

Ten Pages
for Soprano, Harp, and Cello

Andrew Yoon
April 2015

Notes

This work employs throughout a musical notation inspired by the visual language of written poetry. Performance of the work should be considered as largely analogous to the reading of poetry. Just as a written poem only implies the speed and tone it might be read in this work invites similar interpretive involvement from the players. Decisions should be made by the ensemble as a group regarding time and shaping which have been deliberately left open in the score.

- Pages read from left to right and top to bottom.
- Systems consisting of multiple voices are joined by vertical lines connecting staves, as in normal music notation.
- The presence of a staff indicates that a sound is being produced or sustained while the absence of a staff indicates silence. Similarly the amount of blank space between two events on a page implies a pause of related length.
- All players should read from the score.
- All free-floating text should be spoken by the soprano. Technical indications are written in brackets to prevent confusion with the spoken text.
- The harpist and cellist should join in speaking on page 8 where indicated. Where multiple voices are speaking together regular speech patterns should be used without regard to rhythmic synchronization.
- Where text is not written to accompany pitches sung by the soprano unarticulated “oo” and “ah” vowels should be used interpretively.

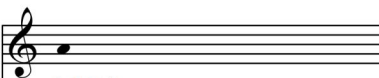
If necessary a piano may be used in place of a harp. In this case the pianist should read from the same score with the following considerations.


- Harp pedal markings should be disregarded except on pages 3 and 5 where they are used to intentionally create a sound. In these cases the middle or left pedal should be audibly flipped (but not extremely loudly).
- On page 7 the pianist should knock somewhere in reach on the frame of the piano.
- On page 9 the pianist should disregard written C-flats where they double B-naturals. The aleatorically repeated rapid passage should be substituted with a trill between A-natural and B-natural in the same register.
- The sustain pedal should be lightly used interpretively but should always be released as the staff is cut off.

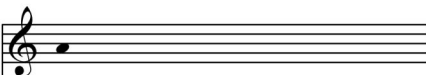
This work was commissioned by One Quiet Plunge for a program on the theme of spiritual ecology. It was premiered in May 2015 by soprano Lucy Dhegrae, harpist Caroline Cole, and cellist Nicholas Finch.

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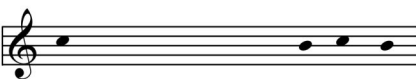
i.

Sop 
(*ppp*)

Vc 
(*ppp*)

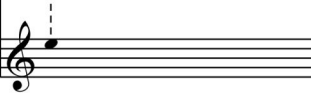
Sop 

Vc 

Sop 

Vc 

Sop 

Vc 

Sop 

Vc 

Sop 

Vc 

Sop 

Vc 

ii.

Sop sometimes I pretend the sky is down.

Hrp *pp* [ad lib.]

Vc *pppp* [ad lib.]

Sop (I)
"ah" —————> "ee" lie on my back,
lift my legs
and fall

The musical score is written for three parts: Harp (Hrp), Violoncello (Vc), and Soprano (Sop). The Harp and Vc parts are in treble clef. The Harp part has a dynamic marking of *pp* and a 'lib.' (ad libitum) section. The Vc part has a dynamic marking of *pppp* and a 'lib.' (ad libitum) section. The Soprano part has lyrics: 'sometimes I pretend the sky is down.', '(I) ah', and 'ee lie on my back, lift my legs and fall'. The lyrics are written below the staff, with a line connecting 'ah' to 'ee'.

Sop | You are

[no change]

Hrp

Vc

ffpp *fff*

Hrp

ppp

[audibly]
[Gb → G#]

Hrp

pp

Sop

"ss"
pp *mp*

Vc

ppp *pp*




[audibly change pedals]
Hrp | [C \flat \longrightarrow C \sharp]

Hrp | [B \flat \longrightarrow B \sharp]

Hrp | [E \flat \longrightarrow E \sharp]

Vc | [mute on]

Hrp | [F \flat \longrightarrow F \sharp]



Vc

ppp < >

Vc | [mute off]

same

Sop

pp

Hrp

p

Vc

pppp


as

Sop


pp

iv.

[palm on strings, overpressure at frog]

Vc 

[as before]

Vc 

Hrp | [knock on soundboard with knuckle]

pp

Sop | [inhale, about to say something]

Sop | [exhale, deciding not to say it]

v.

distant airplane – like cars
 or oceans or trees or thoughts like,
 [Sop] | oceans sound like planes and traffic
 [Vc] | planes sound like oceans and traffic

six inch ruler
 transparent plastic
 centimeter side

back side of canvas
 specks of color bleeding through
 but mostly blank
 painted by the fibers
 and their capillaries

staple piercing
 only one sheet

[Sop] | sunlight glare in eye
 [Hrp] | something in the bushes
 [Vc] | rustling leaves
 [Sop] | singing from within a church
 [Hrp] | incense drifting out the door
 [Vc] | apple on the sidewalk

[Sop] | vacuum cleaner unplugged
 [Hrp] | trip on a thick wire
 [Vc] | suddenly too quiet

[Sop] | orange house cleaner bottle
 [Hrp] | spraybottle of house cleaner
 [Vc] | adjustable nozzle
 under the sink

telephone pole
 wires all cut
 damp wood

vi.



Sop

ff *fff*

[colla parte Vc]

Hrp

fff *pp*

Vc

fff *f* *fff* *spp* *ffff*

vii.

slowly

slowly

with a faint smile

pen in hand, hushed

alone - content with ear and eye and touch
 pen in hand, foot in mud
 nothing more