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Role-Taking in Free Improvisation and Collaborative Composition.

Volume III. Unrealised Backbone Scores.

Jacqueline S. Walduck

PhD Thesis

City University
Music Department

October 1997.

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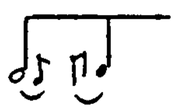
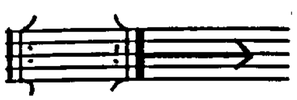
Key to notation in Scores 1-7

Pause.

Longer pause or break in the music.


Beamed notes are the principal notes in the phrase, others serve as ornamentation, and should be played with lesser emphasis.

No time signature given, or break with the previous time signature.


Repeat section an unspecified number of times, or until a given cue.

Unpitched note (percussive sound), or note of unspecified pitch.

In metrically-barred sections of these pieces, accidentals carry for the remainder of the bar. In unbarred sections, accidentals are held until cancelled.

NOTE

The contents of this volume are the unrealised backbone scores which accompany the portfolio compositions presented with this thesis. They are the raw material with which the players and myself worked in order to create the folio compositions, and are *not* a representation of the finished compositions in publishable form.

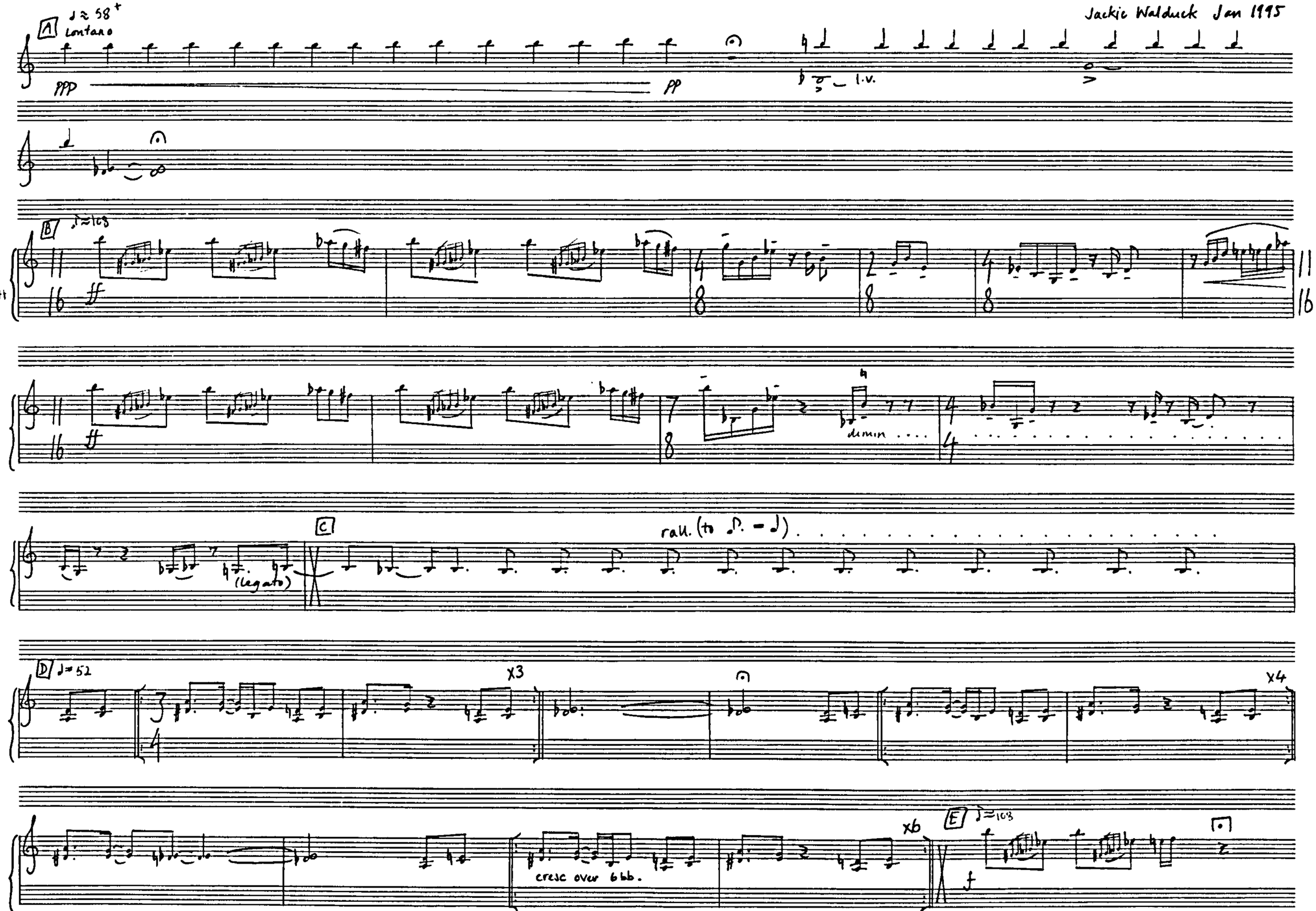
Score 1

Garden Garden

Backbone for vibraphone.

Jackie Walduck 1994.

Jackie Walduck Jan 1995



† Approx. tempi given in order to clarify notation. Actual tempi on recordings may vary slightly from given markings
†† Space has been left on scores for players to write in cues, realisation ideas etc on their own working copy.

Repeat any number of times:

or:

cadenza

f

pp

G

♩=52 calm.

mp

Em.

C47

Am7

xn

H

poco dim

p

l.v.

finale professional

Score 2

L'Amore d'Alfredo.

Backbone for voice and cello.

Text taken from *Three Dances*, a play by Fleur Mould.

Jackie Walduck, 1994.

A

Lonely, still.

voice

Me

out-breath

hhh

You

(b)

voice

agitated

(croak)

(weak → strong)

(croak → full voice)

yin

yang

yang

yin

cello

I I I I-I I ..... I I .... I I

f

yin

yang

I

ff

B

mf, agitated

calm

mf (♩ ≈ 116)

Love love love love l- love love love

f

faltering

Love

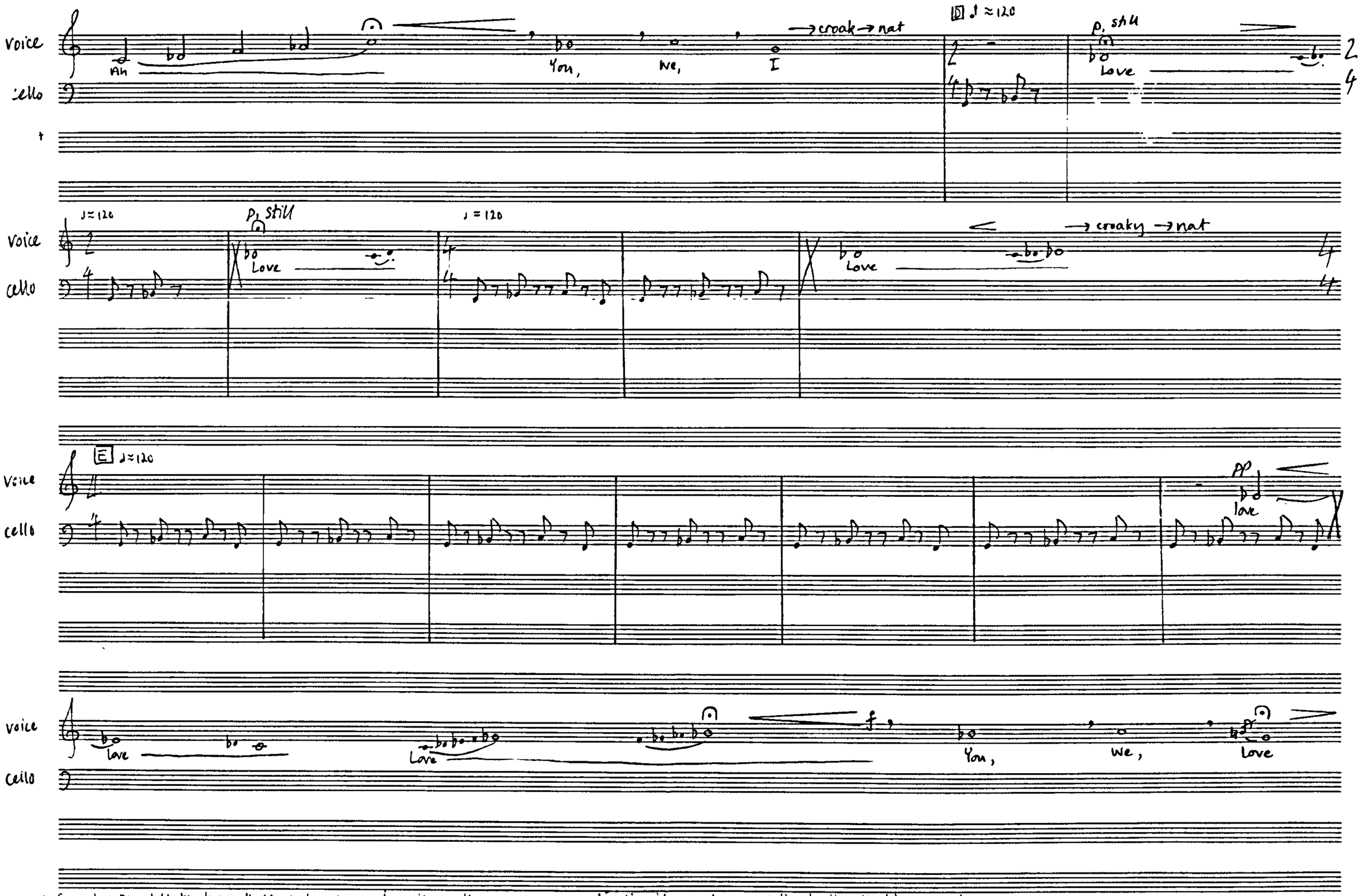
You

You

cresc

f

3



† Space has been left blank on all scores for players to write in their own cues, realisation ideas, etc. in relation to the backbone part.

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F ♩=84

x2

mf

Voice

rhythm/ mode

Sun up, sun down

3

shake my head, shake my

bo — dy

tr

Voice

rhythm/ mode

Sun up Sun down

3

shake my head, shake my

bo — dy

Tired head tired.

Voice

rhythm/ mode

bo-dy ti-mid heart,

Tired head, tired

bo-dy ti-mid heart,

↓ flat

ti-mid, ti —

tight

ti-mid, ti-mid.

