet part has a more active melodic line. The Voice part has lyrics "I'm get-ting in - to my stride now Don't u-sua-lly do this sort" and includes triplet markings. The Accompaniment part continues with a steady bass line and triplet markings.

91

Cl.

Voice

Accord.

of thing be-cause it makes me feel weird But-ter-flies, sim-i-lar to when I

94

Cl.

Voice

Accord.

first caught your eye This is so free-ing! Hang on. Oh no

are we at this bit?

pause to allow each spoken phrase

p

[metronome off]

pp

getting more urgent, like you're running out of time to say everything you want to say

98

Cl.

cue with each clarinet/
accordion chord

[sim.]

Voice

I'm running out of time

We'd be amazing baby

don't listen to the other haters

so maybe we can meet later?

[get quieter over these spoken phrases, turning to a whisper]

[sim.]

Accord.

102

Cl.

Voice

And I'll show you

all the words

I was planning to actually

say now

Accord.

106

Cl.

continue breathing into the microphone for the three final clarinet multiphonics

Voice

Accord.



Charlene from Big Data



Charlene from Big Data

I think everything got out of hand, when the smoothies started getting friendly. My carton of non-dairy milk substitute had a cartoon glass of non-dairy milk substitute with a moustache and three friendly white drops issuing from the top, and a speech bubble that said, *put me in your bones!!!!*

But when things started getting personal I decided I'd had enough. I needed to speak with Big Data, but I didn't know where to begin. I typed "I would like to speak to a Big Data representative" into google, pressed search and hoped it would reach them. Then I held my phone in front of me and said loudly, *I would like to speak to a representative of Big Data please.*

That evening, I received a call from an unknown number.

A voice said, *Hello, this is Charlene from big data. How can I help you today?*

She continued, *Before we proceed any further I will need to ask you a quick security question.*

I said, *You're asking me?*

She said, *Which Showergel do you feel best encapsulates the need for freedom?*

I said the first one I could think of and she said, *yes, that's correct, that's what we thought you'd say.*

Now I could explain my situation. I told them I was feeling targeted.

Charlene said, *Thank you very much. Feedback is extremely important.*

Then she said, *Can I call you back if we have any more questions?*

Thank you, I said, but I really don't know when I'll have the time.

She said, *You're mostly free on Wednesdays,* and hung up.

I looked again at the cartoon milk and pondered my unknown future.

♩ = 94 1

[click & voice count in]

Clarinet in B♭

[1 2 3 4]

mp 5 *p* *mp* 5 *p*

Voice

[click & voice count in]

[1 2 3 4]

Accordion

[click & voice count in]

[1 2 3 4]

5 *mp*

6

Cl.

mp 5 *p* *mp* 5

tr

Accordion.

5

11

Cl.

p 3 3 *mp* 5 *p* *mp* 5 *p*

tr

Accordion.

3 3 3

2

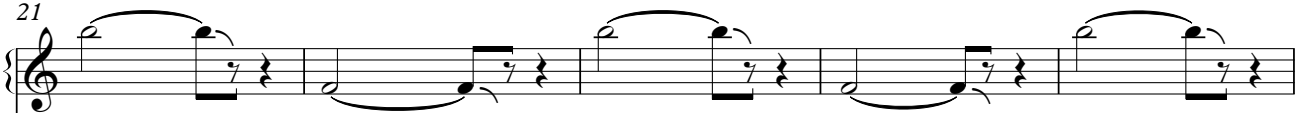
16


Cl. 


Voice 
I think ev - ery thing got

Accord. 

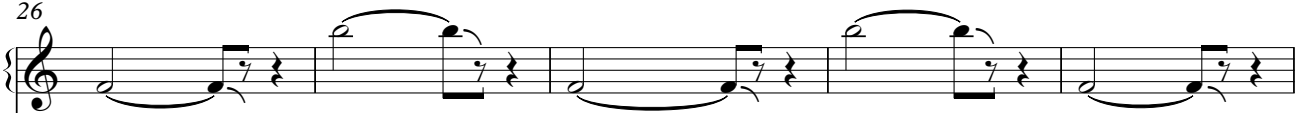
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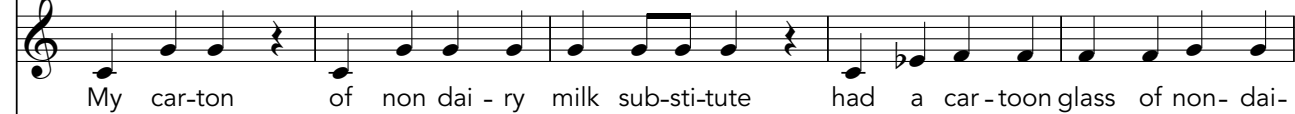
Cl. 


Voice 
out of hand When the smooth - ies star-ted get - ting frien - dly

Accord. 

26

Cl. 

Voice 
My car-ton of non dai - ry milk sub-sti-tute had a car-toon glass of non-dai-

Accord. 

31

Cl.

Voice
ry milk sub-sti-tute with a moustache and three | friendly white drops issuing from the top, and a | speech bubble that said, Put me in your bones

Accord.

36

Cl.

Voice
But when_ things star - ted get - ting per - son - al I de-ci-

Accord.

40

Cl.

Voice
ded I'd_ had e-nough I needed to speak with Big Data | but I didn't know where to begin. | I typed "I would like to speak to a Big Data | representative" into google, pressed search and hoped

Accord.

