partial objects

Newton Armstrong

three women's voices
and electronic sounds

Notes for the first performance (October, 2016)

Each of the three vocal parts lies within the range E4-D5 and may be performed by any female voice type (i.e. soprano, mezzo, alto).

Phonemic notation

Where a letter or series of letters appear/s in square parentheses (e.g. **i**[f]), this serves only to provide an indication of the phoneme type of the unparenthesised letter/s. Parenthesised text should not be vocalised.

Breath marks

The breath symbol has a special meaning in this piece. As the vocal texture is mainly comprised of single sustained tones, breaths can and should be taken as necessary. The breath symbol may be taken to imply that the tone to which it applies may be shortened in duration with a degree of relative freedom. Even when singing tones of shorter duration (where breaths may not be necessary), there should be a clear separation between one event and the next if a breath mark is indicated.

Dynamics / expression

The composite image comprised of vocal and electronic strands shifts and changes over the course of the piece. The vocal texture should be relatively constant in feel, expressionless and 'disinterested' in delivery, and without any obvious sense of theatre. The voices should be as blended with one another as possible, but no attempt should be made to blend the voices with the electronic sounds.

Dynamics are somewhat notional, and we'll experiment with these in rehearsal. Ideally, the voices should be *very* quiet, but I'm mindful of the potential physical strain that can go along with this, and can balance the electronics accordingly.

There should be a slight emphasis on the articulation of each new tone, with the composite vocal texture creating a sense of an almost machine-like, quasi-periodic hocketed rhythm

Conducting

The piece is conducted, but the conductor's gestures should be as unobtrusive as possible, and should not obviously project a sense of metrical emphasis. Exact synchronisation with the electronic sounds is not critical.

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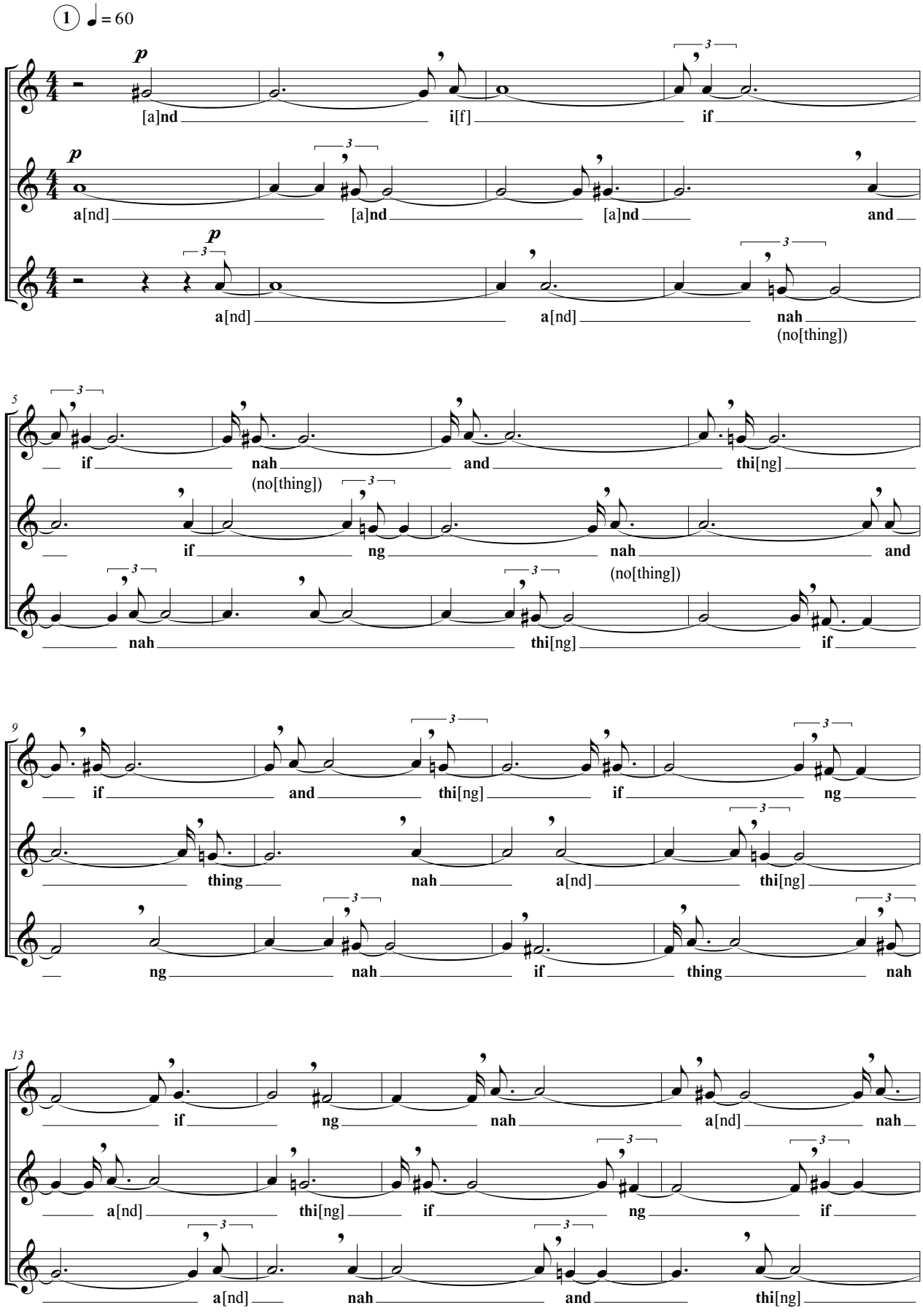

