

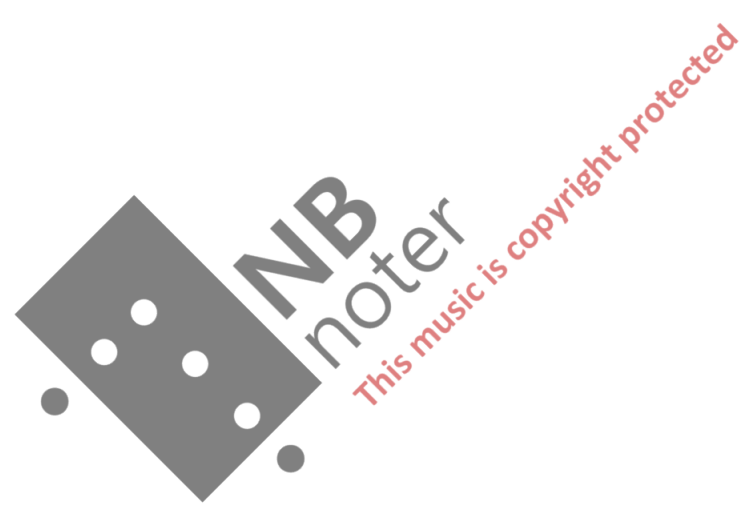
Øyvind Mæland

Part of the job

4 solo voices
1 clarinetist
1 percussionist



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Part of the job

(2019)



Music: Øyvind Mæland
Libretto: Gable Roelofsen

4 solo voices
1 clarinetist
1 percussionist

Written for
Neue Vocalsolisten and Ensemble Phace, for the production *Lies of Civilization*

PERFORMANCE NOTES

(Part of the job...)


GENERAL:

The score is written in C.

Standard quartertone notation.

Accidentals last the full length of the bar.

All tremoli are unmeasured.

A zigzag hook (usually followed by a wavy continuation line: ) indicates a very slow, and slightly uneven exaggerated pitch fluctuation.

⊕ = Damping sign: It shows exactly where a sound is to be “cut off” or suddenly damped (avoid *diminuendi!*).

“unsync.” means that a word/sound/phrase is to be slightly unsynchronized with other musicians performing similar material.

STAGE:

It's preferable that the clarinetist and the percussionist faces the center of the stage (from the side of the stage).

VOICES:

Woman: Mezzosoprano

They 1: Tenor

They 2: Barytone

They 3: Bass



The chamber opera is to be performed non vibrato, unless otherwise specified.

Voice timbres:

Ord.: "Ordinario voice", generally *without* vibrato.

Airy: A breathy (high-frequent), "sweet" childlike timbre. Non vib.

Nz: A nasal and more pressed voice. Non vib.

Hlw: A hollow, yawny voice that is always performed with a slow vibrato.

V (an up-bow sign above the note) : To be sung inhaled.

Str: "Stroh bass"

Slightly airy: This is a different (more low-frequent) kind of breathy voice, without the childlike timbre.

c and **h** or **f**: Chest voice and head voice / falsetto. These indications apply only to one tone at the time.

"Distorted voice" is a sound (related to so-called *voice multiphonic*) with a lot of friction, and without any clearly defined pitches.

In the parts of the opera where several timbre instructions appear, one should try to switch as effectively as possible between these different timbres. Due to the change of timbres, the dynamics may change slightly as well, but do not exaggerate the dynamic differences, as the text still should be clearly articulated and comprehensible.

In “timbral trills” with text such as i-n-i-n-i-n... (usually on the same pitch), one might need a certain pressure (and sometimes also some added tenuto/accenuation) in order to articulate the rhythm and the timbral differences (switching) between the sounds (in this case, the “i” and “n”).

x-haped noteheads are used for speech, and in most cases, the “pitch contour” of the speech is notated. The notes that make up the contour show which pitches are lower and higher, but these are not at all fixed to specific pitches. You may thus “transpose” all pitches to your preferred spoken range. One should always try to make the speech sound *undramatic*. The same noteheads are sometimes used for short percussive noises, such as “k”, “p” etc.

Square-shaped noteheads are used to indicate *sustained* noise-sounds, such as “s”, “sh” etc. If these sounds are too long (for exhalation), inhale the same sound whenever necessary.

