

An Anarchist's Love Letter to a Conservative

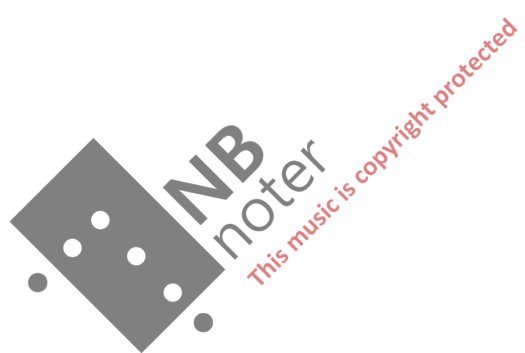
REBECKA SOFIA AHVENNIEMI

2020

For handwriting on video and the following instrumentation:

Clarinet
Obo
Saxophone
Percussion

Commissioned by International Contemporary Ensemble
Supported by Norsk Kulturråd
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Program notes

«An Anarchist's Love Letter to a Conservative» is a fictive letter composed for four acoustic instruments and handwriting shown on video. The letter brings up subjects such as imbalance in power, and how the political may be personal and vice versa: “Due to your social standing, your voice is seldom interrupted and thus is allowed to linger in time. I would like to attune to your time and rhythm. I call this your dialect.” While the handwritten letter appears with lingering slowness on a video projected on a wall, the music emerges equally slowly and contemplatively. Writing this love letter may be an anarchical act through a conservative medium?

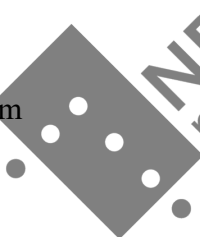
Access to the video

Download:

https://www.dropbox.com/s/8y70gm6bfyufhr2/9.2.2020_4K.m4v?dl=0

Or, get in touch with:

rebecka.ahenniemi@mail.com



This music is copyright protected

Dear conservative gentleman,

I have chosen to approach you with a handwritten letter. It is a medium that mirrors your approach: the slow pace of your speaking voice. The texture of this paper gives my thought a surface that slows me down. I want to sense the same surface as you sense.

My attraction to you does not exist inside of me. It is better understood by looking on the outside: at the invisible contours of social class. Due to your social standing, your voice is seldom interrupted and thus is allowed to linger in time. I would like to attune to your time and rhythm. I call this your dialect.

To me you are ~~a beautiful tree~~. a sleepy tree. Complete? Or maybe you are just very comfortable.

I am not. Most of the time I am lost. This is not due to the abandonment of shared values. You may assume I choose individualism. I am not an individualist. I ask you not to call me names.

You have little practice in working out the ambiguities of words. This, you disguise. You act decently. Your occasional use of clichés testifies to someone who has not had to explain himself.

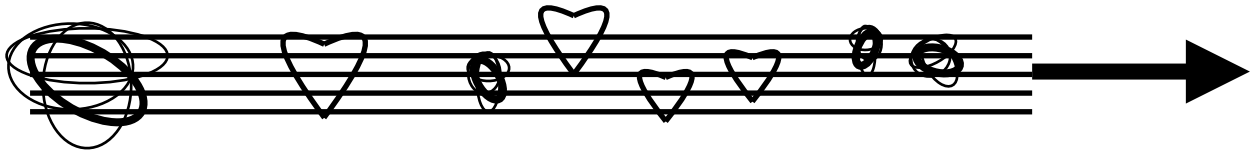
You don't trust yourself, you trust culture. I don't trust this culture because it produces injustice. I reach to culture, too, for change. We have this in common: we both turn to the myth. You want to understand human nature, I want to change what we conceive as natural. My speaking voice sometimes speeds up because it anticipates it will soon be interrupted. This is cultural.

I like you as you are. My only problem with you is that you pretend you are not lost.

You like me too. You consider my actions vibrant. I am a decoration.

I am ashamed to admit that I like your eyes observing me. I like you as my audience. This makes me depend on you: If everything were in the mode of making, there would be nobody watching.

My love song to you:



When I am exhausted from my battles, I would prefer your embrace to be tender and comforting rather than dominant. This would compensate for the asymmetry in power between us. And it always is. Tender and polite. Tender and formal. Tender and intriguing. Tender and frustrating. This makes me wonder what position I put you in. What does my kind make your kind hold back?



We should address these issues. I suggest we order a glass of wine and be slightly uncomfortable together, listening to each other's dialects instead of ideologies.

