

THE MILL SONG

For Sarah Jeffery

For Sarah Jeffery



WALK 1

Mecha-Andante ($\text{♩}=70$ ca.)

always in a straight line

Clogs

still count:
13' ca.

p
natural walking

L R RT H

Electronics

muting/hiding
speaker

Clg.

4 **Walk tempo** **Turn tempo** **x2 Walk tempo**

repeat turn motif

Elec.

4 **Walk tempo** **Turn tempo** **x2 Walk tempo**

electronic reactive resonator fades in

Clg.

7 **Turn tempo** **Walk tempo** **Turn tempo**

repeat turn motif

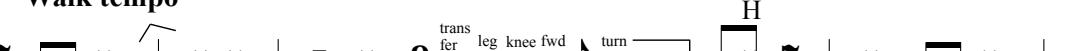
Elec.

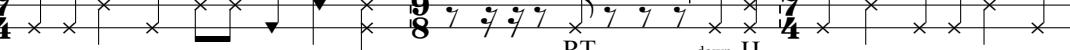
7 **Turn tempo** **Walk tempo** **Turn tempo**

Musical score for 'Penguin Walk' (Measures 13-14). The score includes two staves: Clarinet (Clg.) and Electric Bass (Elec.). Measure 13 starts with a 'Turn tempo' section for the Clarinet, indicated by a bracket and the instruction 'repeat turn motif'. The rhythm consists of eighth-note pairs followed by sixteenth-note pairs. Measure 14 begins with a 'Walk tempo' section for both instruments, labeled 'penguin walk'. The Clarinet part features eighth-note pairs and sixteenth-note pairs. The Electric Bass part consists of sustained notes. Measure 15 concludes with another 'Turn tempo' section for the Clarinet.

TURN 9 Turn tempo

Walk tempo

Clg. 16 

Elec. 

29 **resume Walk** **Turn tempo** **Walk tempo**

Clg.

electronic reactive resonator fades in (v2.1 with harmonic changes)

Elec.

TURN 5

32 **Piú Mosso** **Walk tempo** **resume Walk**

Clg.

stop and look around as to check if no one is looking at you

Elec.

electronic reactive resonator fades in (v2.2 with harmonic changes)

Turn 5 tempo (faster than normal) **Walk tempo** **Turn 5 tempo** **Walk tempo**

36

RT, H H, SHF, RT, H H, SHF, slide

Elec.

Walk tempo **Turn 5 tempo** **fantasy motif** **Turn 5 tempo**

40

RT, H H, SHF, T, RT, H H

Elec.

Walk tempo

Clg. 43 RT H H SHF

Elec.

Turn 5 tempo

Clg. 47 H H 30' ca.

Elec.

Senza tempo
slow one leg turn
slowly turn 90° to face audience

Clg. slowly place speaker and hands against both cheeks

Elec.

SPEAKING FACE

Lento

Clg. 49 15' ca. exaggerated mouth gestures only (no sound from voice!) open and close mouth gradually simile (vary the mouth gestures to affect electronics accordingly...)

Elec. fix stare at one point in front of you

electronics harmonized melodic motifs ->

accel. **Poco Più Mosso**

Clg. 52 whA_t hA_th gO_d wrO_uth?

Elec. always sustained (phase variations occur)

Più Mosso Molto Rubato

Clg. 58 hath god

Elec. Harmonic impro development in electronics

5

vary mouth gestures as gradually changing mouth position

62

Clg. wrOuth? whA ta ta ta ta ta ta ta tat hAth At gO A -

Elec. acceleration process in electronics (always sustained sounds)

As Fast as Possible

repeat n times

67

Clg. R - wrOUth! what hath god wrought what hath god wrought

Elec. dynamic sound cluster as result of accel. process

molto rall. Lento

71

Clg. what hath god wrought... what hath god wrought whAt hAth gOd wrOught?

Elec. →

76 7' ca. abruptly

Clg. AAH Attacca

Elec.

WALK 2
Walk tempo

TURN 6
Original Turn tempo

The rall. affects both tempos -> Walk and Turn
molto rall.