45

Cl.

Voice

Accord.

49

Cl.

Voice

Accord.

Stop note at the word 'from'

3

Pause until reverb tail has ended

55

Cl.

Voice

Accord.

sim.

4

61

Cl. *mp*

Accord.

65

Cl.

Accord.

69

Cl.


Accord.


73

Cl. *mp*

Accord.

78

Cl. 

Accord. 

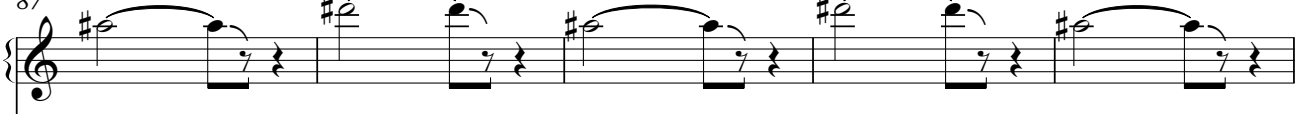
82


Cl. 


Voice 
A voice said,
mf

Accord. 

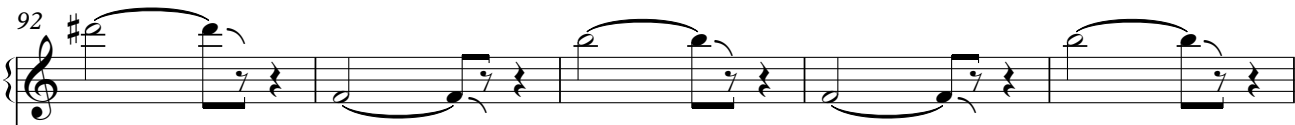
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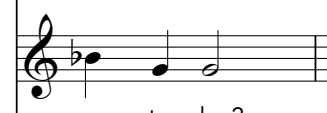
Cl. 

Voice 
He - llo this is Char- lene_ from big dat - a How can_ I help


Accord. 

92


Cl. 

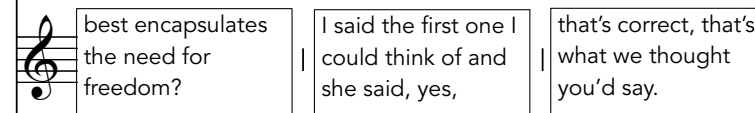
Voice 

you to-day? She continued, Before we proceed any further | I will need to ask you a quick security question. | I said, You're asking me? | She said, Which Showergel do you feel


Accord. 

97

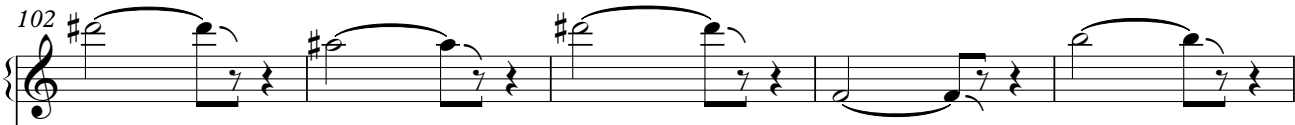
Cl. 


Voice 

best encapsulates the need for freedom? | I said the first one I could think of and she said, yes, | that's correct, that's what we thought you'd say. Now I could ex-plain my sit-u-a-tion


Accord. 

102

Cl. 

Voice 

I told them I was fee - ling tar-ge-ted Charlene said, | Thank you very much. Feedback is extremely | important. Then she said, Can I call you

Accord. 

107

Cl.

Voice

back if we have any more questions? Thank you, I said, but I really don't know when I'll have the time. She said, and hung up.

You're most - ly free on Wed nesdays

Accord.

112

Cl.

Voice

I looked a - gain at the car - toon milk_

Accord.

115

Voice

and pon - dered my un - known fu - ture

Accord.



Tales of George



Tales of George

These days, nothing's working for George.

He explained he wasn't supposed to be doing the best man speech, George didn't even know the guy, but there had been an opening and he's nothing if not a tryer. Loves a new opportunity, does George. So he gave them his best.

He's nothing if not a tryer.

He's nothing if he doesn't at least try. George.

He's no one when he doesn't give his all.

He's naught without endeavour.

While on George, here's another one:

A street magician asked him if he would be kind enough to pick any card, and he lost it. So that's the sort of thing George tends to be dealing with.

'How's George doing for funds?' they'd ask.

Times are tough, he said. They tried to get me to hold up a bank, he said. But I didn't know what money was. 'You can't hire me' said George, as they brought him in for interview.

That... doesn't work.

You can't get these any more.

They don't know me.

George George George.

He's the only man I know. Plus he's left.

Some music came on and he fell right through the dance floor.

Right through the floor there.

Like an exit.

Off he went, plummeting.

And the last thing to go was his hand, which seemed to be making some sort of parting gesture.

♩ = 70

1

[click & voice count in] Swing 16ths until bar 21

Clarinet in B♭

[1 2 3 4]

f

[click & voice count in] Swing 16ths until bar 21

Voice

8 [1 2 3 4]

f vocal exclamations

Awe! Uh!

[click & voice count in] Swing 16ths until bar 21

Accordion

[1 2 3 4]

f

4

Cl.

ff

Voice

8 Eh! Eh! Awe! Tales of George

ff

Accordion.

ff

7

Cl.

f

Voice

8 Awe! Eh! Oh! Uh! Uh! Oh! Uh! Tales of George

ff

Accordion.

f

ff

10

Cl.