(release)

Spoken sadly

Oh, Alfredo.

G A bit faster (♩=124)

Voice

Cello

pizz

The i-mage on my mind

PAN-A3 18 STAVE

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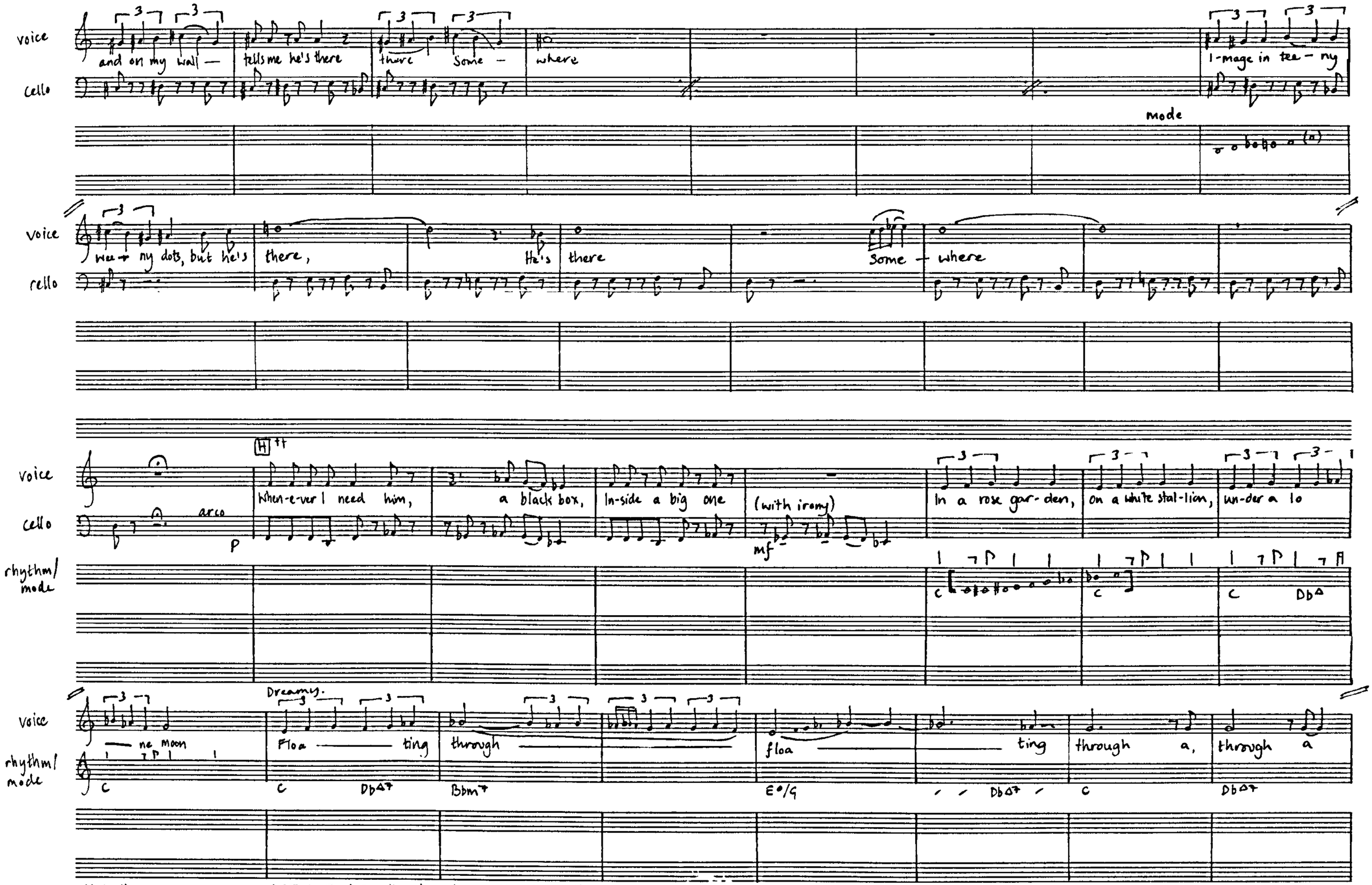

†† On the recording given on DAT 1, Track 2, the four bars after letter H are played at a slightly slower tempo

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voice

rhythm/ mode

through, through a win-dow a win-dow win-dow ah

free

ttt

Bbm7 Db Δ7 D

(vamp till solo starts)

Instrumental solo →

C C C C Db Δ7 C C Db Δ7 Bbm C C Db Δ7

[wind up solo]

accel - - - -

C C Db Δ7 C Bbm Bbm Eø Eø C C C C / Db Δ7 / C

♩=160 I (slightly heavy breathing).

C C C In on etc un - der lone — moon float on

Free harmony.

ttt Short pause during this bar on the recording on DAT 1, Track 2.

SPAN-A3 18 STAVE

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un-der un-der lone — moon Float float through a win-dow float —

— a win-dow I - would give I - would give live — (whisper) Give me give me

(Sung) I — (whisper) would Give me give me (sing) I — would — I would give me

Give me I would give Give me I would

give him give me poco allarg..... (chrom. run or gliss) Maestoso Give

I — would give (wilting) I — would (attacca)

voice

give

K Forced, tense. Poco stacc. ♩=216

mp Tickle xn

f mp take me xn

f mp

mp send me

f mp slip and slide

f mf deep in-side

decresc. + allarg...

allarg

deep in-side deep in-side deep in-side deep deep deep (growl) in side

L A bit slower ♩=112

voice

cello

rhythm/ chords

mp

I wait for the dark to talk car-ry-ing his car-ess, cur-tains, can-dles

poco accel, cresc

snatch o-pen (to chords) catch o-pen

Eb Eb

finale professional

f, faster ♩=120

voice

rhythm/ chords

slick up lick up

Eb +

ra-di a-tion, sim-u-la-tion

E

ma-ni-pu -la - tion, me —

3

(improvise)

ow

etc.

F

E

F

Dm

voice

rhythm/ chords

vlc

E

F

mp [M] Ecstatic, soft, erotic. ♩=216

Ti - ckle

rit.

sub. to p

Fade in under voice.

p poco stacc.

mp

take me

rit

(sim).

voice

vlc.

mp

Send me

(sim)

mp

slip and slide

(sim)

L'a — mo - re d'Al - fre - do, L'a -

(sim)

voice

vlc

Je t'aime

(sim)

Come now and be lost in me

(sim)

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Sprech stimmer

Um - am - mich

becoming more anguished and exaggerated.

Um Am Mich!

(cut off at voice cue)

N

Manic impnvisation.

(freely) (like an Islamic prayer-call)††††

Ah

Half-pitched

H hun-dred

books we did-n't write.

Ah

A hun-dred py-ra-mids we did-n't build.

Ah

Ah

Ah

lunga

to nothing.

†††† A direction that came through discussion with the singer - "an Islamic prayer call" is a personal point of reference and not meant to be a literal imitation of a morning call to prayer.

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Score 3

The Gathering Doubt

Backbone for flute, voice and vibraphone.

Text: "The Gathering Doubt" in Ivor Cutler: *Large et Puffy*, Arc Publications, 1984.

Jackie Walduck 1995.

(Free time)

f

f

Yielding .....

f (insistent)

Yielding .....

f

A

♩=60

x3

①

to A

②

to A

Text

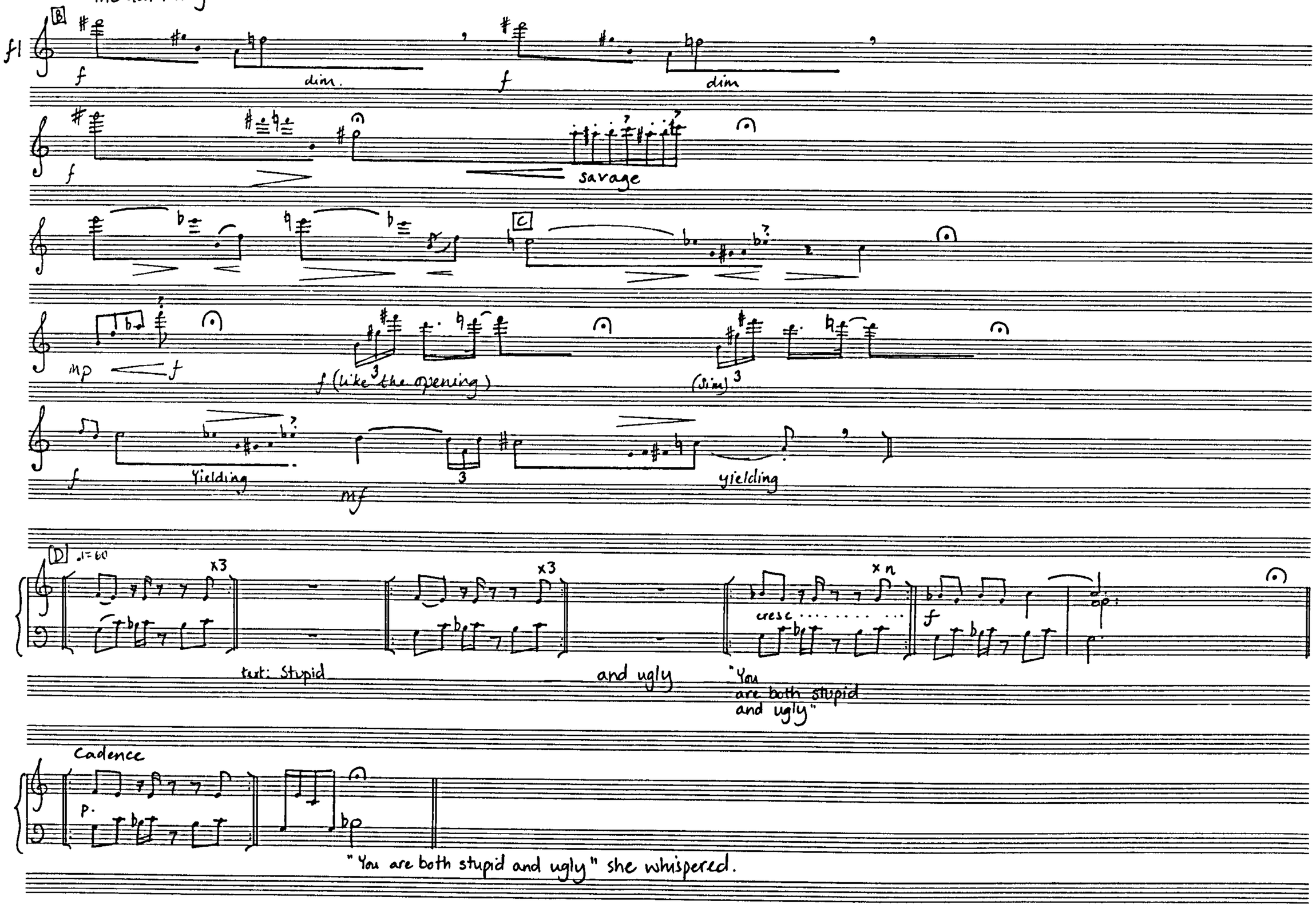
Holding her eyes, he tilted her chin.

repeat till cue.