Maybe it would be good for society, too?

You are not easy to reach. Your walls are institutional. But you may read a letter?
My request to you: I ask you to love me.

~~Yours sincerely,~~

~~Adoringly yours,~~

~~Your girl always,~~

Adoringly yours.

X x

Instructions

Time

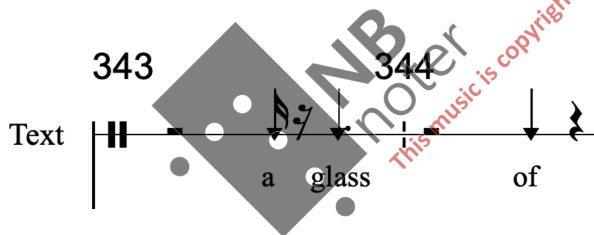
The timing between video and score is matched using click track. The tempo throughout the composition is 68 beats per minute. The bars are divided in 4/4s.

On some occasions a musical process continues until a break, demonstrated with an arrow. The number above the break shows which beat it is placed on. (This could easily be calculated, too.)



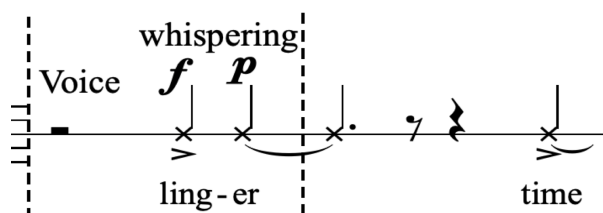
Text and vocal sounds

The text of the video is demonstrated as follows in the score:



The placement of the words on the text line is approximate. However, the beginning of each word is timed with the accuracy of a 16th note. In addition, certain placements of dots, commas, dots on 'i's, and lines on 't's are indicated.

Occasional whispered words by musicians are demonstrated as follows:



Wind instruments:

Quality of pitch

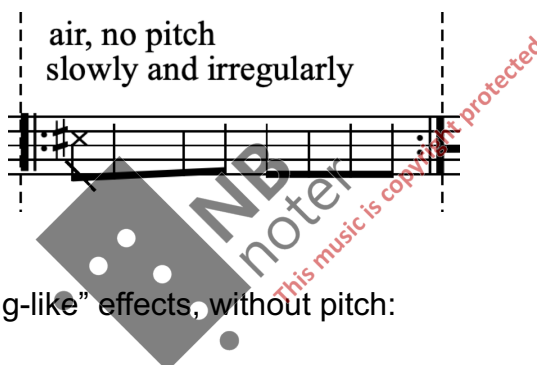
On a few occasions, “vibrato” occurs in the score. This concerns only the specific note it is written above, or until the bar that is noted (for example ad. 64). Otherwise, one doesn't need to think about vibrato, neither avoiding, nor actively implementing it.

Air sounds without pitch: x

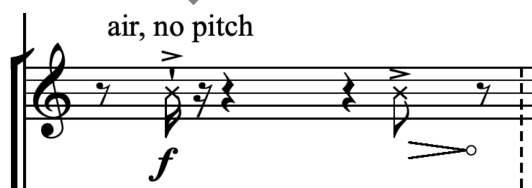
These notes are to be performed with air resonating in the instrument, without producing a specific pitch. The “beamed air sounds” are performed fast and irregularly, varying the sound quality with the keys, while blowing air in the instrument:



As above, but with slower variations (however, not necessarily twice as slow):



A short, sharp and “spitting-like” effects, without pitch:



Flutter tongue with air only (often shortened with fl. tng. in the score):



Oboe: mouthpiece removed

Where the following icon occurs, the mouthpiece is removed. This concerns all the “air sounds”:



Clarinet:

Tremolos

Several tremolos are applied. The speed of these is indicated by the number of horizontal lines between the stems. The speed is not to be calculated mechanically but suggests an attitude/ temper of the tremolo.

There can be changes of speeds throughout a tremolo gesture:



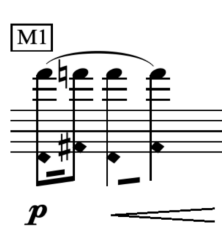
Further on tremolos: as in the example above, there is sometimes missing a tone. This means that it gets less focus within the tremolo movement.