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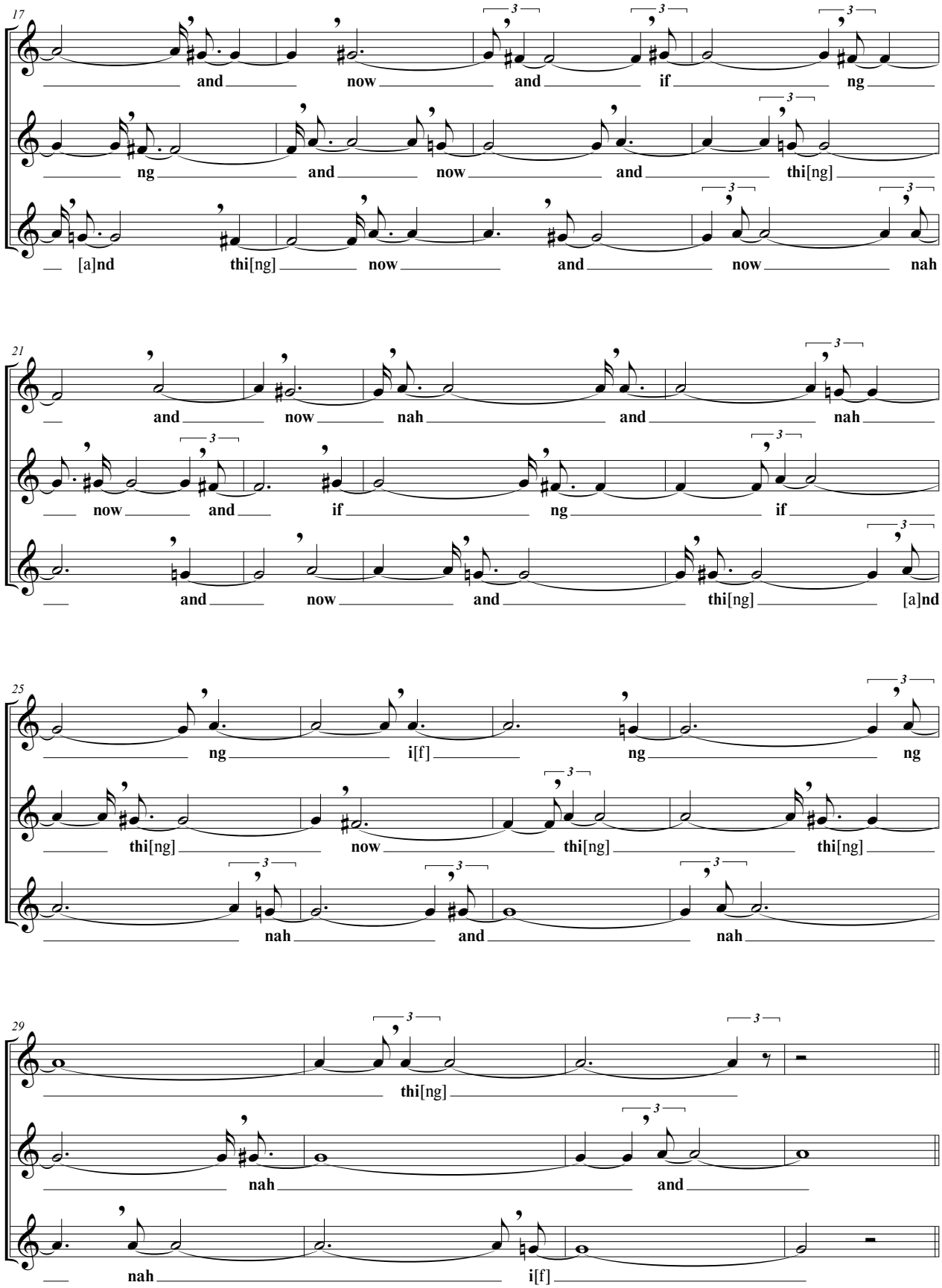