Holding her eyes, he tilted her chin, smiling as he had learned.

finale professional

The Gathering Doubt.



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The gathering doubt

[E] (Free time)

vibe

text — Holding his gaze ... ... to enjoy the gathering doubt there.

vibe

text — Holding his gaze ... ... to enjoy the gathering doubt there.

[F]

vibe — xn

vibe

text — "I'm in advertising" he said "Public relations"

vibe

text — and took her hands.

ff (frustrated.)

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The Gathering Doubt.

G ♩=60 x3

Oh Christ. Another bloody Another bloody phaney.

H x4 poco accel.....

Oh Christ ... ... And spat into his face, holding his gaze,
to enjoy the gathering doubt there.

♩=120 Cadence

I (Free time) tr. (freely)

"You are irresistable," he smirked
dripping saliva ..... drip, drip drip drip, drip.

xn dimin -----

Tempo I. 3 l.v.

nit .....

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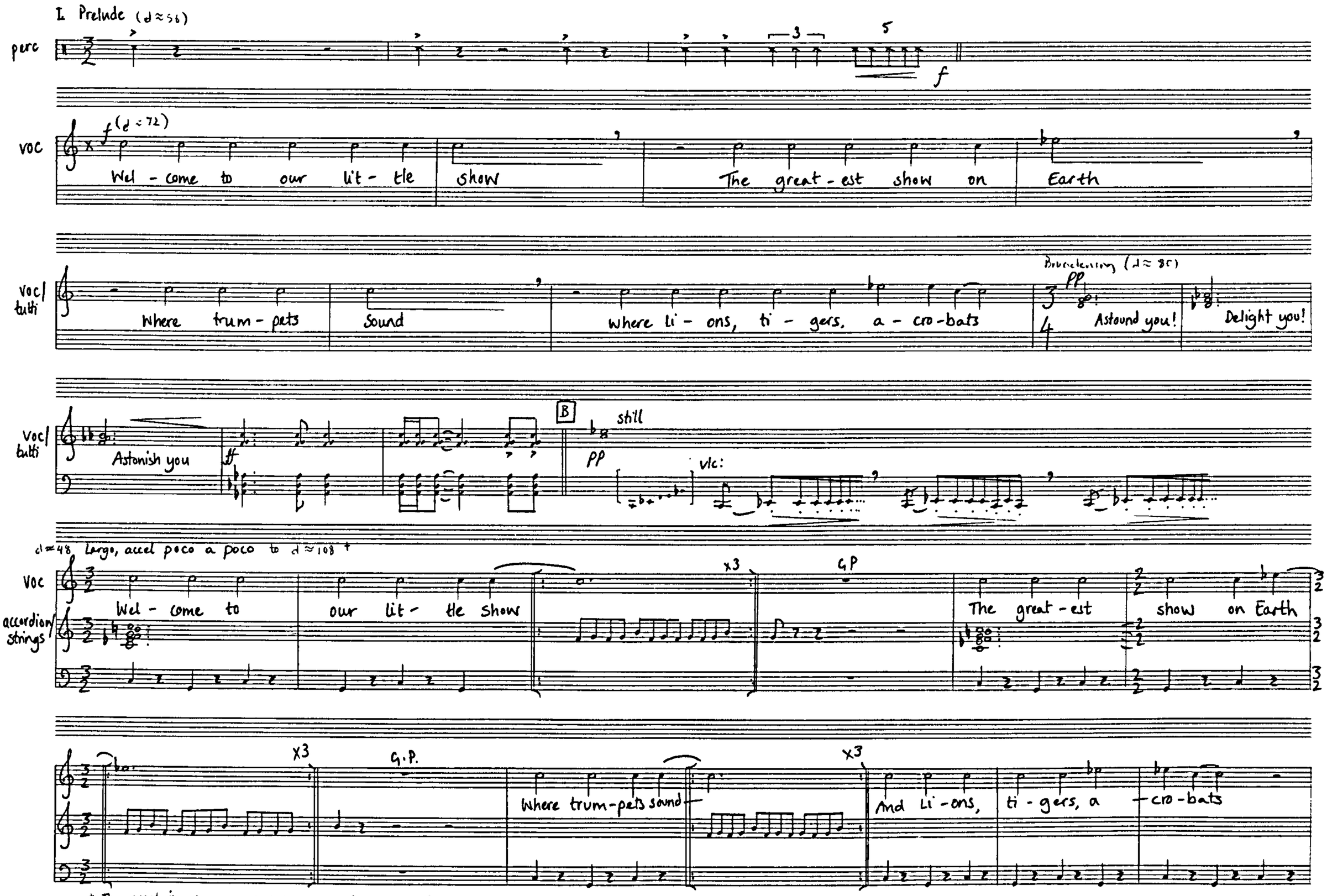
Score 4.

Circus

Backbone for mixed ensemble and voice.

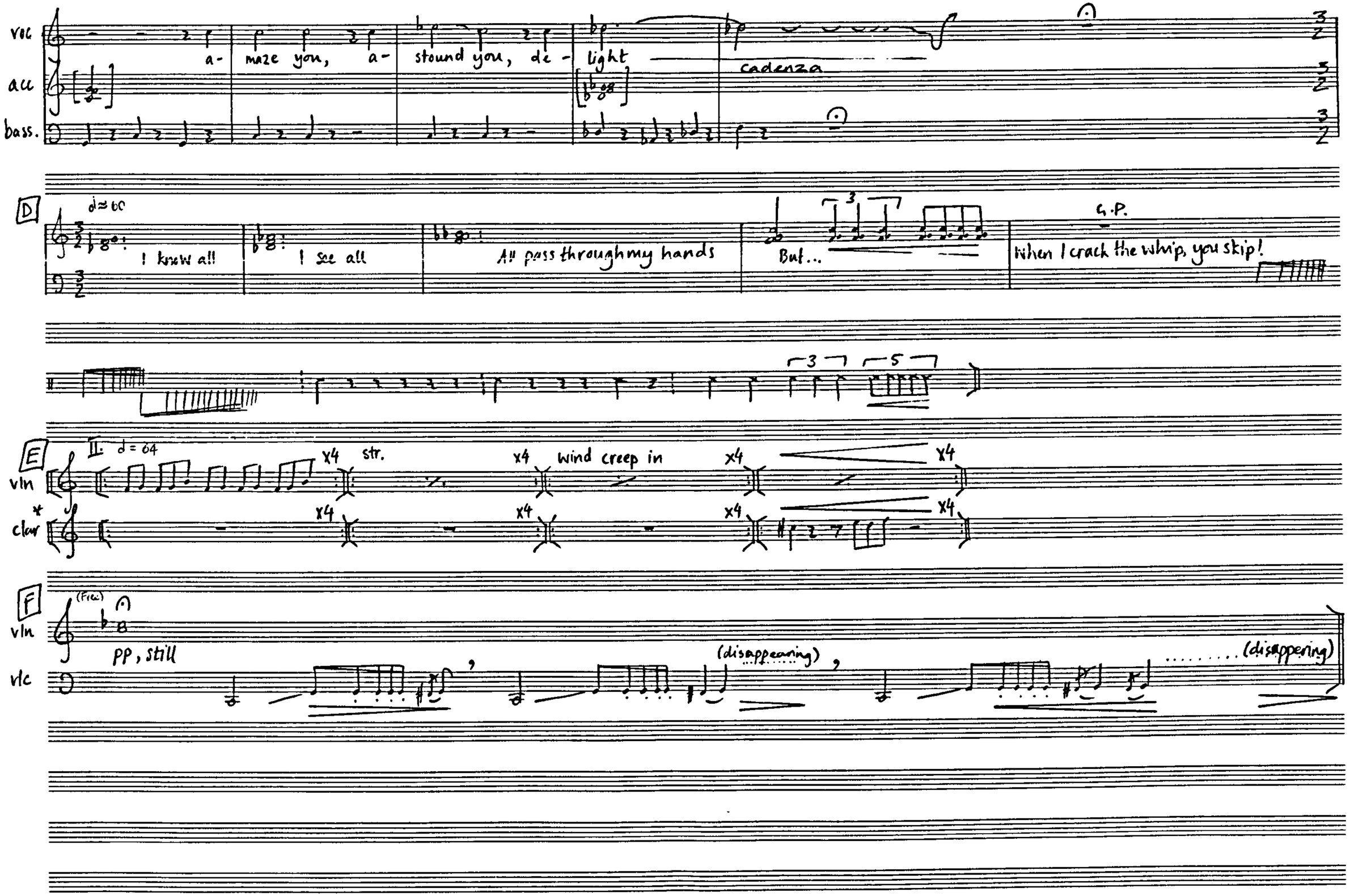
Text: Louis Macniece, Jackie Walduck.

Jackie Walduck, 1995.



† The accel is not as marked in the performance shown on VT1.