Multiphonics

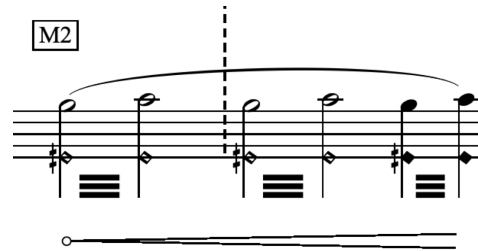
5 multiphonics are applied for clarinet. The score demonstrates the heard pitch, transposed.

Fingerings are decided individually depending on clarinet, but a page is attached with suggestions.

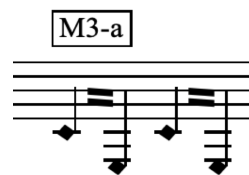
M1:



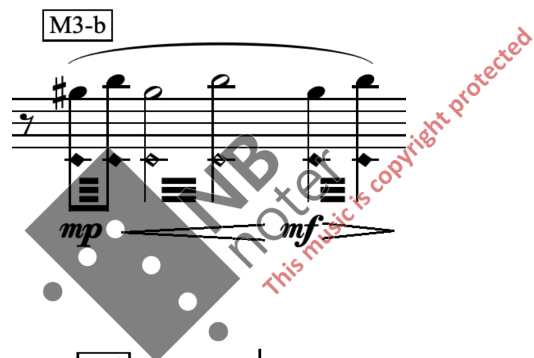
M2:



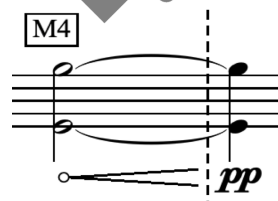
M3-a:



M3-b: Similar as M3-a, but applies pitches that sound higher up:



M4:



Clarinet: notes from the first performance

By Eric Umble

K

263

Text: My love

Cl.

M3-b

pp

you

M2

p

tender

M4

your speaking

M3-a

p

Soprano Saxophone

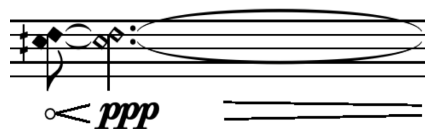
Multiphonics

2 multiphonics are applied. The score demonstrates the heard pitch, transposed for soprano sax.:

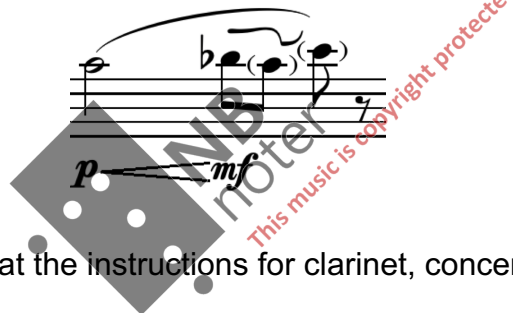
M1Sax:



M2Sax:



Sounding like a “question mark”:



Tremolos are applied: look at the instructions for clarinet, concerning the speeds.

Percussion

Cymbal (large), china cymbal, triangle (small, S/ medium, M/ and large, L), snare drum and bass drum (medium)

Following mallets and equipment are used. Some are demonstrated with icons in the score:

Bow:



Mallets, “medium” level of hardness:



Mallets, soft:



Drumsticks:



Brushes:



Sizzle: (no icon, text)

Cymbal is occasionally used with “sizzle” for a silvery, glittery sound.

Fingers: (no icon, text)

Causing sounds merely with fingers – on some occasions when sizzle is applied on cymbal.

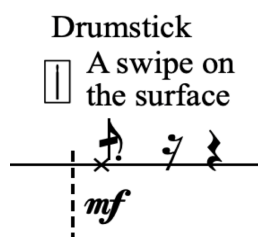
Triangle beater: (no icon)

Triangle is played with an ordinary triangle beater if not otherwise instructed.

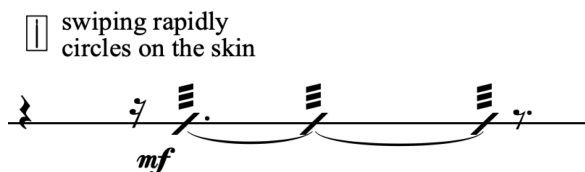
Knuckle/ back of beater: (no icon, text)

A hard but not sharp sound is caused by the back of a mallet or a knuckle of a finger as the beater.