Lyrics and pronunciation:

If certain letters (usually consonants) of a word are placed inside square brackets, this means that they should be sustained. F.ex, if reading “me[n]”, go directly to the “n” sound, and if the first syllable of the word "circle" is written "ci[r]-", go quickly to the "r". Even though the libretto is sung in British English, the "r" in the previous example would be performed as an Irish or American "r".

Note that if a word starts with a pitched sound, but has a sustained noise-sound in brackets, f.ex “thi[s]”, it will in most cases be notated with regular a notehead.

Parentheses are sometimes used to explain the pronunciation (using phonetic alphabet (IPA)).

F.ex, the word “we” may sometimes have the parenthesis “(wu→i)” above it, where the arrow indicates a clear gradual change from the “u” to “i”.

CLARINET

Both a Bb clarinet and a bass clarinet are required.

The number “2” above a note indicates an alternative (non-standard) fingering for the pitch, that should result in a different timbre and a slightly weaker dynamic. The number applies only to one tone at the time.

The suggested upper joint stopped air fingerings are taken from Heather Roche’s website:

<https://heatherroche.net/2016/05/29/upper-joint-stopped-air-technique/>

They are to be performed on the regular Bb clarinet, without the mouthpiece, and with the lower joint removed. There are totally 5 different fingerings used in this work (see score/part), notated from E4-B4 with square noteheads.

PERCUSSION:

Instruments, and where they are notated:

- Note far below staff: Gran cassa (bass drum beater and super ball required)
- Cowbell in E4 and F4 (preferably not an octave higher), notated with normal noteheads.
- Pitches notated with x-shaped noteheads from C4-G4 are called “Various wind chimes”, and consist of different wind chimes (or sim.) laying on a hard surface. From C4 to G4 they should sound gradually more high-pitched, and a suggestion of a selection could be:
 - Bamboo wind chimes (large)
 - Shell wind chimes (or bells; similar to tiny cowbells)
 - Bamboo wind chimes (high)
 - Metal wind chimes (high)
 - Glass/crystal/stone chimes

The wind chimes is normally struck with hand or mallet. A tremolo means shaking the wind chimes, and the damping sign is used to show when the wind chimes should be put back down onto the surface/floor (as quickly as possible).

- Pitches notated with x-shaped noteheads from C5-G5 are nicknamed “Garbage instr.”: These consist of small rather high-pitched, yet *unpitched* instruments of different materials. In the order C5-D5-E5-F5-G5, the instruments should sound gradually higher, also when performed with dead stroke. The amount of resonance when performed l.v., should not vary too much, so it might be that some of the instruments should be slightly muffled (by some cloth or sim.).

The dead stroke should sound very “secco” (and non-brilliant!), and could be performed with sticks or perhaps knitting needles, while the “l.v.” would need slightly different (softer) mallets.

One suggestion could be:

- Plastic box
- Wood block
- Metal can/box
- High bongo
- High/small gong (f.ex laying on a piece of felt)

- Note above staff with x-shaped notehead: Strike on the rim (or sim.) of the gran cassa.
- Note above staff with square notehead: Styrofoam, fine sand paper, or sim. (high-frequent sustained smooth noise)

PART OF THE JOB

Øyvind Mæland
Gable Roelofsen

Woman (Ms) *p* = 56 *mp* Free (spoken) rhythm (wait until wind ch. finishes) *p* Strict rhythm *p* *mp* Free (spoken) rhythm

They 1 (Ten)

They 2 (Bar.)

They 3 (Bass)

Clarinet

Bass clarinet

Var. wind chimes (From bar 1-5 it is possible to choose a different w. chimes than the one notated)

Percussion

W

T1

T2

T3

Cl.

Pc.

stopped the calls o- n- ly ra- ther short con-

densed mes- sag- es I moved this far a- way My

Strike immediately after "Woman" starts saying the word "stopped"

Strike immediately after the word "short"

(stop all "rattling" by the end of the word "messages")

Cowbell (F)

pp *n* *p* *mf* *p* *pp* *ppp*

The score is written for a vocal ensemble and instrumental ensemble. The vocal parts include a soloist (Woman/Ms) and three tenors (They 1, 2, 3). The instrumental parts include Clarinet, Bass Clarinet, Percussion, and Cowbell. The score is in 3/4 time and consists of 10 measures. The tempo is marked as quarter note = 56. The music features various dynamics and articulations, including accents and slurs. There are also performance instructions such as 'Free (spoken) rhythm' and 'Strict rhythm'. A large watermark 'MB noter' is visible across the score.