Voice

Accord.

Tales of George

Awe!

14

Cl.

Voice

Accord.

Tales of George Tales of George Tales of George Tales of George

Awe!

f mp

17

Cl.

Voice

Accord.

Awe!

Awe!

f mp mf

19

Cl.

Voice

Accord.

Awe! Uh! Awe!

20

Cl.

Voice

Accord.

Eh! Awe! Eh! Awe! Tales of

ff

22

Cl.

Voice

Accord.

♩. = 80 Straight

♩. = 70

Tales of Tales of

24

Cl.

Voice

Geor - - - - - ge!

Accord.

25

Cl.

Voice

Geor - - - - - ge!

Accord.

26

Cl.

Voice

Geor - - - - - ge!

Accord.

27 Free time (no click) [approx. 17"] Click restarts (count in of 4) ♩ = 70

Cl.

Free time (no click) [approx. 17"] Click restarts (count in of 4) ♩ = 70

Voice

Geor - ge!

These days, nothing's working for George.
He explained he wasn't supposed to be doing the best man speech, George didn't even know the guy, but there had been an opening and he's nothing if not a tryer.
Loves a new opportunity, does George.

So he gave them his best.

Free time (no click) [approx. 17"] Click restarts (count in of 4) ♩ = 70

Accord.

30 Swing 16ths until bar 51

Cl.

ppp cresc. p cresc.

Voice

He's nothing if not a tryer. He's nothing if he doesn't at least try. He's no one when he doesn't give his all.
George. He's naught without endeavour.

Swing 16ths until bar 51

Accord.

ppp cresc. p cresc.

33

Cl.

mf cresc.

Voice

Swing 16ths until bar 51

Awe! Eh!

mf cresc.

Accord.

36

Cl. *f* *cresc.* *ff*

Voice *ff*
Oh! Uh! Uh! Oh! Uh Tales of George Tales of George

Accord. *f* *cresc.* *ff*

39

Cl.

Voice
Awe! Awe! Awe! Awe! Awe! Awe! Awe! Awe!

Accord.

42

Cl. *mp* *f*

Voice *mf*
Awe! Awe! Tales of George Awe! Awe!

Accord. *mp* *mf*

44

Cl. *f*
mp

Voice
Awe!

Accord. *mp*
mf *mf*

47

Cl. *mf*

Voice
Awe!

Accord. *mf*


48


Cl. *mf*

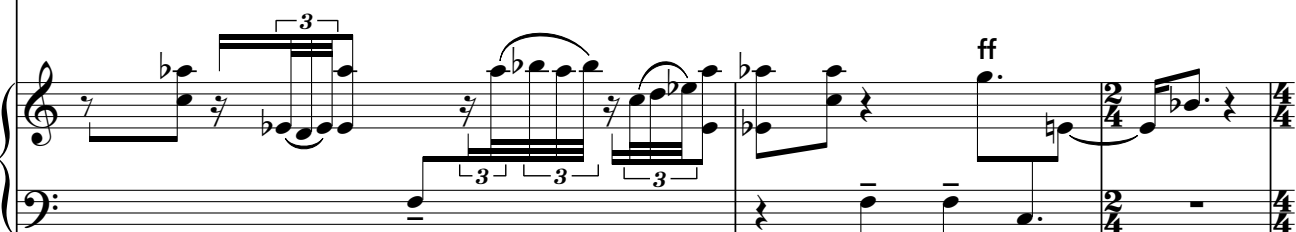
Voice
Awe! Uh! Awe!

Accord. *mf*


49

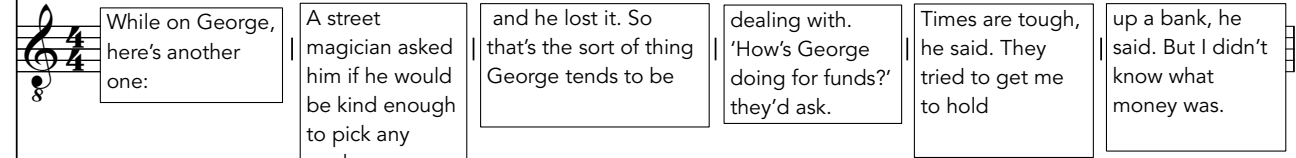
Cl. 


Voice 

Accord. 


52

Cl. 

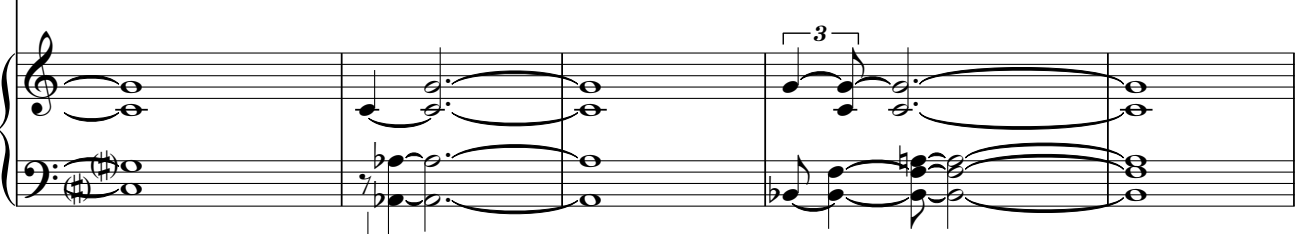
Voice 

Accord. 