One swipe on the surface (not a stroke), applied on cymbal, china cymbal, or snare drum:



Circles on the skin, applied on cymbal or snare drum:



An Anarchist's Love Letter to a Conservative

A

Follow click track, ♩=68
Transposed score

Rebecka Sofia Ahvenniemi

1 2 3 4 5 6

Text | Dear conservative gentleman, I have

Ob.

Cl.

Sop. Sax.

Perc.
(BD., China,
Cymbal, Tri1-3)

S.D.

==

7 8 9 10

Text | chosen to approach you with a

Ob. | air, no pitch irregularly (bt. 3.5)
pp

Cl. | air, no pitch irregularly (bt. 3.5)
p *pp*

Sop. Sax. | air, no pitch irregularly (bt. 3)
pp

Perc. | Bow l.v. Brush (no sizzle)
China *p* Cymbal *ppp* *p* *pp*

11 12 13

Text
handwritten letter. [t] [DOT]

Ob.
mf (bt. 2)

Cl.
mp ord. *ppp*

Sop. Sax.
p (bt. 4.5) *mf*

Perc.
(Brush) l.v. "swipe" (Brush) dmp. l.v.
China *ppp* *pp* *mf* Tri1 *p*

14 15 16 17 18

Text
It is a medium that [t] [t] mirrors your approach

Ob.
p

Cl.
air, no pitch *p*

Sop. Sax.
air, no pitch *p*

Perc.
dmp. "swipe" dmp. "swipe" dmp. l.v. dmp.
China *mp* Cymbal *mp* *p*

19 20 21 22 23

Text [:] the slow pace of your speaking

Ob. (bt. 3) *ppp* *tr*

Cl. (bt. 3) *ppp* *p* M3-a *p*

Sop. Sax. (bt. 3) *ppp* *gliss.* *gliss.*

Perc. (Drum stick) *p* *mp* *dmp.* *mp* *p* *mp* l.v. l.v. l.v.

24 25 26 27 28

Text voice [DOT] The texture of this paper

Ob. *p* *ppp* *gliss.* *ppp* inhale when needed varying: $\text{d} \sharp$

Cl. *pp* *ppp* varying: $\text{d} \sharp$

Sop. Sax. *ppp* inhale when needed varying: $\text{d} \sharp$

Perc. l.v. *p* l.v. Tri3 *mf* China *mp* *p* l.v. l.v.

29 30 31 32 33

Text gives my thought a surface that

Ob. *pp* *ppp*

Cl. *p* *mp* *ppp* varying: $\text{d} \uparrow$

Sop. Sax.

Perc. l.v. l.v. l.v. mallets l.v. *pp*



34 35 36 37

Text slows me down. I want to

Voice whispering, softly *mp*

Voice (Ob.) sh sh

Cl. *ppp* *p* M3-a

Voice whispering, softly *mp*

Voice (Sop. Sax.) sh sh

Perc. dmp. (immediately) *mp* dmp. (imm.) *p*

38 39 40 41 42 43 5

Text sense the same surface as you sense. [DOT]

whispering *mp*
Voice (Ob.) sense (s)

whispering *mp*
Voice (Clar.) sense (s)

mf
Voice (Sop. Sax.) sense

sizzle using fingers remove
Perc. dmp. sizzle

Cymbal *ppppp* *ppp* *ppppp* *ppp* *ppppp*

B

44 45 46 47 48 49

Text [SCREEN TURNS BLACK]

Ob. vibr. (ad. 64) *p* *mp* *mf* *tr*

50 51 52

Text minor 2nd up

Ob. *p* *ppp* *mf* *tr*

Cl. M3-b *pp* *ppp* M3-a

Sop. Sax. vibr. (ad. 64) *p*

Text

Ob. *p* *minor 2nd up* *tr* *mp* *vibr.*

Cl. *mf*

Sop. Sax. *mf* *mp* *pp* *vibr.*



C

Text

My attraction to you does not

Ob. *mf* *mp* *minor 2nd up* *tr* *M3-a* *M3-b*

Cl. *gliss.* *ppp* *pp*

Sop. Sax. *p* *pp* *mp*



Text

exist inside of me. It

Ob. *p* *mf* *p* *minor 2nd up* *tr*

Sop. Sax. *p* *mf* *p* *pp* *dmp.*

Perc. *China* *mp*

64 65 66 67 68 69 7

Text is better understood by looking on the outside:

70 71 72

Text at the invisible [i] [i] [i] contours

Ob. air, no pitch

Cl. M3-b M3-a M3-b

Sop. Sax. air, no pitch

Perc. China mp p dmp. dmp. pp < p

mp *mp* *f* *mp* *mf*

73 74 75 76 77

Text of social class [DOT] Due to your social standing,

Ob. mf

Cl. M3-a p

Sop. Sax. mf

Perc. dmp. p

78 79 80 81 82

Text [t] [i] [.] your voice is seldom interrupted and

Ob. *f* *mp*

Cl. M3-a *f*

Sop. Sax. *mf*

Perc. knuckle or back of mallet *p* *p* *mf* *mp* l.v.