2
9

Free (spoken) rhythm
Strict rhythm *p*
Part of the job sim. *p*
mp

W
chil- dren (ðe → i) know (wu → i) don't wor- ry (w- wu → i) we

Whispered Listen to/follow the rhythm of "Woman" *mp*
chi- [l] know- (wu → i) We don't wor- ry

T1

T2
Listen to/follow the rhythm of "Woman" *mp* Whispered (unsync.)
know- (wu → i) We don't wor- ry

T3
Whispered *mp* (unsync.)
don't wor- ry

9

Cl. Clarinet in Bb
p *f*

Pc.
pp *mp*

12

Free rhythm! (Don't hurry. Include rests (silence))
mp *p* *f* *mp - mf*

W
are a- like less and less com- mu- n- i- ca- tio- n makes us just

T1

T2

T3

Cl.
p *f* *p* *f*

Pc.
12

Part of the job

Strict rhythm

14

W
 deep- ly in- volved, caught, ful- ly in what takes up our at- te- n- tio- n

T1

T2

T3

Cl.
 14

Pc.
 14

8

8+5/16

2/4

4/4

3

p

f

17

W
 Co[m]- mit- ted to be- ing in the midst of things in the midst of things

T1

T2

T3

Cl.
 17

Pc.
 17

4/4

p

mf

3

3

3

p

5

(styrofoam or sim.)

"Garb. instr."

Dead stroke

p

mp

3

3

5

Cowbell (F)

Part of the job

19

W *pp* *mp* *p* *mp*
 thi[ng]s To- day (a-i)

T1 *ppp* *p*
 [th]- thi[ng]

T2

T3

19

Cl. Bass clarinet *pp* *p*

Pc. *p* *mp* *p* *mp*
 Dead stroke

22

W Spoken "non legato" and with an uneven rit. ♩ = 70 (♩ = 140) Not slower than ♩ = 60!
 feel the urge to phone, to call...

T1

T2

T3

Cl. *pp*

Pc. *pp* *pp* (not dead stroke) *sim.*

Part of the job

25 *legato*
p Slightly airy

W
I ar- rive ci- ty gree- n next to

T1

T2

T3

Cl.
25

Pc.
25

5 3 3 3 sim.

27 (do not breathe here!)

W
gree- n- (la- line i- n) I seem dressed to bore.

T1

T2

T3

Cl.
27 *p*

Pc.
27 *pp* 5 3 3 3

Part of the job

W. *p* Ev- ry- thing this street seems to wa- [n]t to es- cape from. *mp*

T1

T2

T3

Cl. *pp* *p*

Pc.

W. *mp* Stacks

T1 Slightly airy *p* *mp* a- washed with pre- sen- ces pre- sen- ces

T2 Slightly airy *p* *mp* This street a- washed with pre- sen- ces pre- sen- ces

T3 Slightly airy *p* *mp* street a- washed with pre- sen- ces pre- sen- ces

Cl. *pp* *cresc.*

Pc.

Part of the job

33

W of co- lours o- ver- ('ra- ride id) my se[n]- se- s

T1 stacks se[n]- se- s

T2 stacks

T3 stacks se[n]- se- s

Cl. *mp* *f*

Pc. *f*

35

W smells of (k[j] - ut) p[l] - las- tic ga- r- ba- (dʒ) [sh] [sh] [sh]

T1

T2

T3

Cl. *pp* poco e poco cresc.

Pc. *p* poco e poco cresc.

*Always change "pitch" and intonation!