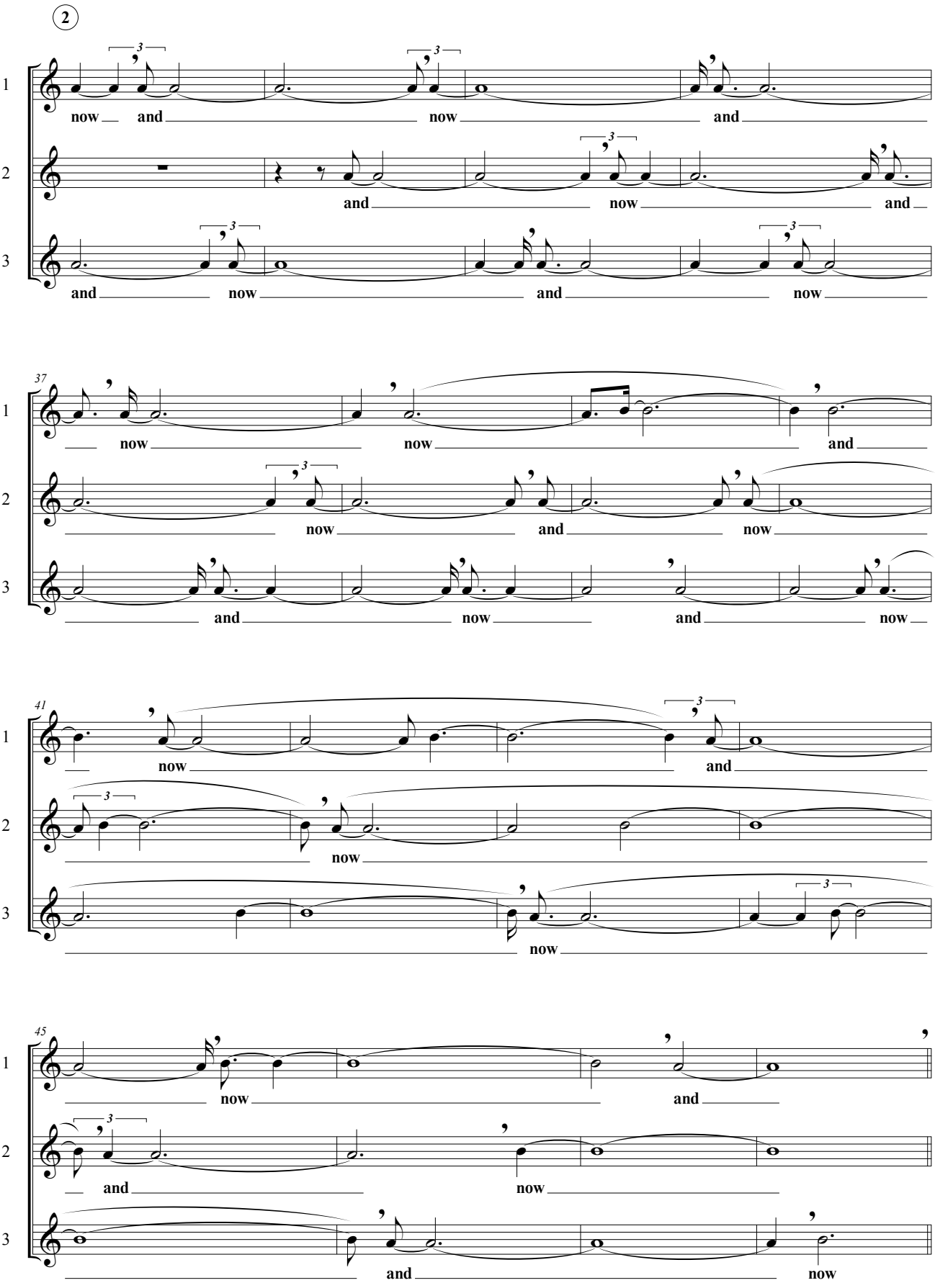