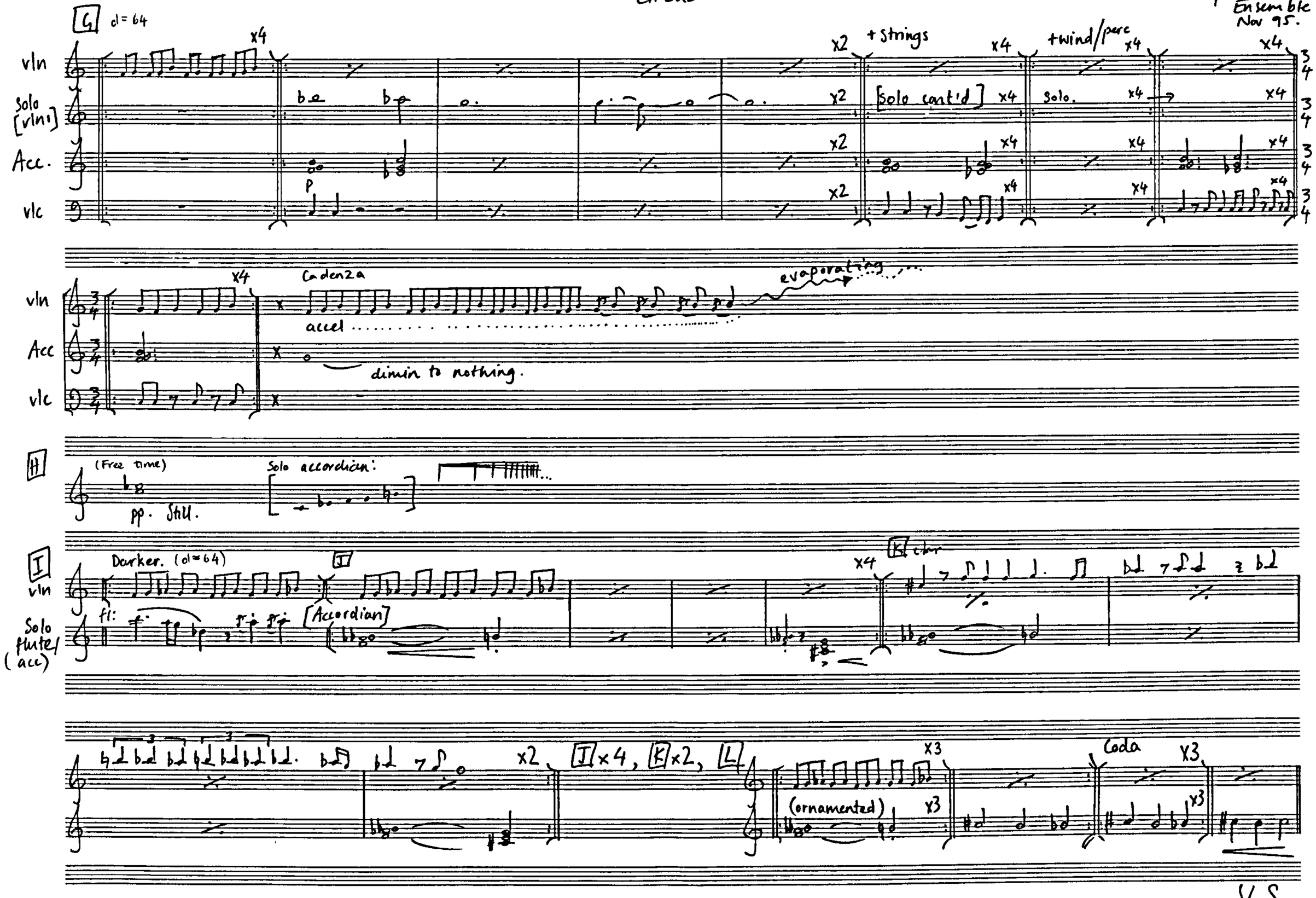
professional


voc
acc
bass.
a- maze you, a- stound you, de- light
cadenza
D
♩= 60
I know all
I see all
All pass through my hands
But...
G.P.
When I crack the whip, you skip!
E
II. ♩= 64
vln
clar
x4
str.
wind creep in
F
(Free)
vln
vlc
pp, still
(disappearing)
(disappering)

*concert.

Circus

Jackie Walduck / Guildhall Ensemble Nov 95.



V.S.

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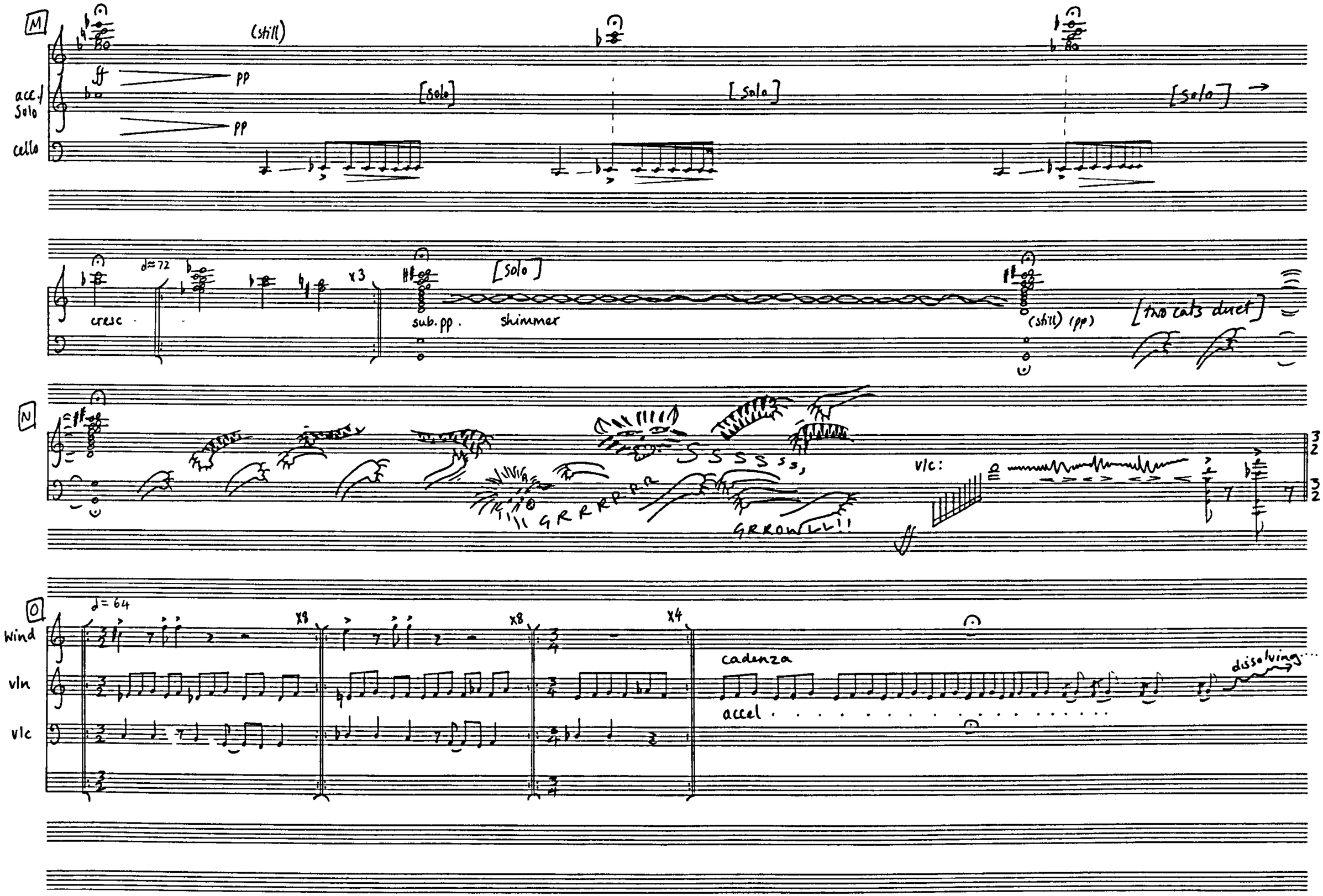


professional

P

♩=64

Solo

xn

Q

Solo cont'd

1,2

1,2

1,2

vlc

voc / tutti

Text: Clowns clowns clowns.
With bladders for batons and upright eyebrows
Bric-a-brac, Split-a-splat
Spillbucket Splits.

Tutti:

Solo cont'd

x2

vlc

tutti

3

5

S

x2

xn

T

clar

+riffs

vln:

vln:

vln/ clar

vlns

acc.

clar

vlns

acc

3

3

3

3

3

3

d=70

vlns

voc

p, cresc poco a poco

1. Ton - nage of
2. On each

in - stinc - tive
fore - head a

wis - dom in
bux - om
tin - sel
blonde.

trunks
And round each

3. Deep in each brain a chart of tro - pic swamp, and

vlns

voc

ques - tions and
leg a
twi - light of

legs like tree
jang - gle of
cree - perid

trunks.
bells.
cur - tains.

x3

V

vlns

acc.

voc

mf

Dum - mies with a re - flex mus - cle of laugh - ter

cresc
cres

when they see the moun - tain

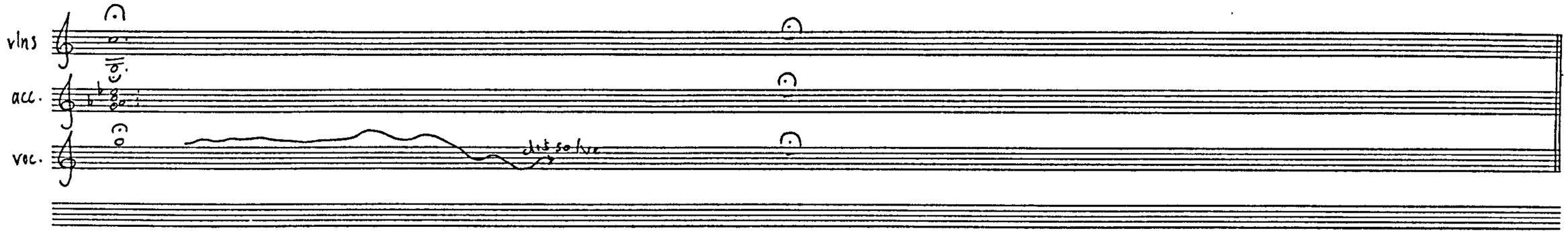
x3

come to Mo - ham - met

Ah...

Ah ....

Ah ...



There was a military dream of society; its fundamental reference was not
to the state of nature but to the meticulously subordinated cogs of a machine,
not to primal social contract but to permanent coercions, not to fundamental rights
but to indefinitely progressive forms of training, not to the general will but to automatic docility ...
As a technique of internal peace and order, [it] sought to implement the mechanism of
the perfect army, of the disciplined mass, of the docile, useful troop.

Michel Foucault.

No. 1 [X] ♩≈90

III The Big Parade

x2

x2

Sequence 1

p, cresc poco a poco

Episode 1:

→ cadenza

to [X]

Sequence 2

Episode 2:

→ cadenza

to [X]

Sequence 3

x4

→ Wild!