78

Clg. 5/4 x x x x | 6/8 3 RT turn H H

Elec. 5/4 6/8 abrupt reverberated noise reactive electronics

Musical score for Clg. and Elec. parts at measure 81.

Clg. (Clarinet):

- Measure 81: 6/8 time signature. The first six measures show a pattern of eighth-note pairs followed by a sixteenth-note rest. Measures 7 and 8 show a sixteenth-note rest followed by eighth-note pairs. Measures 9 and 10 show eighth-note pairs followed by a sixteenth-note rest. Measures 11 and 12 show eighth-note pairs followed by a sixteenth-note rest. Measures 13 and 14 show eighth-note pairs followed by a sixteenth-note rest. Measures 15 and 16 show eighth-note pairs followed by a sixteenth-note rest. Measures 17 and 18 show eighth-note pairs followed by a sixteenth-note rest. Measures 19 and 20 show eighth-note pairs followed by a sixteenth-note rest. Measures 21 and 22 show eighth-note pairs followed by a sixteenth-note rest. Measures 23 and 24 show eighth-note pairs followed by a sixteenth-note rest. Measures 25 and 26 show eighth-note pairs followed by a sixteenth-note rest. Measures 27 and 28 show eighth-note pairs followed by a sixteenth-note rest. Measures 29 and 30 show eighth-note pairs followed by a sixteenth-note rest. Measures 31 and 32 show eighth-note pairs followed by a sixteenth-note rest. Measures 33 and 34 show eighth-note pairs followed by a sixteenth-note rest. Measures 35 and 36 show eighth-note pairs followed by a sixteenth-note rest. Measures 37 and 38 show eighth-note pairs followed by a sixteenth-note rest. Measures 39 and 40 show eighth-note pairs followed by a sixteenth-note rest. Measures 41 and 42 show eighth-note pairs followed by a sixteenth-note rest. Measures 43 and 44 show eighth-note pairs followed by a sixteenth-note rest. Measures 45 and 46 show eighth-note pairs followed by a sixteenth-note rest. Measures 47 and 48 show eighth-note pairs followed by a sixteenth-note rest. Measures 49 and 50 show eighth-note pairs followed by a sixteenth-note rest. Measures 51 and 52 show eighth-note pairs followed by a sixteenth-note rest. Measures 53 and 54 show eighth-note pairs followed by a sixteenth-note rest. Measures 55 and 56 show eighth-note pairs followed by a sixteenth-note rest. Measures 57 and 58 show eighth-note pairs followed by a sixteenth-note rest. Measures 59 and 60 show eighth-note pairs followed by a sixteenth-note rest. Measures 61 and 62 show eighth-note pairs followed by a sixteenth-note rest. Measures 63 and 64 show eighth-note pairs followed by a sixteenth-note rest. Measures 65 and 66 show eighth-note pairs followed by a sixteenth-note rest. Measures 67 and 68 show eighth-note pairs followed by a sixteenth-note rest. Measures 69 and 70 show eighth-note pairs followed by a sixteenth-note rest. Measures 71 and 72 show eighth-note pairs followed by a sixteenth-note rest. Measures 73 and 74 show eighth-note pairs followed by a sixteenth-note rest. Measures 75 and 76 show eighth-note pairs followed by a sixteenth-note rest. Measures 77 and 78 show eighth-note pairs followed by a sixteenth-note rest. Measures 79 and 80 show eighth-note pairs followed by a sixteenth-note rest. Measures 81 and 82 show eighth-note pairs followed by a sixteenth-note rest.

Elec. (Electric Bass):

- Measure 81: 6/8 time signature. The bass line consists of eighth-note pairs throughout the measure.
- Measure 82: 5/4 time signature. The bass line consists of eighth-note pairs throughout the measure.
- Measure 83: 6/8 time signature. The bass line consists of eighth-note pairs throughout the measure.
- Measure 84: 5/4 time signature. The bass line consists of eighth-note pairs throughout the measure.

Always rall.

repeat *n*
times until a very Slow,
Floaty tempo is reached

84

Clg. **f** 5/4 | x x x x | 6/8 x x x | RT turn H H . | repeat sign

Elec. **f** 5/4 | build up beat? 6/8 | :: |

THE MILL SONG

Molto Lento (like walking on thick snow)

Clogging phrases as if trying to translate words into sounds
(words don't sound, they are only a reference)

continue improvising with the similar phrasing idea, always slow and dreamy.