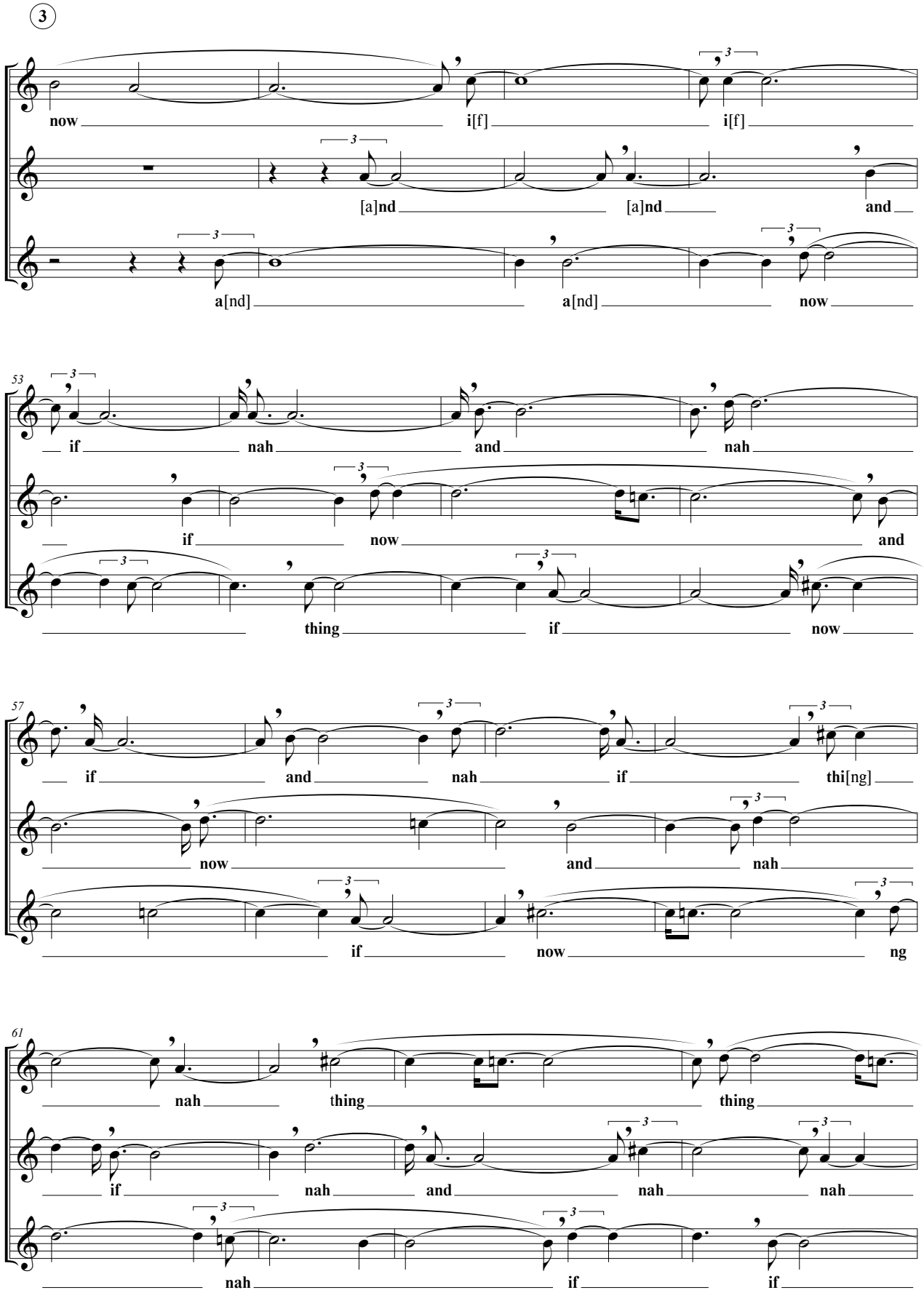
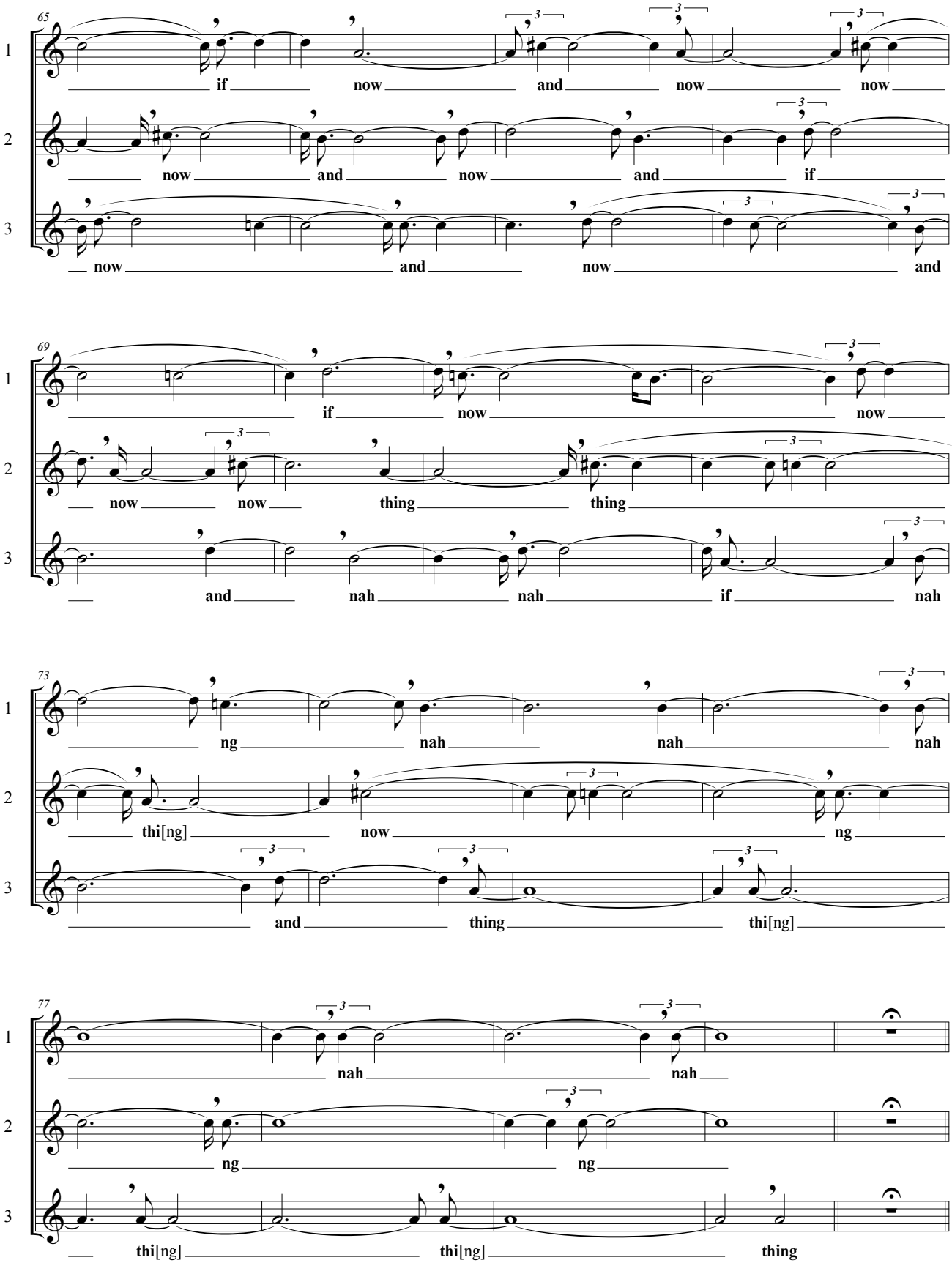