PAN-A3 18 STAVE

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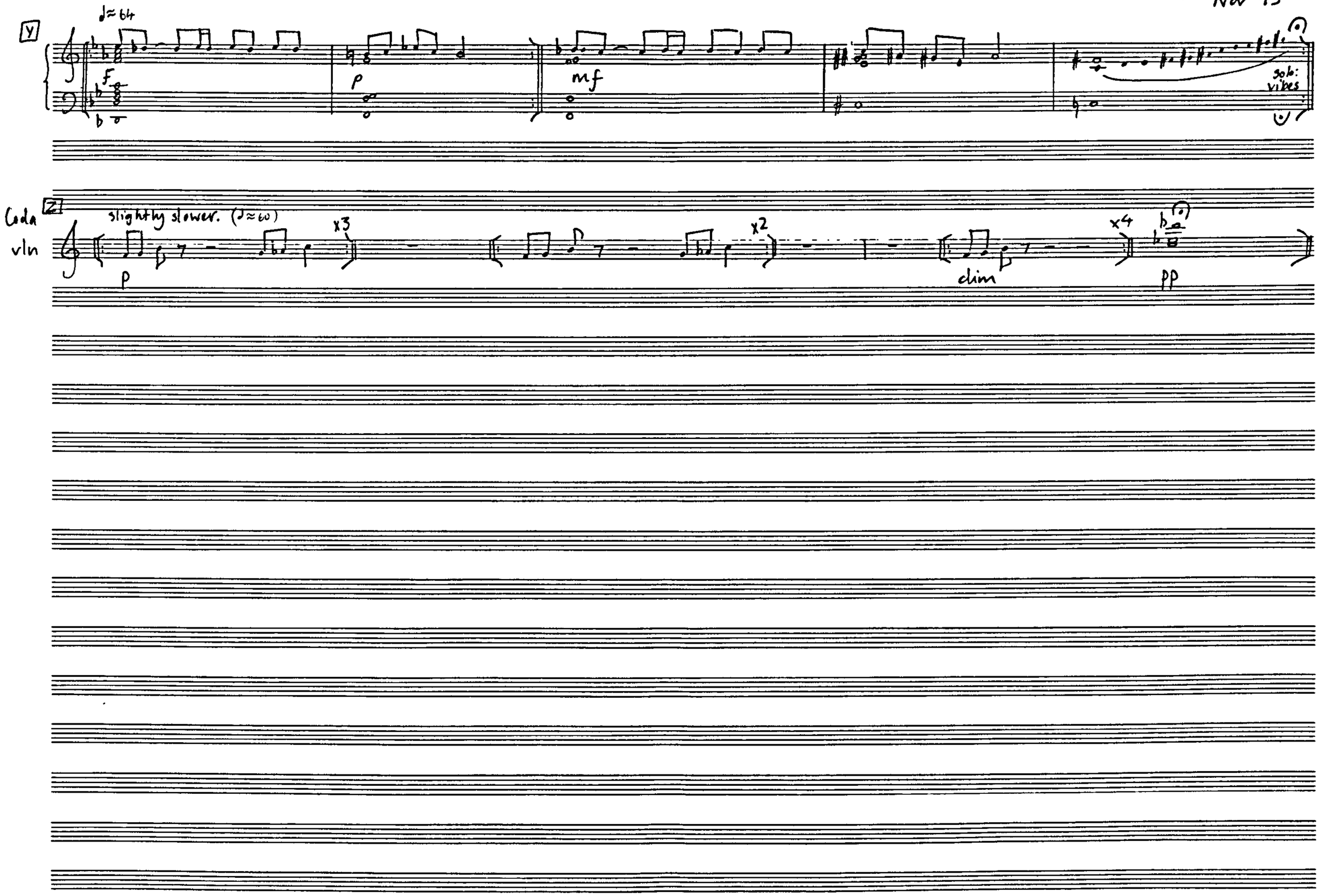
Circus

Jackie Walduck/Guildhall Ens.
Nov 95



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Score 5

String Soundscape

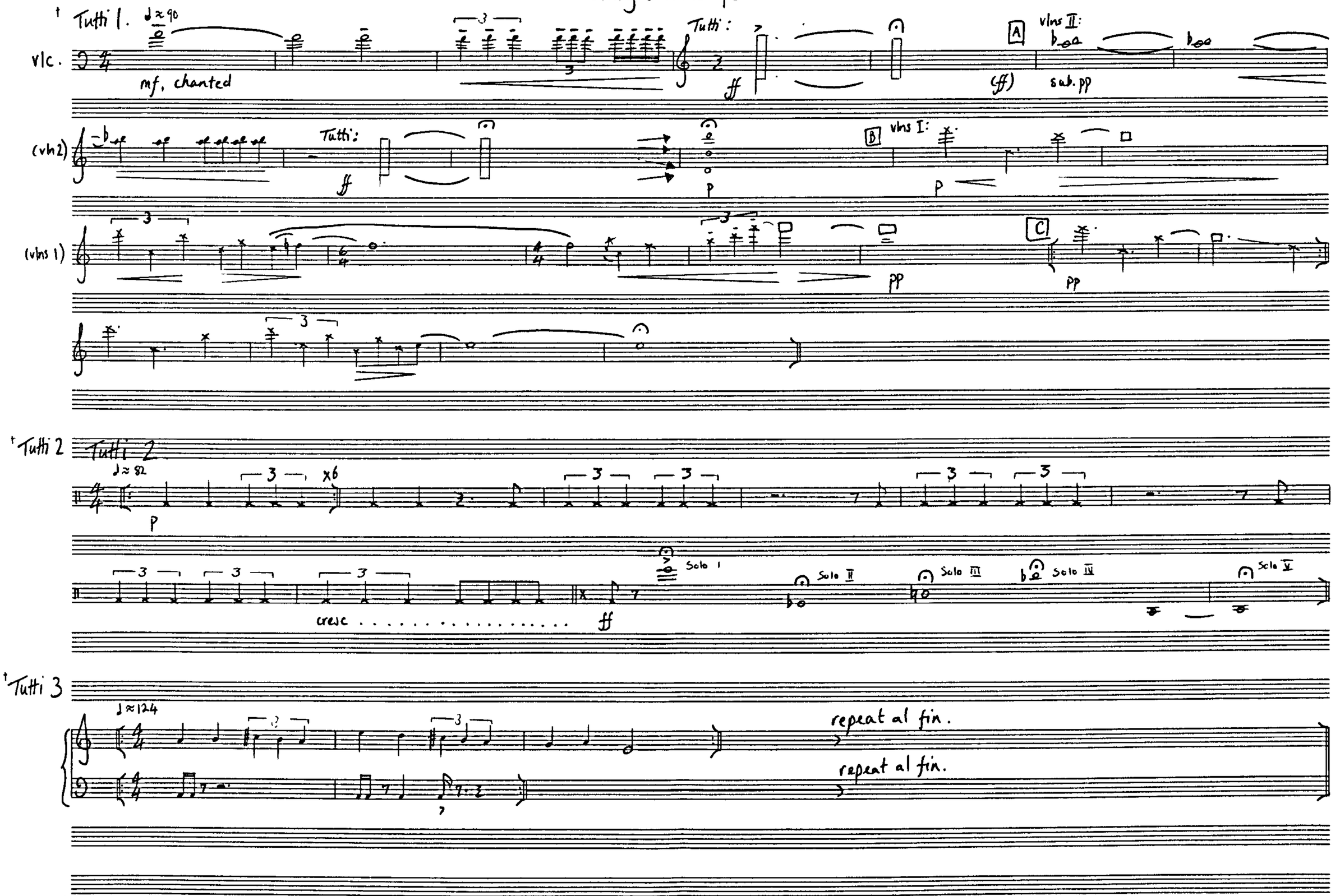
Backbone for string orchestra.

Written for the Philharmonia Orchestra "String Soundscape" education project.

Jackie Walduck 1995.

String Soundscape

Jackie Walduck April 1995



† Space has been left between the three "Tutti" sections into which group compositions may be inserted.

chappell professional

Score 6

The Dark Box (of my shutting heart).

Backbone for clarinet in B-flat and vibraphone.

For Paul and Lisa Bendsza.

Jackie Walduck 1996.

A (Free time)

Softly yielding. Each phrase mf → silence/infinity.

vibra

Ped

Ped

Dissolving.....

Ped

B

vibra

Bb Clar *

f

[solo]

intense, fiery

ppp

f

Sim

ppp

solo

sim.

solo

sim.

(Gently dovetailing into end of clarinet solo).

shadows (punctuation)

ppp

Solo

punctuation cont'd.