Part of the job

W 37 *f* *mf*
 (tʃi) chee chee ga- r- bage cheap- ly pro- (d[ʃ] → ʒz) fill my nos- trils ears
 Spoken* *p* (High/med. high range) *pp* *mf*
 ears men men
 Spoken* *p* (Medium range) *pp* *mf*
 girls suits girls suits
 Spoken* *p* (Low/med. low range) *pp* *mf*
 cats black cats black
 Cl. 37 *mf* *pp*
 Pc. 37 Var. wind chimes *mp*

W 41 *molto rit.*
 T1 seem wish week wish the a- way the[m]- selves i- n
 T2 to to the a- way to week and the- [m] i- n
 T3 all wash past wash past a- way draw- [n] i- n
 Cl. 41
 Pc. 41 (styrofoam or sim.) *f* Gran cassa Superball (high → low) *p*

Part of the job

47 $\text{♩} = 56$

W

T1
wigs [s] [s]- (sik) L- O- ve

T2
Tights- [s] [s]- Sty- [l]e L- O- ve

T3
Socks- [s] Tox- [s] Tox- ic L- O- ve

Cl.
47 f

Pc.
47 ff f ff
Var. wind chimes Gran cassa If possible, strike the rim simultaneously. *secco*

50 mp

W
Make up shops

T1
 mf (Follow the clarinet intonation) f Sempre legato
Make- u[p]- p[h] sho- op[s] Sc[r]- rea- m- i[ng]

T2
 mf (Follow the clarinet intonation) f
Make- u[p]- p[h] sho- op[s]

T3
 mf (Follow the clarinet intonation) f Sempre legato
Make- u[p]- p[h] sho- op[s] Sc[r]- rea- m- i[ng]

Cl.
50 (Slow fluct.!) mf mf f

"Hyper-speed": Perform as fast as possible. Repeat rhythm, but "pitches" may be changed.
Dead stroke

Pc.
50 "Garb. instr." Wind chimes
 p f pp mf f

Part of the job

10
52

W

T1
lights
Ha[p]- py o- [n]!

T2
f > Sempre legato
l- lights
Ha[p]- py o- [n]!

T3
lights
Ha[p]- py o- [n]!

Cl.
52
f
p

Pc.
52
Gran cassa
sempre secco
Dead stroke
"Garb. instr."
Var. wind chimes
pp - mf

"Hyper-speed": Switch suddenly between "as fast as possible" and (much) lower tempi. Repeat rhythm, but "itches" may be changed (impro). Switch sometimes between "garbage instr." and "var. wind chimes", but always do so where the short rests are. Make sure that both instr. groups get to play at different tempi.

55

W

T1
mp mf
Big big (a n) (a[n]- ni- me)
f (k[j] cufe)
(Ju- ne[s]- sɔ) (Je- nesse)

T2
mf f
(Ba- re[s]- sɔ- kɔ) (Ju- ne[s]- sɔ)
Bur- lesque Je- nesse

T3
mp mf
Big big (a n) (a[n]- ni- me)
mf (Bā- re[s]- sɔ kɔ) Bur- lesque

Cl.
55
mf pp mf

Pc.
55

59 *f* (with some Part of the job kind of disgust) *mf*

W ut) (k[j] cube u b)

T1 *f* Mis- ses Chief ti- ng o-

T2 *f* Mis- ses Chief r- ra- ti- ng o-

T3 *f* Mis- ses Chief o- pe- r- ra- ti- ng o-

Cl. *p* *f* *p* *f* Gran cassa

Pc. 59 Gran cassa *ff* Dead stroke Repeat rhythm, but "pitches" may be changed (impro) *pp - mf* *ff*

61 (unsync.)

W

T1 8 o[f]- fi- cer! Me[l]- lo[n] bear f[r]- ruits! Tall wes- tern wo- man

T2 o[f]- fi- cer! Me[l]- lo[n] bear f[r]- ruits! Tall wes- tern

T3 o[f]- fi- cer! Me[l]- lo[n] bear f[r]- ruits! Tall wes- tern wo- man

Cl. 61 "Hyper-speed": Switch suddenly between "as fast as possible" and (much) lower tempi. Repeat rhythm, but "pitches" may be changed (impro). Concerning the 2 first notes, feel free to skip a repetition, repeat it several times, or insert it somewhere in the following rhythm. *p* *f* Var. wind chimes

Pc. 61 "Garb. instr." Dead stroke *p* *f* *pp - mf* *f*

12
63

Part of the job

mp

W
T1
T2
T3
Cl.
Pc.