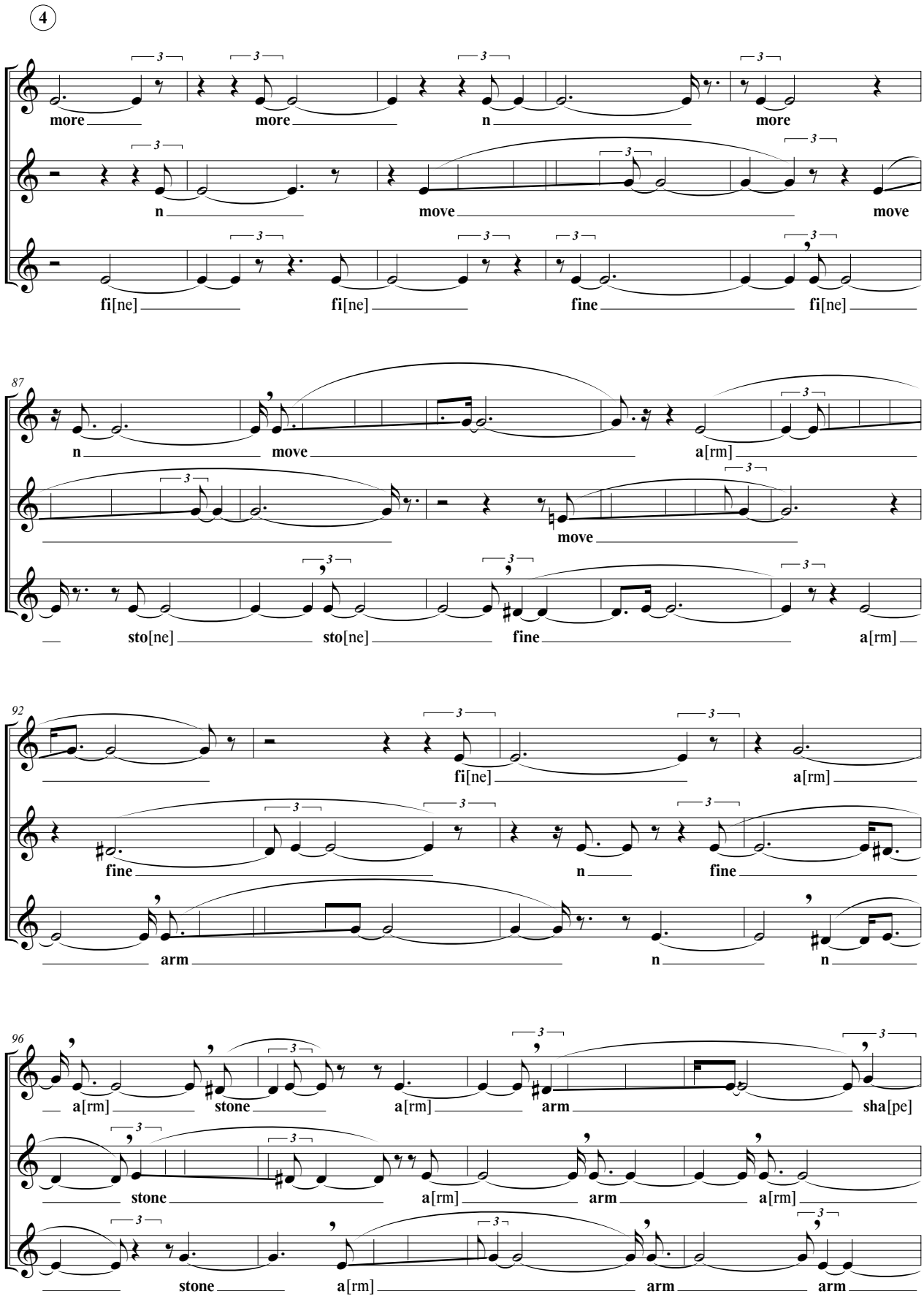