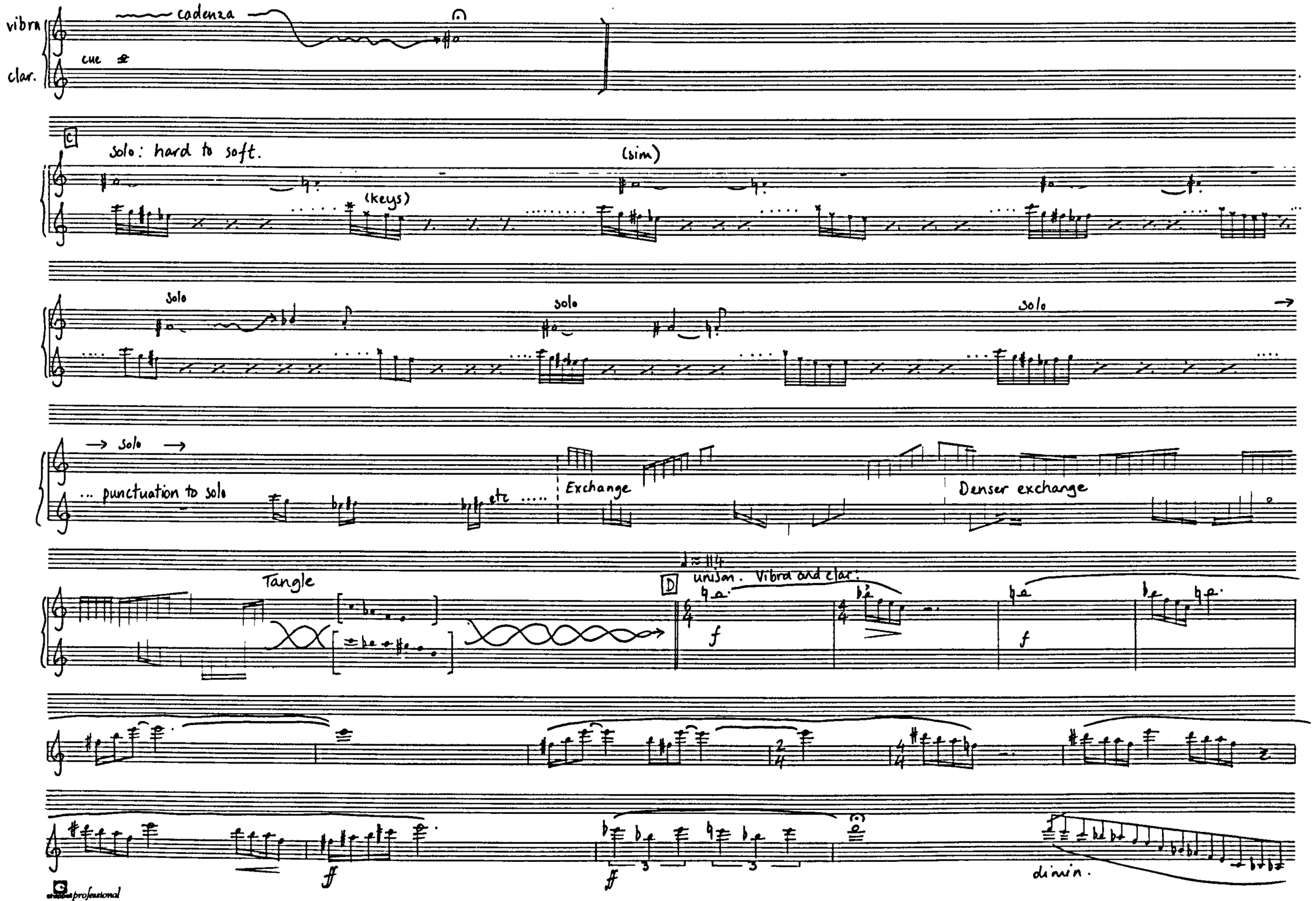
solo continued.

increasingly dense texture of shadowy punctuation.

Tangle. Duet on:

add:

* Written in B♭.


vibra
clar.
cadenza
cue
C
solo: hard to soft.
(keys)
(sim)
solo
solo
solo
→ solo →
... punctuation to solo
etc .....
Exchange
Denser exchange
Tangle
D
unison. Vibra and clar:
f
f
ff
ff
dimin.

E (The dark heart)

♩ ≈ 64

vibe

clar

mf

slide

3

3

3

[F] Wasteland.

p

heckles →

(p)

→ heckles upon heckles

→

until :

[G] ♩ = 63

mp

x2

x3

x3

x3

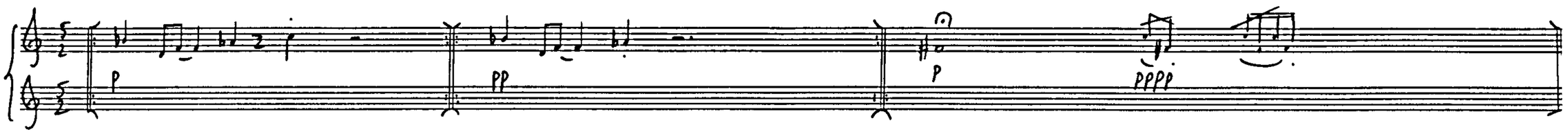
x3

cresc

f

x3

professional


p
pp
p
pppp

Score 7

Splatt!

Backbone for vibraphone and voice, originally realised as a film.

Jackie Walduck 1996.

Splat

I V. (Free time) rall

Text: My room is a graveyard for insects... Moths, wasp, crane-fly and grass-fly, ... All swatted,

vibe p

Text: Vanished between splintery varnished floorboards

mp, (urgent.)

Be good, or they'll come back one feverish night

attacca

attacca

Let the clarinet play,

OK?

Buzzz.... and so the clarinet plays

Please, I didn't mean it but you came and flew at my

ears and hair

You pestered and distracted

Ate my cotton clothes, duvet, sheets and underwear

Made shapes and shadows in

jubilant curtsey around the light

You distracted; you buzzed; you dangled

8ve lower ♩≈120 accel.

I wanted to work but.....

♩≈180 slower ♩≈72 x2 x6 cue→

SPLAT!

One day, I know, for my sins, ghosts of moths, wasp, crane-fly and exquisite grass-fly will crawl from between those floorboards in anger.

pp ..on and on the clarinets play.

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Splatt.

II

v. ♩=144 mf x4 x4 x4 before voice

Text. I wanted to work but.... Splat! .... (gently though, knock it out and push it outside). I tried,

I searched carefully and ineffectually for a crunchy corpse after each one died. I want to work now but "Let the clarinets play".

cresc

..Bzzz.... Cosy practice space - You thought we'd like to listen, or suffer with good grace your choir of clarinets that buzz and hum

and distract? Why did you think it would be OK? Why cover up and pretend your life is all OK?

decel rit (♩≈64)

(Free time, slow)

"Let them play, OK?" Conflicts, like deaths, lie secret smugly buried away

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vibra

(p)

text

Buzzz ..... let them play Buzzz OK, OK, OK. Buzzz .... dangle...

III

(free time)

Bite, bite .... buzzz .... bite, buzz, bite. Mosquito bites us when we're down, and trying to keep up the stiff lip.

p ff

G.P.

SWAT THE MOSQUITO! SPLAT! Dead mosquito.

accel .....

But then what torrent of power would seep through the floorboards? What would be the punishment for failing to be like a dog and obey,

→ (improvise until ....)

ff

and for saying "Why not let us play?"

♩=148 x4 continue

I know for my sins one day, ghosts of moth, wasp, crane-fly and mosquito, will crawl from between these floorboards...

finale professional

vibes

voc.

f

Splatt!

Splatt!

[Splatt]

Splatt!

Splatt!

Splatt!

Splatt!

Splatt!

Splatt!

Splatt!

[etc.]

Splatt!

Splatt!

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Score 4a

Circus (Working score).

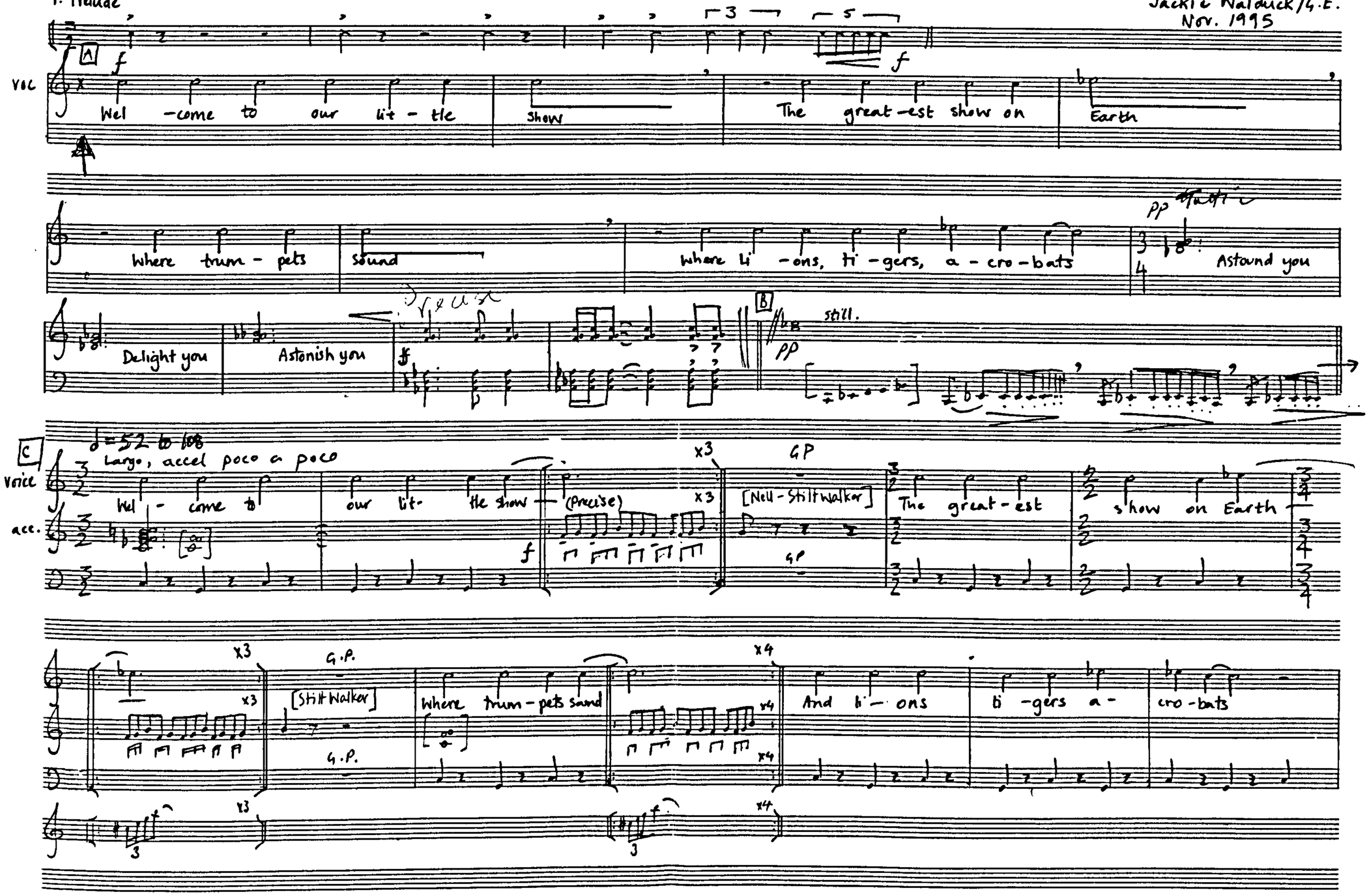
(Score used for rehearsals leading to the first performance Nov-Dec 1995).

Jackie Walduck, 1995.

Circus

1. Prelude

Jackie Walduck/G.E.
Nov. 1995



[Final draft!]