58

Cl. 

Voice 

Accord. 

63

Cl.

Voice

8

right through the dance floor. Right through the floor there.

Like an exit. Off he went, plummeting.

And the last thing to go was his hand, which seemed to be

making some sort of parting gesture.

Geor

Accord.

69

Cl.

Voice

8

Swing 16ths until end

f

Swing 16ths until end

f

Accord.

72

Cl.

Voice

8

ge

Geor

Accord.

74

Cl.

Voice

Accord.

76

Cl.

Voice

Accord.

ge

ppp

Geor

78

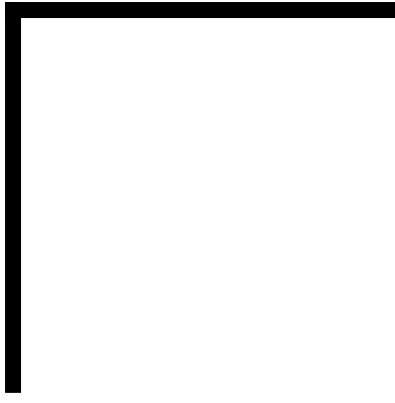
Cl.

Voice

Accord.

ppp

ge!



Thingamy-on-Sea



Thingamy-on-Sea

When A met B, A was only X years old.

And now, A was about to buy a VW that could do up to X MPH.

B found A's Ps & Qs went AWOL from the off and an S-Bend spelled the end: so A crashed on a B road outside Thingamy-on-Sea. B phoned the AA and gave them the 411, and X minutes went by before C rolled up on to the A403, took a look to see, told B and A to 'hang 10' and F'd off to the Welcome Break for a coffee. The VW needed winching on the HGV, so B and A watched some HDTV on a Samsung Galaxy 5G. There was BLM on frequently, right now making history. B flipped to MTV, who were playing no.1s from Cardi B to Jay Z, and even a text-2-win to be a VIP (with a +1) and a DJ, flying B-Sky-B. (18 and over please). Anyway, B told A they were lucky not to have ended up at the ICU given A was driving like 007. Then C came back to ask for ID so they could dot the I's and cross the T's. C said they wouldn't need a B&B as they'd be

leaving Thingamy-on-Sea by 3, once C had gotten the all clear from HQ's I.T. But when A and B got back they should see their GP, just incase of injury.

A gave an apology and A and B thanked C profusely.

C replied "thank X you weren't more hurt, don't be thanking me."

♩ = 112

1

[click count in]

Clarinet in B♭

mf

Voice

mp

When A met B A was on-ly X

Accordion

mf

p

5

Cl.

mf

Voice

years old And now A was a-bout to buy a V dou

Accordion.

mf

p

9

Cl.

mf

Voice

ble-u that could do up to X M P H

Accordion.

mf

p

13

Cl.

Voice *mf*

B found A's Ps & Qs went A-WOL from the off

Accord.

mf *p*

2

17

Cl.

Voice

and an S bend spelled the end

Accord.

f

3 ♩ = 95

21

Cl.

Voice

Accord.

f

24

Cl. **ff**

Voice **f**

so A crashed on a B road out - side Thing-a my - on sea_____

Accord.

4

29

Cl. **mf** **mf**

Voice **mp**

B phoned the A A_____ and gave them the 4 1 1

Accord. **mf** **p**

33

Cl.

Voice

and X min-utes went by be-fore C rolled up on to the A 4 ze-ro 3

Accord.

36

Cl.

Voice

Accord.

mf

mf

p

took a look to see__ told B and A to 'hang 10' and F'd off to

40

Cl.

Voice

Accord.

mp

the Wel-come Break for cof - fee The V dou-ble-u nee-ded win-ching

43

Cl.

Voice

Accord.

mf

mp

__ on the H G V so B and A watched some H D T V on a Sam-sung Gal-ax-y 5 G

46 5 6 ♩ = 95

Cl. *f* *f*

Voice

There was B L M on fre-quent

Accord. *f* *mf*

50

Cl.

Voice

ly right now ma-king his-tor - y B flipped to M T V who were pla-ying num-ber

Accord.

53

Cl. *port.* *mp*

Voice

1s from card-i B to Jay Z and even a text-2-win to be a V I P (with a +1) and a DJ, flying B (18 and over please). Sky-B

Accord.

58

Cl.

Voice

Accord.

65

Cl.

Voice

Accord.

71

Cl.

Voice

Accord.

$\text{♩} = 112$ **7**

mf

mf

p

p

Anyway, B told A the were lucky not to have ended up at the ICU given A was driving like 007.

77

Cl.

Voice

Accord.

mp

Then C came back to ask for I D so they could dot the Is and cross the Ts.

80 **8**

Cl. *f*

Voice

Accord. *f*

84

Cl.

Voice

Accord.

88

Cl.

Voice [whistle - v. casual] *f*

Accord. *f*

91

Cl.

Voice

Accord.

95

Cl.

Voice

Accord.

(optional 8ve up) *8va*

[breathe where necessary]

98

Cl.

Voice

Accord.

(optional 8ve up) *8va*

(optional 8ve up) *8va*

(optional 8ve up) *8va*

f


101 (8)


Cl. 


Voice 

Accord. 


103 (8) **9** ♩ = 95


Cl. 