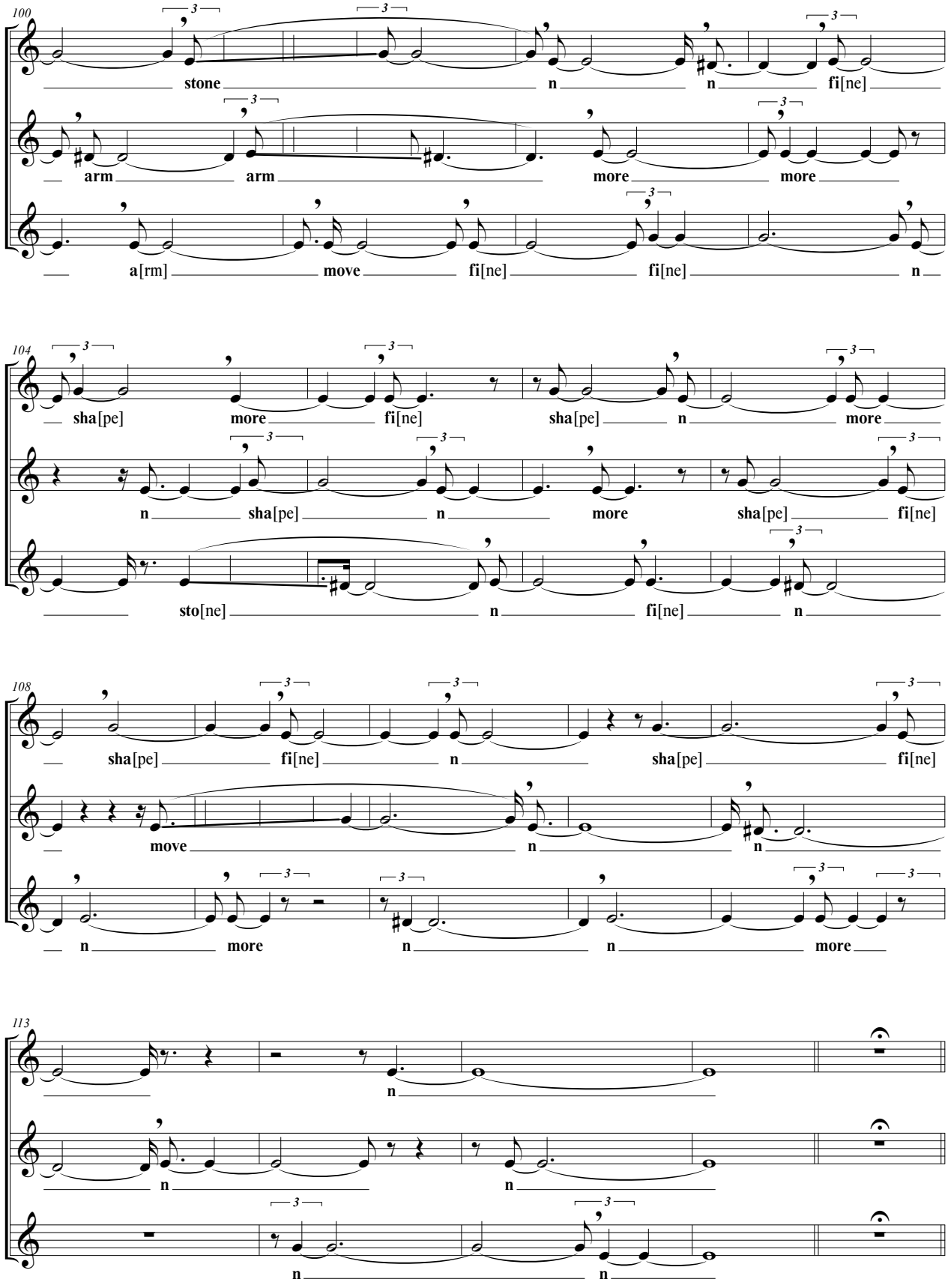