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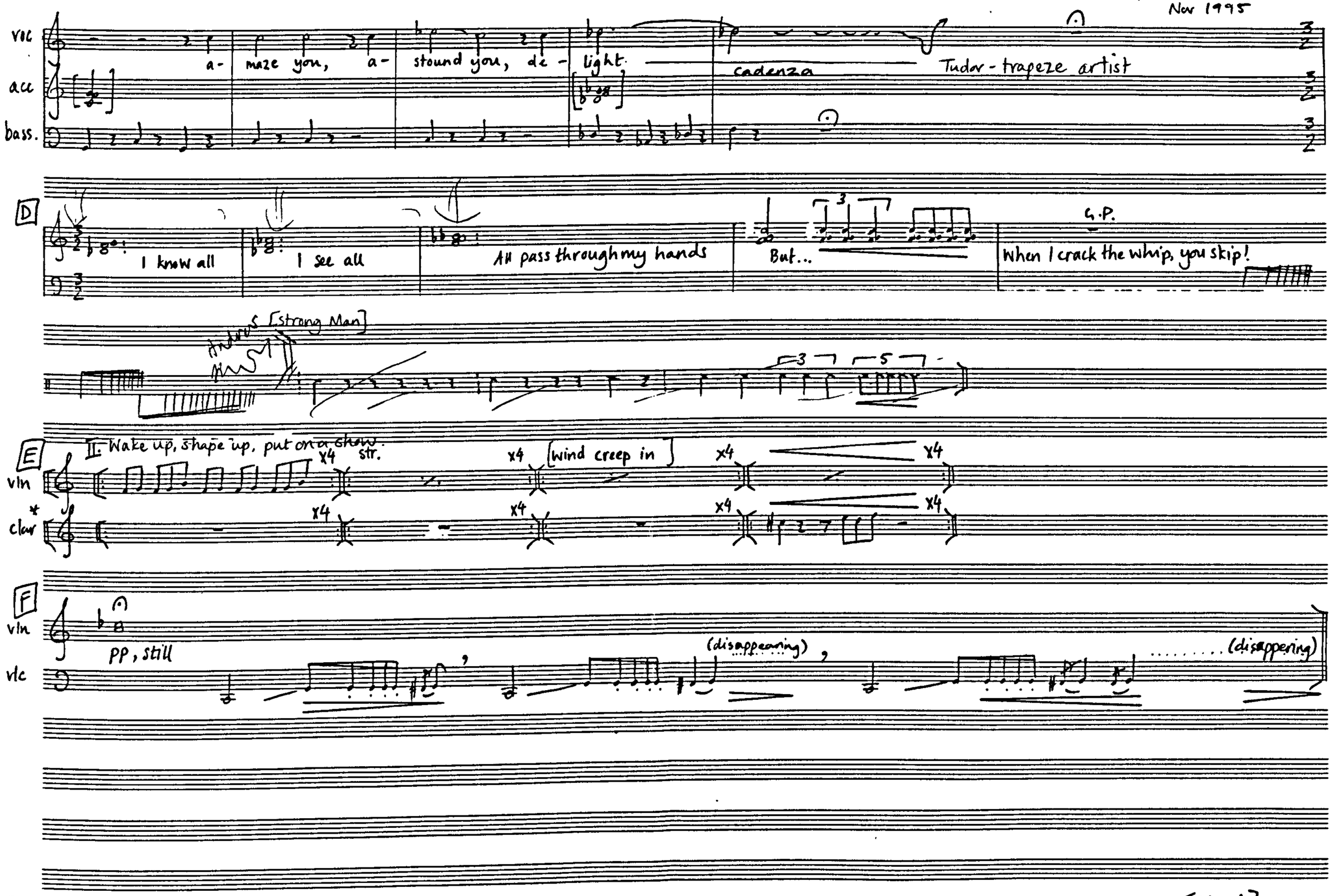
Jackie Walduck/
Guildhall Ensemble
Nov 1995



*concert.

[final]

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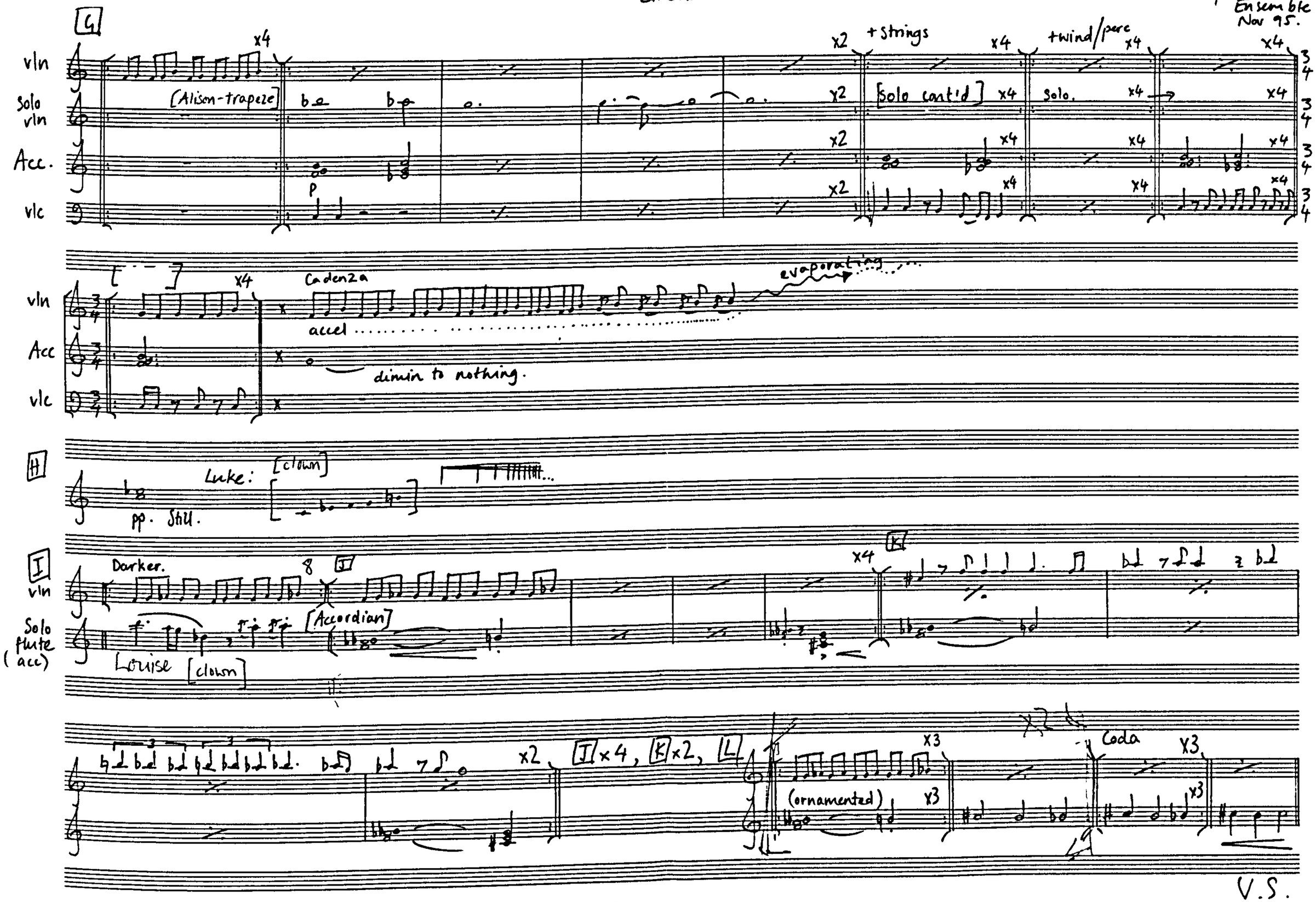