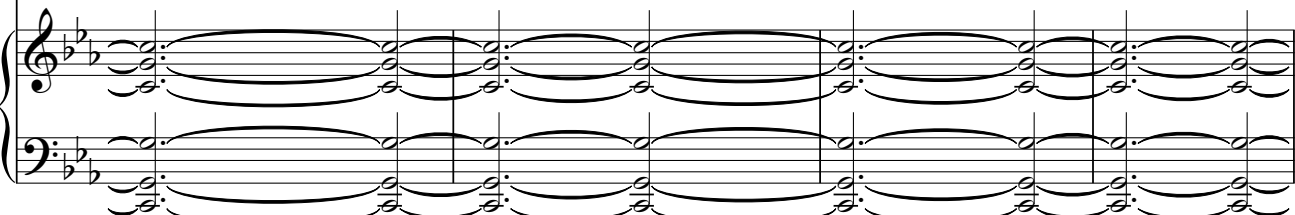
Voice 

Accord. 

106

Cl. 

Voice 
said they woul-dn't need a B & B as they'd be lea-vingThing a- my on Sea by 3 once C

Accord. 

110

Cl.

Voice

Accord.

had gotten the all clear from HQ's I T But when A and B got back they should see their just in case of in - ju-ry

10

115

Cl.

Voice

Accord.

mf mp C replied "thank X you weren't more hurt, don't be thanking me."

A gave an a - pol-o-gy and A and B thanked C pro - fus-el-y

p



Escape from Ekphrasis



Escape from Ekphrasis

When she dreams she dreams of the caves, by the time she wakes up, she's already there. She is far underground, somewhere in the south of France, in a place from a time so far back that this is all that's left. Fragile footprints sit in the dust of the meandering passageway (far back, in the dark) that the paleologists refer to as Wall Street, because behind the stalagmites, down this narrow path, the huge rocky sides are covered with artwork.

She sets down some LED lamps, programmed to resemble the flickers of an ancient fire, and studies what's there.

At the top left corner of the western drop, an ochre line suggests the body of a rearing horse, and drawn alongside are bison and a dozen other horses. Upon the horses are people, perhaps hunters, with ash-white faces, and plus-signs where their eyes should be. *More!* they cry, *show us more!* One is performing to another who is visibly laughing, with wiggle lines to show for it. Amazing what only a few lines can do. (Like three wavy ones coming from a pie mean it's tasty and a fly means it smells.)

Similarly, once you get your eye in, one social group on the wall seems to be made up of various professionals, all running towards the bison:

That one could be some sort of magistrate whereas the other must be a sales rep. Among the runners, there's a meteorologist and an architect, both closing some distance with a florist; an engineer is overtaking everyone to get to the front, nearest the herd. It looks like it's for charity. A paramedic has stopped for water, and a finance manager and a figure skater are catching up with somebody who appears to be a specialist in radio-carbon dating, wearing some kind of facial expression that's ambiguous. Then she sees this translator, off at the side, raising a vivid dash of a spear – taunting a yellow leopard, as if to say, *"put me in your bones!!!"* And when they seal this off soon, they'll remake it in replica, to preserve what has been found.

Some of the other drawings are unmistakably by children –

For instance, there's a picture of a person but it's only a big pudding-shaped head on top of two lines for legs, ending with big circular feet and bisecting dashes for toes.

And broomhandle hands!

Some things don't change. She makes a note.

$\text{♩} = 175$
[click & voice count in] **1**

Bass Clarinet in B \flat
[1 2 3 4]

Voice
[1 2 3 4] *pp* *gliss.* *gliss.* *gliss.* *ff*
aa - aa - aa - aa! When she dreams she dreams of the ca
[click & voice count in] Hit chest with hand/fist increasing in speed

Accordion
[1 2 3 4] *pp* *ff* *p*

7

B. Cl. *p*

Voice
aves by the time she wakes u - up she's al - rea - dy there she is far un - der ground

Accord. *p*

10

B. Cl. *p*

Voice
some - where in the south of France in a place from a time so far back that this is all that's left

Accord. *p*

13

B. Cl. *ff* *mf*

Voice *mf*

Accord. *pp* *ff* *mf*

Fra-*g*ile foot-prints sit in the dus-*t* of the me-an-*de*-ring pass-*age* way

17

B. Cl.

Voice

Accord.

far back in the dark That the pa-*le*-*ol*-o-gists re-*fer* to as Wall Street be-*cause* be-*hind*

21

B. Cl. *f*

Voice *f*

Accord. *f*

the sta-*lag*-mites down this nar-*row* path the huge roc-*ky* sides are co-*vered* with art work

2

25

B. Cl.

mp

Accord.

p

31

B. Cl.

p

pp

Accord.

pp

37

B. Cl.

Voice

She sets down some LED lamps, programmed to resemble the flickers of an ancient fire, and studies what's there

Accord.

45

B. Cl.

Accord.

52 3

B. Cl.

mf

Voice

pp *gliss.* *gliss.* *gliss.* ff mf

ee - ee - ee - ee! At the top left cor-ner of the Wes-tern drop an och-re li-

Hit chest with hand/fist increasing in speed

Accord.

pp ff mf

58

B. Cl.

Voice

ine su-ggests the bo dy of a rea-ring horse and drawn a-long-side are bi - son and a do - zen

Accord.