Ru- nn- i- ng ads all those ads

(sɪk) C(j)- u- [t]e!
(Same pronunciation as before)

(klæss) we[ll] C(j)- u- [t]e!
Cla[ss] (Same pronunciation as before)

come C(j)- u- [t]e!

63

Gran cassa
Superball (high → low)

f *pp*

f *p* *ff*

66

W
T1
T2
T3
Cl.
Pc.

Sweet (ke- cakes) iks)

Pa- n- cakes

box- [s] n- cakes

66

Var. wind chimes

Gran cassa

f *ff*

Part of the job

Sempre tenuto e legato Airy Ord. Airy Ord.

68 *mp* 3 3

W Ru- nn- i- ng ads Se- ll- i- ng lo- ng- i- ng

T1 *mp* Sempre tenuto e legato Hlw Ord. Airy Ord. Airy Ord. 5

Se- ll- i ng peo- ples lo- ng- i- ng Se- ll- i- ng lo- ng- i- ng

T2 *mp* Sempre tenuto e legato Hlw Ord. Airy Ord. Airy Ord. 5

Se- ll- i ng peo- ples lo- ng- i - ng Se- ll- i- ng lo- ng- i- ng

T3 *mp* Sempre tenuto e legato Hlw Ord. Airy Ord. Airy Ord. 5

Se- ll- i ng peo- ples lo- ng- i - ng Se- ll- i- ng lo- ng- i- ng

68 *mf* 3 3 5

Cl. "Hyper-speed": Switch suddenly between "as fast as possible" and (much) lower tempi. Repeat rhythm, but "itches" may be changed (impro). Concerning the 2 first notes, feel free to skip a repetition, repeat it several times, or insert it somewhere in the following rhythm. Switch freely yet frequently between the 2 "octaves" (instr. groups)!

68 "Garb. instr." Dead stroke 3 3 5

Pc. *p* *f* *pp* - *mp* 3 3 5

Var. wind chimes

69 Hlw Ord. Airy Ord. Airy Ord. 5

W all the know- ledge of their lo- ng- i- ng

T1 Hlw Ord. Airy Ord. *f* 3 Str

Se- ll- i- ng all the know- ledge of their lo- ng- i- ng Drip cof- fee!

T2 Hlw Ord. Airy Ord. *f* 3 Str

Se- ll- i ng all the know- ledge of their lo- ng- i- ng Drip cof- fee!

T3 Hlw Ord. Airy Ord. *f* 3 Str

Se- ll- i [ng] all the know- ledge of their lo- ng- i ng Drip cof- fee!

69 3

Cl. 3 *p*

Pc. 69

p - *ff*

Part of the job

72

W *p* *Hlw. Ord.*
Loo- ki- ng i[n]- to all the
Str (approx. pitch)

T1 *mp* *mf* *f*
Big big ba- ll- oons a- do- ra- ble
Str (approx. pitch)

T2 *f*
ba- ll- oons a- do- ra- ble
Str (approx. pitch)

T3 *mp* *mf* *f*
Big big ba- ll- oons a- do- ra- ble No

Cl. *mf* *p* *f* *p* *mf*
2 3 3

Pc. *ff* *p*
Gran cassa Superball (high → low)

75

W *mp*
fa- ces

T1 *f* *mf*
fail! (de) (fe) (ti) t(j)- ude C(j)- ute C(j)- ute
(pronounced with an "u")

T2 *f* *mf*
sert gra- ti- t(j)- ude C(j)- ute C(j)- ute
(pronounced with an "u")

T3 *f* *mf*
No ca[f] t(j)- ude C(j)- ute C(j)- ute
(pronounced with an "u")

Cl. *f* *f*

Pc. *ff* *f* *f* *mf*
3 Var. wind chimes

♩ = 70 (♩ = 140)

Part of the job

(approx. rhythm, freely)

79 *mf* *mf* *mf* *mf* *mp*

W Keep walk-ing Show up Don't walk a-way

T1 *mp* *pp* *p* With vib. *mf*

T2 *mp* *pp* *p* With vib. *mf*

T3 *mp* *pp* *p* With vib. *mf*

Cl. 79 *pp*

Pc. 79 *mp* *p* *mp* *p*

Superball (low → high) Superball (high → low)

83

W

T1 *f* Paris Kids! Sa-l-a-ry-me-nenene nenenene (...)