17
1
and now and if ng
2
ng and now and thi[ng]
3
[a]nd thi[ng] now and now nah
21
1
and now nah and nah
2
now and if ng if
3
and now and thi[ng] [a]nd
25
1
ng i[f] ng ng
2
thi[ng] now thi[ng] thi[ng]
3
nah and nah
29
1
thi[ng]
2
nah and
3
nah i[f]

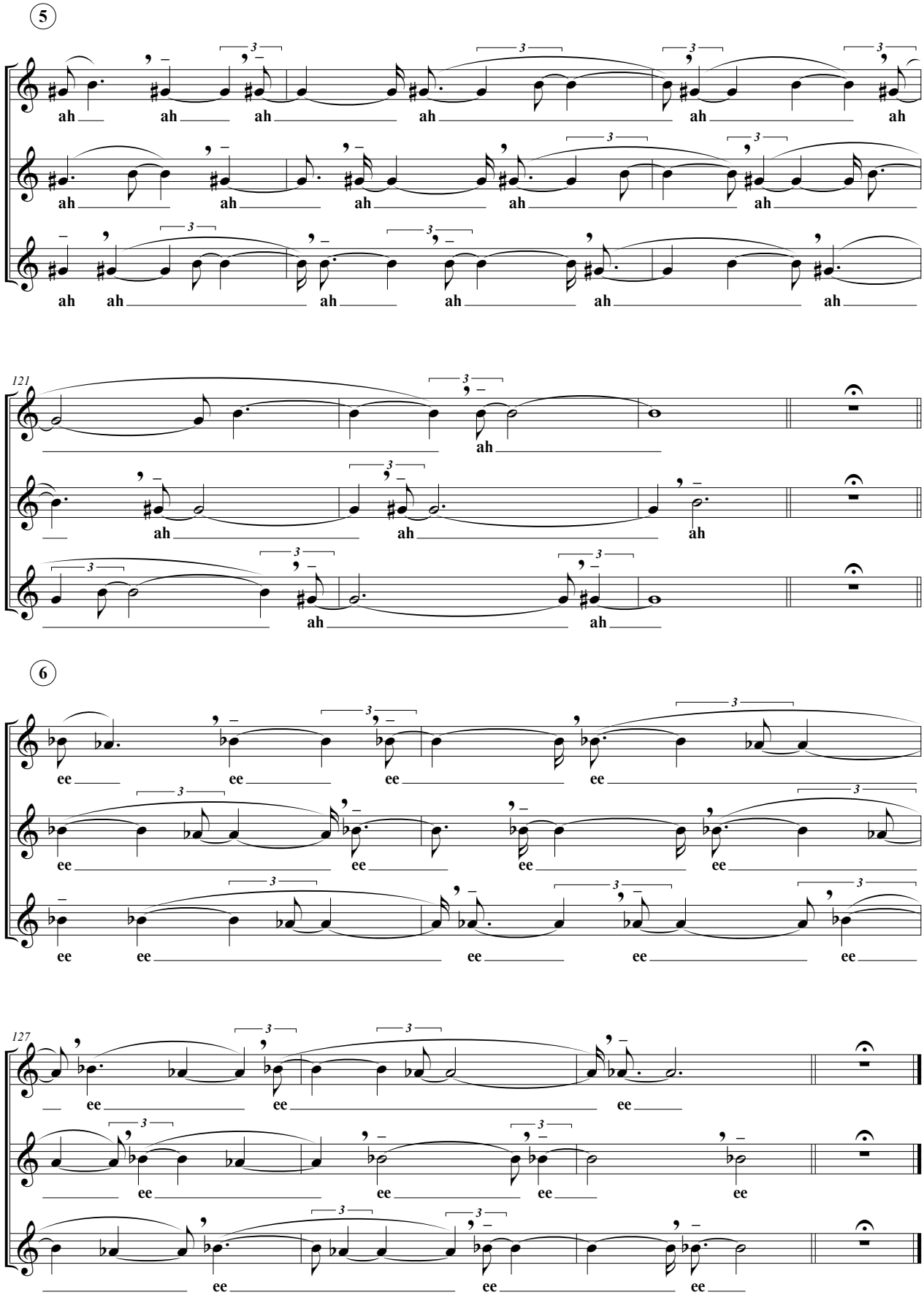

2
1
2
3
now and now and
and now and
and now and now
37
now now and
now and now
and now and now
41
now and
now
now
45
now and
and now
and now


3
1
now
i[f]
i[f]
2
[a]nd
[a]nd
and
3
a[nd]
a[nd]
now
53
1
if
nah
and
nah
2
if
now
and
3
thing
if
now
57
1
if
and
nah
if
thi[ng]
2
now
and
nah
3
if
now
ng
61
1
nah
thing
thing
2
if
nah
and
nah
nah
3
nah
if
if


65
1
if now and now now
2
now and now and if
3
now and now and
69
1
if now now
2
now now thing thing
3
and nah nah if nah
73
1
ng nah nah nah
2
thi[ng] now ng
3
and thing thi[ng]
77
1
nah nah
2
ng ng
3
thi[ng] thi[ng] thing


4
1
2
3
more more n more
n move move
fi[ne] fi[ne] fine fi[ne]
87
n move a[rm]
move
sto[ne] sto[ne] fine a[rm]
92
fi[ne] a[rm]
fine n fine
arm n n
96
a[rm] stone a[rm] arm sha[pe]
stone a[rm] arm a[rm]
stone a[rm] arm arm


100
1
2
3
stone n n fi[ne]
arm arm more more
a[rm] move fi[ne] fi[ne] n
104
sha[pe] more fi[ne] sha[pe] n more
n sha[pe] n more sha[pe] fi[ne]
sto[ne] n fi[ne] n
108
sha[pe] fi[ne] n sha[pe] fi[ne]
move n n
n more n n more
113
n
n n
n n


5
1
2
3
ah
121
6
ee
127