61

B. Cl.

ff mf f

Voice

o-ther hor-ses on the hor-ses are peo-ple per-haps hun-ters

Accord.

pp ff mf f

65

B. Cl.

Voice

Accord.

with ash white fa - ces and plus signs wh - ere their eyes should be they

ff

pp

69

B. Cl.

Voice

Accord.

cry One is per-for-ming to a - no - ther who is vi - si - bly lau-ghing

angular [until bar 77]

mf

mf

ff

mf

72

B. Cl.

Voice

Accord.

with wig-gle lines to show for it a - ma-zing what o - nly a few lines can do

75

B. Cl.

Voice

Accord.

like three wa - vy ones co - ming from a pie mean its tas - ty and a fly means it smells

f

79

4

B. Cl.

Accord.

mp

85

B. Cl.

Voice

Accord.

p *pp*

Similarly, once you get your eye in, one social group on the wall

93

B. Cl.

Voice

Accord.

seems to be made up of various professionals, all running towards the bison:

100 **5** *breathe where necessary [until bar 115]*

B. Cl.

Voice

Accord.

gliss. *gliss.* *gliss.* **ff** **mf** **mf**

oo - oo - oo - oo! That one could be some sort of mag-is-trate where-as the o-ther
Hit chest with hand/fist increasing in speed

106

B. Cl.

Voice

Accord.

5

must be a sales rep a-mong the run-ners there's a met-eo-rol-o-

109

B. Cl.

Voice

Accord.

3 3 3 3 3 3

gist and an ar-chi-tect both clo-sing some dis-tance with a flo-rist an

112

B. Cl.

Voice

en-gi-neer is o-ver-ta-king e-very-one to get to the frontnea-rest the herd it looks like it's

Accord.

116

B. Cl.

Voice

for cha-ri-ty **mp cresc.** A pa-ra-me-dic has stopped for wa-ter, and a fi-nance man-a-

Accord.

120

Voice

ger and a fi-gure ska-ter are cat-ching up with some-bo-dy who

122

Voice

(ap)pears to be a specia-list in ra-dio car-bon da-ting

124

B. Cl. *mf*

Voice *f*

Accord. *mf*

wea-ring somekind of fa - cial ex-pres-sion that's am-big - u - ous then she sees this

128

B. Cl. *ff*

Voice

Accord. *pp* *ff*

trans - la - tor off at the side

131

B. Cl. *mf*

Voice *mf*

Accord. *mf*

rai sing a vi-vid dash of a spear taun-ting a yel-low leo-pard as if to say

136

B. Cl. *mp* *mf*

Voice *mf*

Accord. *port.* *mp* *mf*

put me in your bones and when they seal this off soon they'll

142

B. Cl.

Voice

Accord.

re-make it in re - pli-ca to pre-serve what has been found

a gradual dim. until bar 149, with cresc. interruptions at *

147

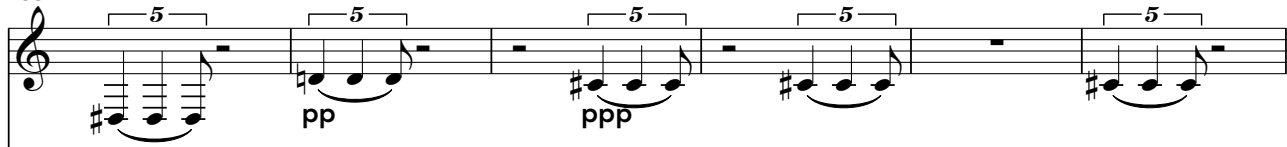
B. Cl.


Voice *pp* *gliss.* oo* oo oo oo

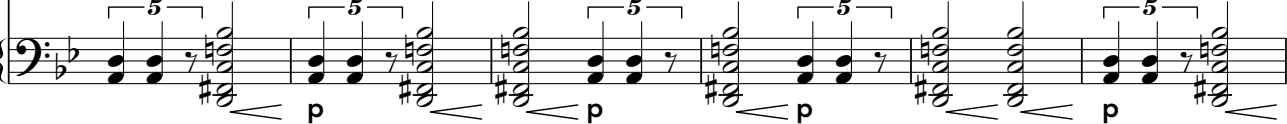
Accord. *p*

*Hit chest with hand/fist increasing in speed - sim until bar 165


153

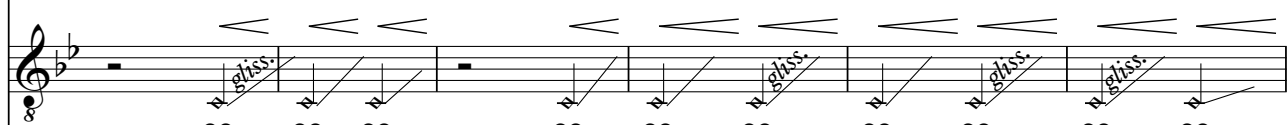
B. Cl. 


Voice 

Accord. 


159

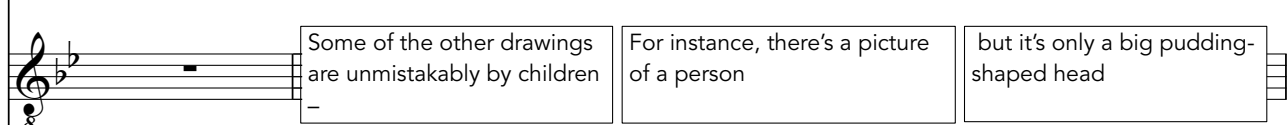
B. Cl. 


Voice 

Accord. 