T2 *f* Paris Kids! Sa-l-a-ry-me-nenene e nenenene (...)

T3 *f* Paris Kids! Sa-l-a-ry-me-nenene nenenene (...)

Cl. 83 *f* (Stop fluct.!) *f*

Pc. 83 *ff* *ff*

Whispered

Whispered

Whispered

Part of the job

$\text{♩} = \text{c. } 84$ ($\text{♩} = \text{♩}$)

86 *f* One sound keeps the pitch while the other sound slides (gliss.)

W *f* i n i n i n (etc.) this

T1 *f* i n i n (etc.) Sung

T2 *f* i n i n (etc.) Sung

T3 *f* i n i n (etc.) Sung

Cl. 86

Pc. 86

88 *p* bright

W *p* When repeated, gradually develop into indiv. parts (unsync.) by improvising with other (but similar) rhythms

T1 *p* i n i n i n (etc.)

T2 *p* i n i n i n (etc.)

T3 *p* i n i n i n (etc.)

Cl. 88

Pc. 88

Distorted voice *ff* → "Normal" *p*

co- loured

Breathe when necessary, but never in the end of a continuation line (if not specified)

Breathe when necessary, but never in the end of a continuation line (if not specified)

Breathe when necessary, but never in the end of a continuation line (if not specified)

f

Part of the job

W 90 *mf* Slightly airy *p* → Distorted voice
 vi- o- lent hell on ste-roids I want

T1 *f* Listen to/follow the dynamics of "Woman"
 a n i n i n i n (etc.)

T2 *mf* Listen to/follow the dynamics of "Woman"
 a n i n i n i n (etc.)

T3 *mf* Listen to/follow the dynamics of "Woman"
 a n i n i n i n (etc.)

Cl. 90

Pc. 90 Cowbell (E,F) (soft) *mp* *pp*

W 92 *f* *p* "Normal" Slightly airy *mf* (pronounced with an "u")
 to vo- mit the ti- red- ness p(j)- uke it

T1 i n i n i n (etc.)

T2 i n i n i n (etc.)

T3 i n i n i n (etc.)

Cl. 92

Pc. 92 *mp*



Distorted voice Part of the job

94

W
ou- t off my sys- te- m e m e m (etc.)

T1
a m

T2
mf a m

T3
mf a m

Cl.
94

Pc.
94

96

W
o n o n (etc.) o- n- to

T1
o n o n (etc.) o n

T2
p One sound keeps the pitch while the other sound slides (gliss.)
o n o n (etc.) o n

T3
p o n o n (etc.) o n

Cl.
96
With irreg. bisbigliando
f 3 pp p

Pc.
96

Part of the job

99 *mp* *Gliss. only on consonants* *poco e poco cresc.*

W a-ll a-ll a-ll a-ll the you- ng (a ŋ a ŋ) (etc.)

T1 *Cont. with similar rhythms as before!* *poco e poco cresc.*

T2 (m-l) (a-ŋ) *Cont. with similar rhythms as before!* *poco e poco cresc.*

T3 (m-l) (a-ŋ) *Cont. with similar rhythms as before!* *poco e poco cresc.*

Cl. 99

Pc. 99

101

W girls in their pumped up

T1 (m-n)

T2 5 (m-n)

T3

Cl. 101

Pc. 101 *p* *mf*

Part of the job

103 *f* *p* *Very fast trem., then rit.* *mf* *mp*

W
i- n- i- n (etc) i n i n i n i n i n i n i- n- no- cence. I- n this

T1
(m-n) i n I- n this

T2
(m-n) i n I- n this

T3
(m-n) sim. i n I- n this

Cl.
103

Pc.
103 *pp* *mf* *pp*

105 *ff* *h* *c* *h* *c* *h* *h* *c* *h* *c* *h* *c* *h* *c* *h*

W
street (a j) see- m to [s]- tare dow- n a sicke- n- i- ng fu- n- house

T1
f *Whispered* *Cont. with similar rhythms as before!*

T2
f *Whispered* *Cont. with similar rhythms as before!*

T3
(m-n) *f* *c* *f* *c* *f* *c* *f* *c* *f* *c* *f* *c* *f* *c* *f* *c*

Cl.
105

Pc.
105 *f* *sim.*

108

W *h c h c h₃ c* *3 h* *3* $4+3/8+16$
 mir-ror sicke-n- i- ng fu- n- house mir- ror