83 84 85 86

Text thus is allowed to linger in time

Ob. Voice *f* *p* whispering ling - er time

Cl. Voice *f* *p* whispering ling - er time

Sop. Sax. Voice *f* *p* whispering ling - er

Perc. *f* *ppppp* *pp* dmp. sizzle using fingers l.v.

87 88 89 90 9

Text [DOT] I would like to attune

Voice (Ob.)

Voice (Cl.)

Soprano Saxophone

Perc. drum sticks *mf* dmp. remove sizzle

S.D. drum sticks buzz roll *mp*

M1

mp

91 92 93

Text to your time and

Cl. *p* *p* *mp*

M3-b

M1

94 95

Text rhythm

Ob. *ppp* *p* *ppp*

Cl. precise time *pp* *mf* *ppp*

Sop. Sax. air, no pitch irregularly

M3-b

10

96 97 98

Text [DOT] I call this your dialect

Ob. *p*

Cl. *mp* *p*

Sop. Sax. *mp*

S.D. *p*

99 100 101

Text [DOT]

Ob. *p*

Cl. *mf* *mf*

precise time

M3-a

D

102 103 104

Text To me you are a beautiful

Cl. *ppp* *p* *mf* *p*

M2 M3-b M3-a

105 106 107 108 109 11

Text tree. [CROSSING OUT] a sleepy tree [DOT]

Cl. **ppp** **M3-a** **ppppp**

Sop. Sax. **p** **mf** **M1Sax**

Perc. Bow **mf** **p** China **mf** **p** **dmp.**

110 111 112 113 114

Text Complete [?] Or maybe you

Ob. **tr**

Cl. **M3-b** **M3-a** **mp**

Perc. **B.D.** **pp**

115 116 117

Text are just very comfortable

Ob.

Cl. **3** **3** **M3-b** **M3-a** **mp** **ppp**

Sop. Sax.

Perc. **p** **p** **mp**

118 119 120 121

Text I am not. Most of the time I am lost.

122 123 124 125 126

Text This is not due to the abandonment of shared

Ob. air, no pitch slowly and irregularly *ppp*

Cl. air, no pitch slowly and irregularly *ppp*

Sop. Sax. air, no pitch slowly and irregularly *ppp*

127 128 129 130 131

Text values. You may assume I choose individualism

Ob. whispering *f* as - sume *p* choose (s)

Cl. whispering *f* as - sume *p* choose (s)

Sop. Sax. whispering *f* as - sume *p* choose (s)

S.D. crash drum *f*

132 133 134 135 13

Text [i] [i] [i] [i] [DOT] I am not an individualist

Cl. air, no pitch
mf

Perc. *mp* Cymbal *mf* Cymbal, l.v. China *mp* Tri2 *mf* dmp.

S.D. *f* *mf*



136 137 138

Text [i] [i] [i] [i] [t] [DOT] I ask you

Cl. *mf* *mf* tr

Sop. Sax. air, no pitch
f *mf*

Perc. *mf* *f* *mp* *mp* l.v. Tri1 l.v. dmp. dmp.

S.D. *mf* *f* *ff*



139 140 141

Text not to call me names. [DOT]

Ob. vibr. (ad. 168)
mp

F

142 143 144 145

Text You have little practice in working

Ob. varying: $\sharp d$ *ppp*

Cl. varying: $d\sharp$ *ppppp* *ppp*



146 147 148 149

Text out the ambiguities of

Ob. *mf*

Cl. *ppppp* *ppp* *mf*

Sop. Sax. *ppp* *mf*



150 151 152 153

Text words. This, you disguise.

Ob. minor 2nd up *tr* *mp* *mf* *f* *mp*

Cl. *gliss.* *ppp*

Sop. Sax. *mp* *mf*



G

16

168 169 170

Text don't trust yourself

Perc. dmp.