165

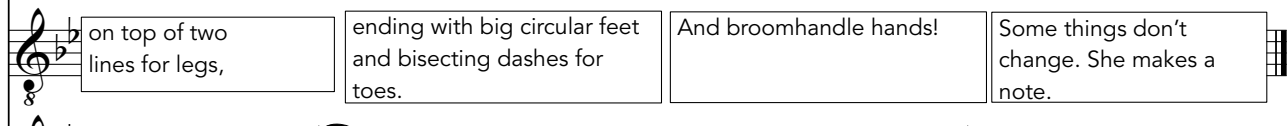
B. Cl. 


Voice 

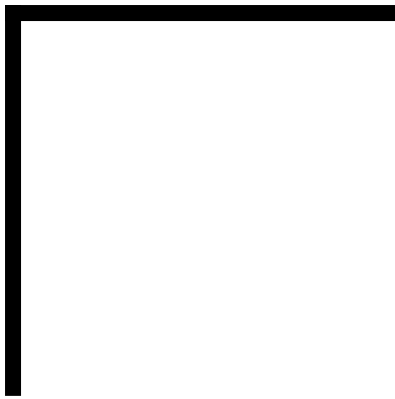
Accord. 

172

B. Cl. 

Voice 

Accord. 



Isn't It, Just



Isn't it, just.

There was a joke in which
An accident happened to a person of note.
What's black and white and red round the eyes?
The family were informed, and lowered the flag. So to speak.
They felt like felt curtains might feel,
Herringbone and monochrome.

What's black and white and redacted?
I say I say I say
That incident was wiped from the record.
Struck like the saddest star,
And knocked sideways.
The holes where bulletins ought to have been
Would fill Carnegie Hall, and the way there.

Doctor Doctor, what's black white and horrid?
Without so much as a note.
The accident was untidy.
The incident wasn't left like that for long.
Subsequent evidence scrubbed.
I say I say
Why did that person cross the road?

And what's black and white and black and white and black and white and black and white?
Undulating activity. A pelican crossing. Please don't interrupt!

What's black and white and fun?
Practice.

Killer whale; crossword; pierrots; the ace of clubs; more clubs again; a straight flush; in fact, a fucking whole pack of clubs; then the same with spades; burnt white bread; *Twelve Angry Men*; moon; dinner jackets; dominos; piano keyboard; eye test; Bridget Riley; jolly roger; football; 8-ball; clapper board; magic wand; thieves.

It's one of those where
You had to be there.

1 Carousel

♩ = 125

Clarinet in B♭

[click & voice count in] [1 2 3 4] *mp* [as if voice interrupts]

Voice

[click & voice count in] [1 2 3 4] *mp* *delicately*
There was a joke in

Accordion

[click & voice count in] [1 2 3 4] *mp* [as if voice interrupts]

5

Cl. *[sim.]*

Voice
which _____ An ac-ci-dent hap-pened to a per-son of note _____

Accord. *[sim.]*

9

Cl.

Voice *[as if a funny joke]*
What's black and white and red round the eyes

Accord.

13

Cl.

Voice

so to speak

The fam-il-y were in formed and low-ered the flag They felt like felt cur-tains

Accord.

17

Cl.

2 Sonorous

Voice

might feel

Accord.

p

21

Cl.

Voice

Her-ring-bone and mon-o-chrome

Accord.

3 Delicate

26

Cl. 

Voice 
What's black and white and

Accord. 


31


Cl. 


Voice 
re-dac-ted I say I say I say That in - ci-dent was wiped from the

Accord. 

37

Cl. 

Voice 
record Struck like the sad-dest star and knocked side - ways The

Accord. 

4 Sonorous

44

Cl. *mf*

Voice *mf*

holes where bulletinsought to have been Would fill Car - ne - gie hall

Accord. *mf*

49

Cl.

Voice

and the wa - y there would fill Car - ne - gie hall

Accord.

53

Cl. *ppp*

Voice

and the wa - y there

Accord.

5 Carousel

58 *(b)*

Cl. *mp*

Voice

Accord. *mp*

62 *slight crescendo to RM6*

Cl.

Accord. *slight crescendo to RM6*

66

Cl.

Accord.

70

Cl.

Accord.

6 Carousel continues

74

Cl.

Voice

mp

Doc-tor doc-tor

Accord.

77

Cl.

Voice

What's black and white and hor-rid? With-out so much as a note The

Accord.

80

Cl.

Voice

ac - ci - dent was un - ti - dy The in - ci - dent was - n't left like that for long

Accord.

7 Delicate

83

Cl. 

Voice 
Sub - se - quent ev - i - de - ence scrubbed

Accord. 

88

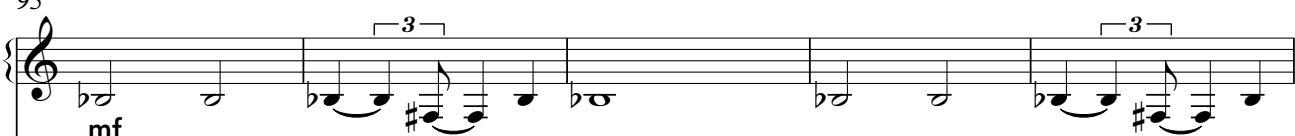
Cl. 