T1 *p* *Slightly airy mp* $4+3/8+16$
 Thi- [s] a- washed with pre- sen- ces pre- sen- ces "Normal"

T2 *p* *Slightly airy mp* *mf* $4+3/8+16$
 This street a- washed with pre- sen- ces pre- sen- ces who

T3 *c f c f c f* *(c)* *Slightly airy mp* $4+3/8+16$
 mir-ror sicke-n- i- ng fu- n- house mir- ror pre- sen- ces

Cl. 108 *pp* *mf* $4+3/8+16$

Pc. 108 *mf* *Var. wind chimes* $4+3/8+16$

110

W $4+3/8+16$

T1 *"Normal" mf* *p* *Str* $4+3/8+16$
 seem wish week a- way

T2 *mf* *p* *Str* $4+3/8+16$
 to to the a- way

T3 *"Normal" mf* *p* *Str* $4+3/8+16$
 all wash past a- way

Cl. 110 *mf* *mp* *p* *pp* *Gran cassa (low)* $4+3/8+16$

Pc. 110 *3* *p* $4+3/8+16$

Optional: All "stroh-bass" pitches from this bar until the end may be performed ordinario, an octave lower.

Part of the job

Sung/spoken
as if clearing
ones throat

Strict rhythm

113 *mp* h c h c Free (spoken) rhythm *mp* h c h c Strict rhythm

W A- m (a j) the cause? a- m A- m (a j)

T1

T2

T3 *mp* h c h c
A- m (a j)

Cl. 113

Pc. 113

116 *p* h *mp* *pp*

W their lack of breaks? Am

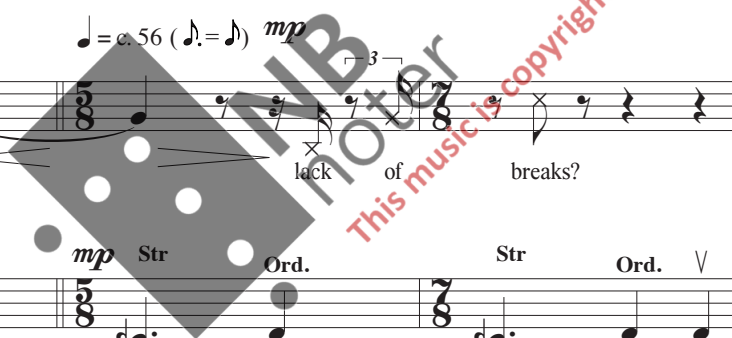
T1 *mp* Str Ord. Str Ord. V Str Ord.
pul- ling all night- ers wor- king

T2 *mp* Str Ord. Str Ord. V Str Ord.
pul- ling all night- ers wor- king

T3 *mp* Str Ord. Str Ord. V Str Ord.
pul- ling all night- ers wor- king

Cl. 116 *pp*

Pc. 116 (low) *p*



120

W
I the cause? Am I their lack of breaks? You'll you'll find it here, you'll find it a- ny-

Str Ord.

T1
week- ends

Str Ord.

T2
week- ends

Str Ord.

T3
week- ends

Cl.
120

Pc.
120

p mp p

123

W
where (a i) a- m the

Str Ord. Str Ord. Str

T1
pul- ling all night- ers

Str Ord. Str Ord. Str

T2
pul- ling all night- ers

Str Ord. Str Ord. Str

T3
pul- ling all night- ers

Cl.
123

Pc.
123

c. 84 (♩ = ♩) mp p mp pp n mp pp

Part of the job

127 *mp* *p*

W daugh- ter of me[n] who di- [s]- turbed this once closed

T1

T2

T3

Cl. 127 *mp* *pp* *n* *p* *mf* *p*

Pc. 127

130 *mf* *mp* *mp*

W sys- te- m e m e m (etc.) this street

T1 *mp* Ord. Str Ord. Str Ord. At the end of this- [s]

T2 *mp* Ord. Str Ord. Str Ord. At the end of this- [s]

T3 *mp* Ord. Str Ord. Str Ord. At the end of this- [s]