S.D. with "bad attitude", improvising

f *ff* *f*

171 172 173 174

Text [,] you trust culture [t] [DOT] I don't trust

Perc. dmp. (immediately) dmp. (imm.)

S.D. *f* *ff*

175 176 177 178

Text this culture because it produces

Perc. include in improvisation

S.D. *f* *ff*

179 180 181 182

Text injustice [i] [j] [i] [DOT] I reach to culture

Sop. Sax. flutter tongue air, no pitch

Perc. (3rd bt) l.v. *ff* *f* China *f*

S.D. (3rd bt) *mf* *mp*

183 184 185 17

Text [.] too [.] for change

air, no pitch

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

Sop. Sax. *f* *f* *f*

Perc. *p* *p* *p* *p*

S.D. *mp*

186 187 188 189

Text [DOT] We have this in common:

Cl. *pp* *p*

Sop. Sax. *f* *f*

Perc. *p* *p* *p* *p*

S.D. *f*

190 191 192 193

Text We both turn to the myth [DOT]

Cl. *mp* *mf* *p* *mf*

Sop. Sax. *f* *f* *f* *f*

Perc. *mp* *f* *ff*

194 195 196

Text You want to understand human nature [.]

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

S.D. *mf* *f* *mf* *ff*

197 198 199 200

Text I want to change what we conceive [i] as natural [DOT]

irregularly
air, no pitch

Ob. *p*

Cl. *mf* *mp*

Perc. *ff* *Tri2* *ppp* l.v.

S.D. *f* *mf* *ff* *p*

201 202 203 204 205

Text My speaking [i] voice [i] sometimes speeds up

Perc. *dmp.* *brush* *Tr2* *l.v.* *l.v.* *pp*

brush *Cymbal* *p*

206 207 208 209

Text because it anticipates [t] [i] [i] [t] it will soon

Perc. Cymbal China *pp* *p* *dmp.* *dmp.*

210 211 212

Text be interrupted [i] [t] [t] [DOT]

Perc. (brush) *pp* *dmp.* *mp* *dmp.*

S.D. swipe on skin (brush) *ppp* *mp* *p*

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213 214 215 216

Text This is cultural [DOT] [TURNS DARK, SHORTLY]

Cl. M3-a M3-b M3-a M3-b *ppp* *p* *mp*

Perc. l.v. *p* *dmp.*

H

217 218 219 220

Text I like you as you are [DOT] My only

Cl. *p* *p* *mf*

Sop. Sax. *pp* *p* *pp* *f* *p*



221 222 223 224

Text problem with you is that you pretend

Ob. *p* *mf*

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

Sop. Sax. *p* *f* *p*



225 226 227

Text you are not lost [DOT]

Ob. *mp* *mf* *f* *ff* *mf*

I

21

228 229 230 231

Text: You like me too [t] [DOT] You consider

Ob. *mf* 3 3 *f ff*

Cl. M2 *p* M3-a M2

232 233 234

Text: my actions vibrant [DOT]

Cl. *mp* *ppp* M2 *ppp*

Sop. Sax.

235 236 237

Text: I am a decoration [t] [i] [DOT]

Cl. *p* *mf* *ppp* *p*

Sop. Sax. *mp*

J

238 239 240 241 242

Text I am ashamed to admit [i] [t] that [t] [t] I like [i] your eyes

Ob. *ppp*

Cl. *ppp* inhale when needed



243 244 245 246

Text observing me [DOT] I like you as

Ob. *ppp* *p* *gliss.* *mp*

Cl. *p* *mf* *p*

Sop. Sax. *p* *mp*

gliss.

ppp

p

mf

p

p *mp*



247 248 249

Text my audience [DOT] This makes me

Ob. *mf* *ppp* small variations in dynamics

Cl. *p*

250 251 252 23

Text depend on you [:] If

Ob.

Cl. *pp*

Sop. Sax. *f* *ff* *f*

253 254 255 256 257 258

Text everything [t] [i] were in the mode of making [i] [,] there would be

259 260 261 262

Text nobody watching [t] [i] DOT]

K

263 264 265 266

Text My love song to you [:]

Ob. (bt. 3)

Cl. *p*

Sop. Sax.