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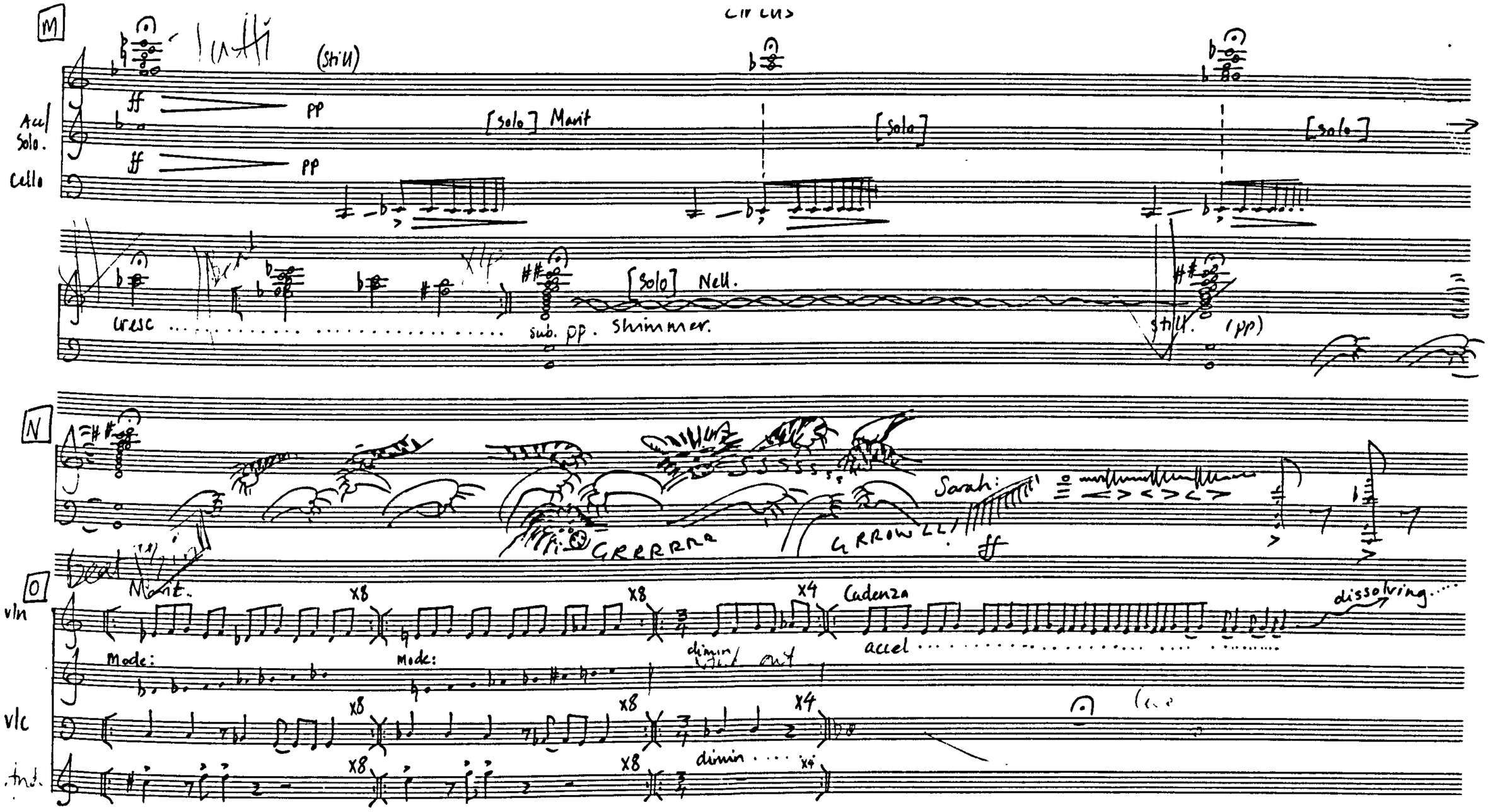
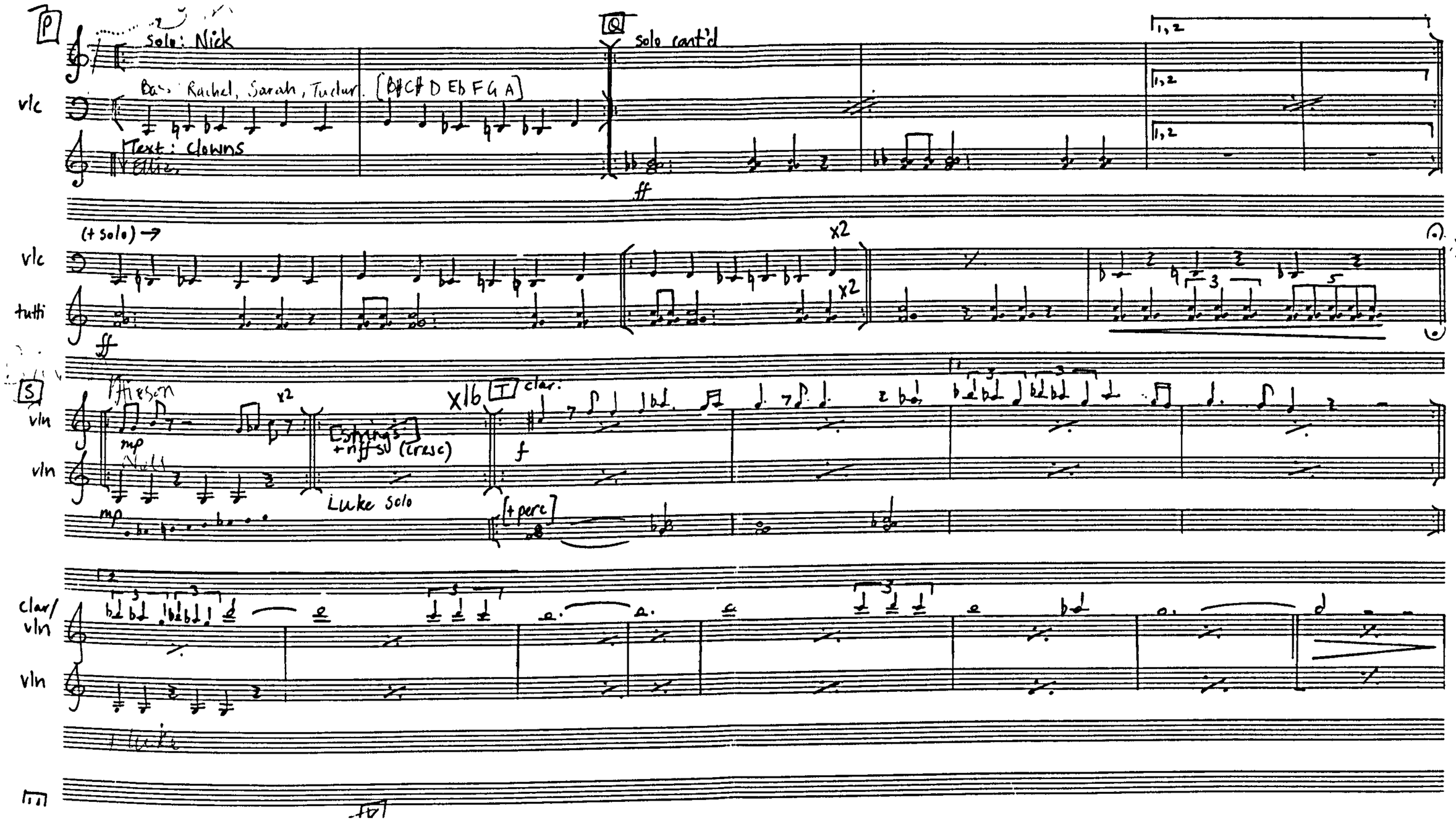
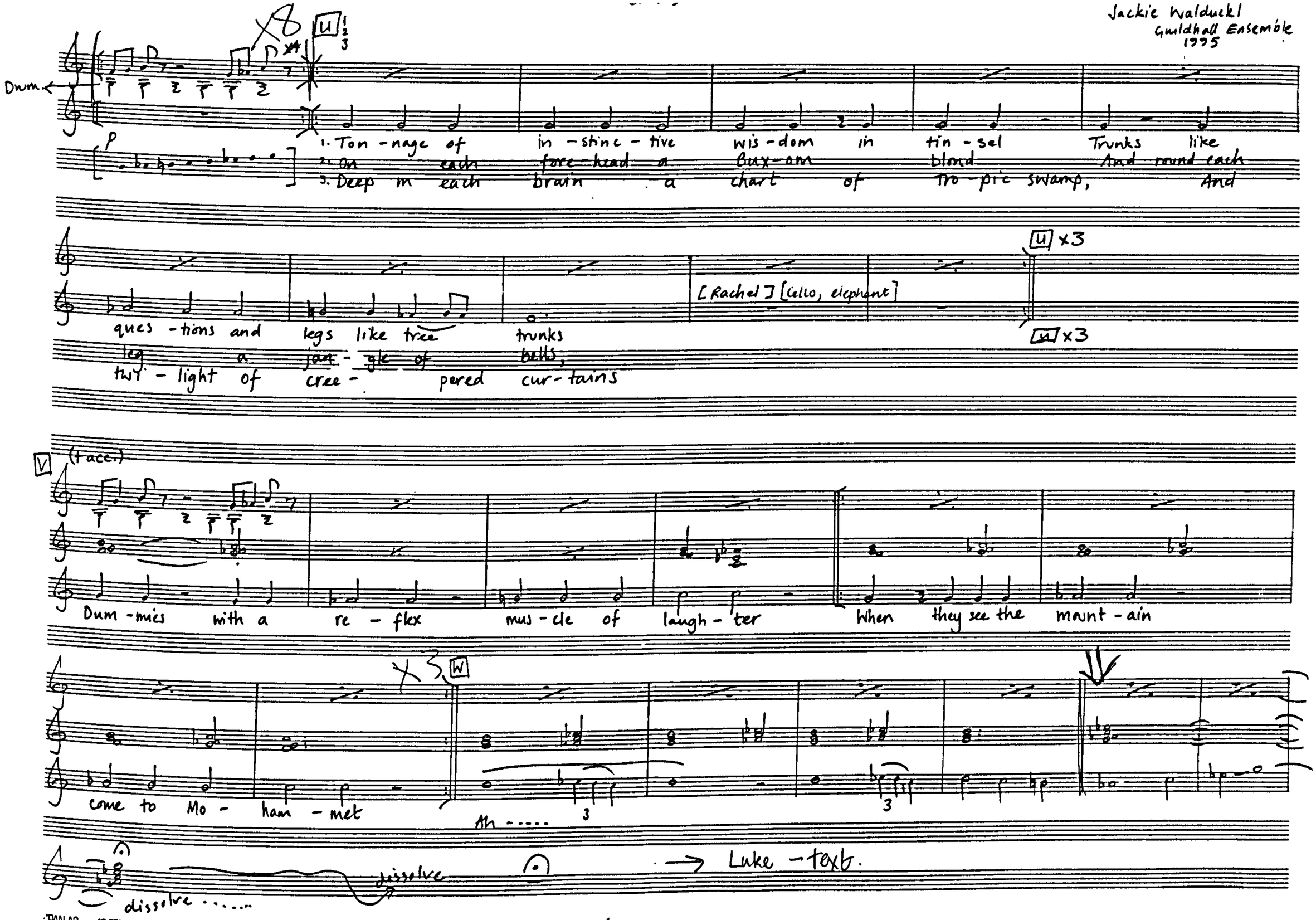

M
Tutti
(Still)
Circus
Acc/ Solo.
Cello
ff
pp
[Solo] Marit
[Solo]
[Solo]
cresc
sub. pp. Shimmer.
[Solo] Nell.
still. (pp)
N
Sarah:
GRRRRR
GRROWLL!
ff
O
Marit.
vln
x8
x4
Cadenza
dissolving
Mode:
dimin
accel
vlc
dimin
Ind.


P
Solo: Nick
Bass: Rachel, Sarah, Tudur. [B#C# D Eb F G A]
Text: clowns
Ellie
vlc
Q
solo cont'd
ff
(+ solo) →
x2
tutti
S
Hirson
vln
mp
Nell
[strings] +nffs (cresc)
Luke solo
X16
T
clar.
f
[+perc]
clar/vln
Luke

Jackie Walduckl
Guildhall Ensemble
1995



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circus - III The Big Parade

Jackie Walduck 4.E
oct 1995

No. 1 [X]

x2

x2

[X] x2 Tuning. Db E F G Ab Bb C

Sequence 1

Mark - violin, Lion.

p, cresc poco a poco

f

Episode 1:

→ cadenza [Nick, clarinet, clown.] to [X]

transp: G A Bb C Db Eb Eb F# G

Sequence 2

Nell. - violin, Stilt walker

Episode 2:

→ cadenza [Andrew, Strong Man, Clt] to [X]

Sequence 3

Solo - James, alto saxophone, acrobat,

x4 → Wild!

Circus

Jackie Walduck/Guildhall Ens.
Nov 95

[Y]

f

p

x2

mf

[Z]

Coda
vln

slightly slower.

p

x3

x2

dim

x4

pp

SPAN-A3 18 STAVE

[final)

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