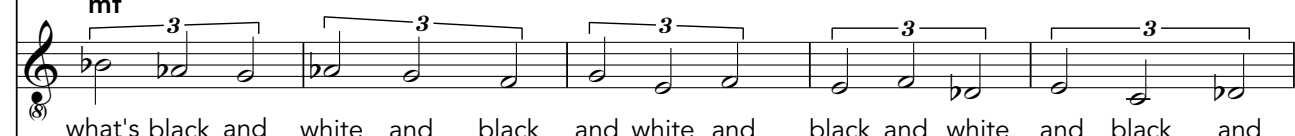
Voice 
I say I say _____ Why did that per-son cross the road? And


Accord. 

8 Sonorous

95

Cl. 
mf

Voice 
mf
what's black and white and black and white and black and white and black and

Accord. 
mf

100

Cl. *ppp*

Voice

white? _____ Un-du-la-ting ac-tiv-i-ty A pel-i-can-

Accord.

9 Delicate

106

Cl. *p*

Voice

cros-sing Please don't in-ter-rupt What's black and

Accord. *p*

112

Cl.

Voice

white and fun? Pra-a-ctice

Accord.

10

118

Cl. *mp*

Voice *mp*
Kil__ ler whale

Accord. *mp*

123

Cl. *mf*

Voice *mf*
Cross word__ Pi-er-ro - ots__ The ace__ of cl - ubs

Accord. *mf*

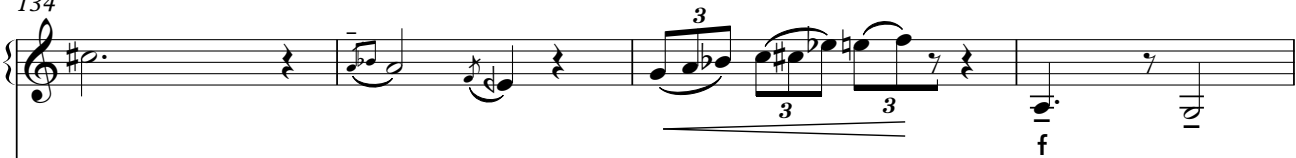
128


Cl.

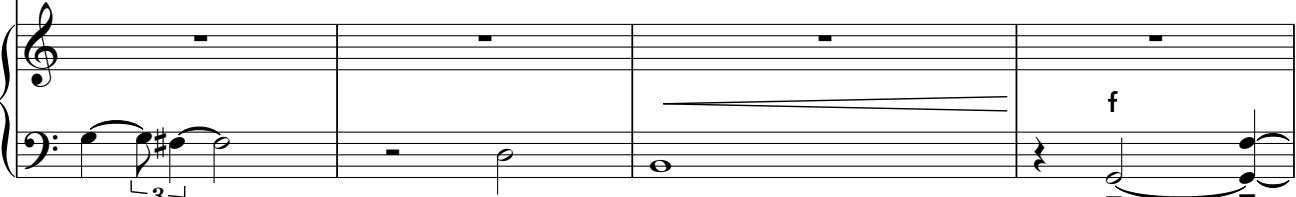
Voice
More clubs a - gain__ A straight flush in fact

Accord.

134

Cl. 

Voice  a fuc - king whole pack of clubs Then the same with spades Burnt white bread

Accord. 


138


Cl.  mf

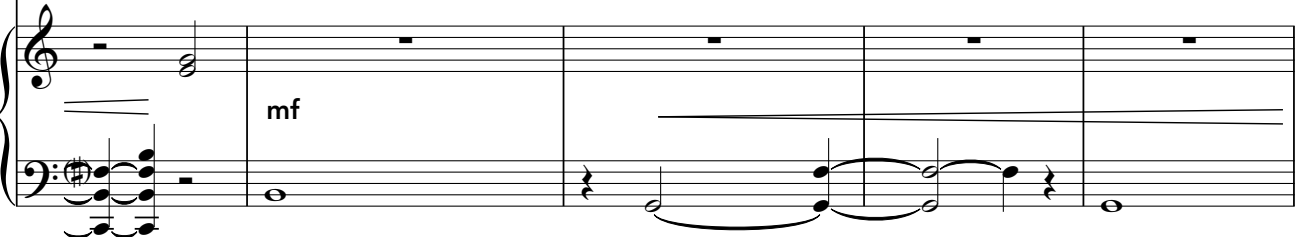
Voice  Twelve an-gry men moon Din-ner jac-kets dom-i noes

Accord.  mf

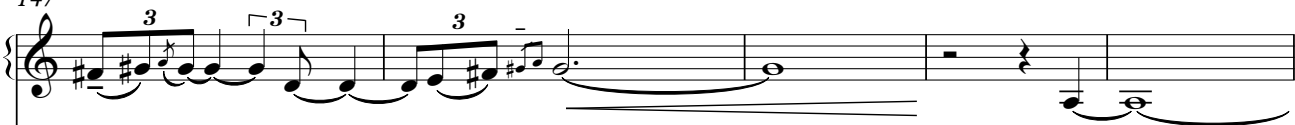
142


Cl.  mf

Voice  Pi - a - no key-board eye test Bri-dget Ri-ley jo-lly rod-ger foot ball

Accord.  mf

147

Cl. 

Voice 
eight ball___ cla-pper board

Accord. 
mf

152

Cl. 

Voice 
ma - gic__ wand___ thieves__ It's one of

Accord. 

157

Cl. 

Voice 
those where you had to___ be there It's one of

Accord. 
ff [triumphantly]

$\text{♩} = 75$
[triumphantly]

163

Cl. *fff*

Voice *fff*
those where you had to be there

Accord. *fff*