Perc. sizzle using fingers dmp. remove sizzle

Cymbal *p* *mp*

267 268 269 270

Text [LINE1] [LINE2] [LINE3] [LINE4]

Ob. minor 2nd up *tr* fl. tng. *p* *f* < *ff*

Cl. M4 air, no pitch *p* *f* *p* M4 *p*

Sop. Sax. fl. tng. *f* *mp* *f* *f* M2Sax

Perc. dmp. dmp. dmp. China *mf* *p* *mp* *mf* *f* *mp*



271 272 273

Text [LINE5] [MESS] [HEART]

Ob. *p* M1

Cl. fl. tng. *f* air, no pitch *f*

Sop. Sax. air, no pitch *ppp* *f*

Perc. China *ff* swiping rapidly back and forth

S.D. *mf*

274 275 276 25

Text [MESS] [HEART] [HEART] [HEART] [MESS]

Ob. *mp* *ppp*

Cl. *mp* *p* *pp* *p*

Sop. Sax. *pp*

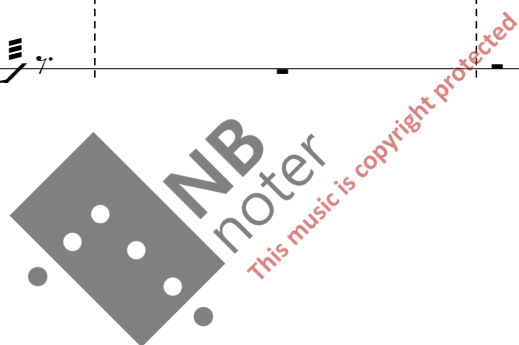
Perc. Soft mallets BD *ppp* *p*

S.D. *f* *ff*

M2 M1

3

ff



277 278 279

Text [MESS] [ARROW]

Cl. air. no pitch *f* M2

Sop. Sax. fl. tng. *mp*

S.D. *ff*

L

280 281 282

Text: When I am exhausted from my

Ob. variations: $\sharp d$ *ppp*

Cl. M1 *p* M2

Sop. Sax. variations: $\sharp d$ *ppp*

S.D. *p* *f*

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283 284 285 286

Text: battles, I would prefer your embrace to be

Ob.

Cl. *p* M1 *ppp* M2 *p* M1

Perc. BD *pp*

287 288 289 27

Text tender and comforting rather [t] than

Ob.

Cl.

p

290 291 292

Text dominant [i] [t] [DOT] fl. tng. This fl. tng. would

Cl.

Sop. Sax.

Perc.

S.D.

p *mp* *ppp*

air, no pitch

p

f

M2Sax

ppp

China

p

293 294 295

Text compensate for the asymmetry

Ob.

Cl.

Sop. Sax.

Perc.

mp *mf* *mf* *p*

M1

M3-b

dmp.

mp

296 297 298 299 300

Text in power between us [DOT] And it always

Ob. *mf* *M3-b*

Cl. *mf* *p*



301 302 303 304

Text is [DOT] Tender and polite [DOT] Tender

Cl. *p*

Sop. Sax. fl. tng. *ppp* *mp*

Perc. China *ppp* *mp* *l.v.* *dmp.* *ppp*



305 306 307 308

Text and formal [DOT] Tender and

Cl. *ppp* *p* *ppp*

Perc. Co-creating a soundscape with clar. multiphonic. :) *ppp* *p* *l.v.* *B.D.* *ppppp*

309 310 311 312 313

Text intriguing [i] [i] [i] [DOT] Tender and frustrating

Cl. *pp* *ppp*

Sop. Sax. *ppp*

Perc. *ppp* Cymbal *p* China *pp* l.v. l.v. dmp. *ppp* *mp* *p* B.D.

314 315 316

Text [DOT] This makes

Ob. *ppp*

Cl. *ppp*

Sop. Sax. *mp* *mf*

Perc. l.v. dmp.

317 318 319 320

Text me wonder what position [i] [t] [i] I put you in

Perc. dampened, "blocked" sounds dmp dmp dmp China *p* *mp*

321 322 323 324

Text [i] [DOT] What does my kind make your kind

Ob. vibr. *p*

Perc. l.v. l.v. Tri1,2 Tri2 *mp*

Two musical staves are shown. The top staff is for the Oboe (Ob.) and the bottom for Percussion (Perc.). The Oboe part has a vibrato marking and a piano (p) dynamic. The Percussion part has two 'l.v.' (live) markings and two 'Tri' (triangle) markings, with a mezzo-piano (mp) dynamic.