Clg. 88

slide, *slide*, *round slide*

Clg. Wha - t ha - th Go - d wroug - th?

p

always slow and dreamy → 20' ca.

Elec. S1

p harmonic reactive processes in electronics. Variable durations of chords...

Clg.

Elec.

Voice

clogs continue with same idea until walk 3...

101 *poco a poco cresc.*

Clogs: mmm mmm mmm mmm m - wha

Elec.

107

Clogs: m - ha m - o m - wrou Fli -

Elec.

S2 repeated sequence of chords played in parallel motion with phase changes

mp

112

Clogs: ip the script... Who can count the dust?

Elec.

S3 added layer of accordion-like synth

mf

119

Clogs: What hath God

Elec.

mf

Still Slow but poco a poco accel.

Voice rhythms are free

Clogs

wrought?

mmm mmm mmm mmm

RT H H

Elec.

mf

electronic reactive resonator fades in

until Walk Tempo is reached

accel.

Clogs

Elec.

WALK 3

Poco Più Mosso

Clogs

Elec.

TURN 4

Clogs

Elec.

ONLY TURN

poco accel.

Clogs

Elec.

rumble x4

mpfpp

THE BATTLE

J=97

147

spoken text (free rhythm)

Clogs

Elec.

RecBuf overlapping
with decayTime =<0.6

147

spoken text (free rhythm)

Clogs

Elec.

RecBuf overlapping
with decayTime =<0.6

f

WHAAT

Musical score for 'Clogs' and 'Elec.' parts. The 'Clogs' part consists of a single staff with a vertical line on the left. It features a series of eighth-note patterns: a pair of vertical bars, followed by a sequence of 'x' marks, then a pair of vertical bars, and so on. A vertical dashed line labeled '(speaker hand mute)' is positioned between two groups of notes. The 'Elec.' part is shown below with a single staff containing vertical bars. Below the music, the vocal line 'WHAA WHAA WHAA WHAA' is written in bold capital letters.

157

HAAAAAATH

6000000

Musical score for 'Haa Haa'. The top staff, labeled 'Clogs.', shows a melody with quarter notes and eighth-note pairs, some with '+' or '-' symbols above them. The bottom staff, labeled 'Elec.', shows a bassline with vertical stems and 'x' marks. A vocal line 'HAA HAA HAA HAA HAA' is written below the staves.

000000000

WROUGHT

Clogs.

Elec.

Goo Goo Goo
Goo Goo Goo Goo Goo

WRWWRW RROWRROWR
WRWWRW RROWRROWR WSW

10 always articulate
muting rhythms

167 Clogs. (electronics keep on -->)

171 Clogs. **SARAH**

Elec. decayTime =<0.1

174 Clogs. **f**

177 Clogs. **p**

181 Clogs. **MR SPEAKER**

Elec. decayTime =>0.6

186 Clogs. **accel.** free pitch **Più Mosso**
Clogs. **Ou** **p** **mf**
Elec. rocket sound decayTime =>1.0
< (delayed, distorted, filtered echo)

191

Clogs.

Elec.

gliss.

start => random buffer selection

195

Clogs.

Elec.

turn On => second speaker with rhythmic gated output

→

199

Clogs.

203

Clogs.

gradual opening

207

Clogs.

free pitch

Ou

p

mf

gliss.

(higher than before)

211

Clogs.

rall.

215

Clogs. *gradual opening*

free pitch
Ou
pp

gloss.
(higher,
longer,
stronger)

f

SARAH LAST ROUND

40" ca.

219

Clogs.

free improvisation only clogs (no need to hand-mute speaker)

f

Elec. rocket sound

Turn On => supportive beat
del Time=> 0.1

(regulate volume of live delay buffers)

rall.

224 gradually transition the impro to come back to this gesture

Clogs.

Elec. supportive beat fade out del Time=> gradually up to 6.0
(delay buffers)

Unwire yourself naturally. leave all equipment on the floor

229 -

Clogs.

Exit stage with natural walk

15" ca.

Elec.