325 326 327 328

Text hold back ? [DOT]

Ob. vibr. ad. 336 *mp* minor 2nd up *mf* *f* *mp*

Cl. vibr. ad. 336 *p* gliss. gliss. *mp* *mp*

Two musical staves are shown. The top staff is for the Oboe (Ob.) and the bottom for Clarinet (Cl.). The Oboe part has a vibrato marking and a mezzo-piano (mp) dynamic. The Clarinet part has a vibrato marking and a piano (p) dynamic. Both parts have a 'gliss.' (glissando) marking. The Oboe part also has a 'minor 2nd up' marking. Dynamics include mp, mf, f, and mp.

329 330 331

Text [VIDEO TURNS BLACK]

Ob. *p* *mf*

Cl. *mf* *mp* *p*

Two musical staves are shown. The top staff is for the Oboe (Ob.) and the bottom for Clarinet (Cl.). The Oboe part has a piano (p) dynamic and a mezzo-forte (mf) dynamic. The Clarinet part has a mezzo-forte (mf) dynamic, a mezzo-piano (mp) dynamic, and a piano (p) dynamic.

332

333

334

31

Text

Ob.

Cl.

Sop. Sax.

Perc.

minor 2nd up

tr

*p**mf**mp**mf*

3

*f**p**mf*

BD

*pp**p**pp**pp**p*

335

336

337

Text

Ob.

Cl.

Sop. Sax.

Perc.

[BREAK]

NB
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*p**mp**p**p**pp**mp**pp*

M

338

339

340

341

342

Text

We

should

address

these

issues

[DOT]

I suggest

we

order

Perc.

Brush

l.v.

Tri3
ppp

343 344 345 346 347

Text a glass of wine [i] and be slightly [i] [t]

Cl. air, no pitch
mf *p*

Perc. Brush l.v. dampened, "blocked" sounds dmp dmp
Tri2,3 China
p *mp* *pp*



348 349 350 351 352

Text uncomfortable together [,] listening

Ob. varying: d# *ppp*

Cl. varying: d# *ppp* varying: d# *ppppp*

Sop. Sax. varying: d# *ppp*

Perc. "dark" l.v. l.v. dmp.
ppppp *ppp* *ppppp*



353 354 355 356

Text to each other's dialects instead

Cl. *ppppp*

Perc. sizzle using fingers
Cymbal
ppppp

357 358 359 33

Text of ideologies [DOT]

Cl. *p* *ppp*

Perc. *ppp* *ppppp*

l.v. l.v.

360 361 362

Text Maybe it would be good for

Ob. *mp*

Cl. *mp*

Sop. Sax. *mp*

Perc. *ppp* *p* *pp*

China l.v. l.v. l.v.

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363 364 365

Text society [.] too ? [DOT]

Ob. *p*

Cl. *p*

Sop. Sax.

Perc. *p* China l.v. l.v.

Brush Cymbal



366 367 368 369 370

Text You are not easy to reach [DOT] Your walls are

371 372 373

Text institutional [i] [t] [i] [t] [t] [i] [DOT]

Cl. *f mp mf mp* minor 2nd up *tr*

Perc. (brush) Cymbal l.v. l.v. l.v. *mp p mp mf f* China *p*



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374 375 376 377 378

Text But maybe you read a letter [?] [DOT] My request

Ob. *ppp p*

Cl. *p mp ppp p* *tr*

Sop. Sax. *gliss. pp p pp*

379 380 381 382 383

Text to you [:] I ask you to love me [DOT] Yours

Ob. *p* *mp*

Cl. *mp* minor 2nd up *tr*

Sop. Sax. *ppp* *p*

384 385 386

Text sincerely [:] [CROSSING OUT]

Ob. *pp*

Cl. *ppp* *p*

Sop. Sax. *p* *f* M1Sax

Perc. *p* l.v. China

387 388 389

Text Adoringly [i] yours [:]

390 391 392

Text [CROSSING OUT] Your girl always

M2Sax

Sop. Sax. *ff*
(some pitch)

Perc. *mf* dmp.

393 394 395 396

Text [.] [CROSSING OUT] Adoringly

Ob. *p*

Cl. *mf* 3 3

Perc. *p* *mp* dmp.

397 398 399 400

Text yours [DOT] / X / x

Voice whispering *mf*
your s

Voice whispering *mf*
your s

Voice whispering *mf*
your s

Oboe irregularly *pp*

Clarinet in B $\flat$ irregularly *p*

Soprano Saxophone *ppppp*

Perc. dmp. *p* dmp. *pp*