Cl. 130

Pc. 130 *p*

133 *mf* Str Part of the job $\text{♩} = \text{c. } 56 (\text{♩} = \text{♩})$

W I- [n] this (k[w] qui- wa-i) et al- ly
(approx. pitch)
(approx. rhythm, freely)

T1 *mf* Str *p* Str Ord. off this
k (k[w] → a i)

T2 (approx. rhythm, freely) Str *p* Str Ord. off this
(k[w] → a → i)

T3 *p* Str Ord. off this

Cl. 133 *pp*

Pc. 133 *pp*

137 *p* 3 (approx. rhythm, freely) *p* 3

W our em- plo- yee jumped M- y em- ploy- ee

T1 Str Ord. Str Ord. tall black buil- ding

T2 Str Ord. Str Ord. tall black buil- ding Thi[s]

T3 Str Ord. Str Ord. Str tall black buil- ding This

Cl. 137

Pc. 137

Part of the job

♩ = 70 (♪ = 140)

141

W
jumped. Still they treat it like crime scene...

T1
mp Str *p* Ord. Str Ord. Str
this is no ones fault

T2
mp Str *p* Ord. Str Ord. Str
this is no ones fault

T3
mp Str *p* Ord. Str Ord. Str
this is no ones fault

Cl.
141

Pc.
141
"Garb. instr."
Dead stroke
ppp

146 Repeat as many times necessary

W

T1

T2

T3

Cl.
146

Pc.
146
If repeated, vary the order of "pitches" (except the styrofoam)

153

W

T1

T2

T3

Cl.

Pc.

mp Ord. Airy

mf Sempre tenuto e legato Hlw Nz Ord. Hlw Airy Ord. Nz Airy Hlw

A girl i- n a Ja- pa- n- nese ci- ty

A girl i- n a Ja- pa- n- nese ci- ty

A girl i- n a Ja- pa- n- nese ci- ty

Vib. (similar to the singers')

p *mp*

mf *pp* (yet audible)

156

W

T1

T2

T3

Cl.

Pc.

Nz Ord. Airy Ord. Airy Hlw Nz Ord. Nz Airy Hlw Ord. Airy Nz Ord.

ci[r]- cled all the slee- pi- ng me- n she fou- [n]d i- n the street.

Nz Ord. Airy Ord. Airy Hlw Nz Ord. Nz Airy Hlw Ord. Airy Nz Ord.

ci[r]- cled all the slee- pi- ng me- n she fou- [n]d i- n the street.

Nz Ord. Airy Ord. Airy Hlw Nz Ord. Nz Airy Hlw Ord. Airy Nz Ord.

ci[r]- cled all the slee- pi- ng me- n she fou- [n]d i- n the street.

Add whisper (barely audible), following the notated "pitch" contour

(mp)

This is just what hap- pens when you do your job, well

158

W

T1

T2

T3

Cl.

Pc.

Airy Hlw

Airy Ord. Airy Hlw Nz Ord. Nz Hlw

with chalk. all the slee- pi- ng me- n whe-

Airy Hlw

Airy Ord. Airy Hlw Nz Ord. Nz Hlw

with chalk. all the slee- pi- ng me- n whe-

Airy Hlw

Airy Ord. Airy Hlw Nz Ord. Nz Hlw

with chalk. all the slee- pi- ng me- n whe-

158

(mp)

158

160

W

T1

T2

T3

Cl.

Pc.

Ord. Nz Ord. Airy

Ord. Airy Ord. Airy

Hlw

Airy Hlw

n they get up to get back to work half drunk

Ord. Nz Ord. Airy

Ord. Airy Ord. Airy

Hlw

Airy Hlw

n they get up to get back to work half drunk

Ord. Nz Ord. Airy

Ord. Airy Ord. Airy

Hlw

Airy Hlw

n they get up to get back to work half drunk

160

160

160

This is just what hap- pens when you do your job, well

Part of the job

162

W
Airy Hlw
but full of sha- a[m]e

T1
Airy Hlw
but full of sha- a[m]e

T2
Airy Hlw
but full of sha- a[m]e

T3
Airy Hlw
but full of sha- a[m]e

Cl.
162
but full of sha- a[m]e

Pc.
162

165

W
Airy Nz Ord. Hlw
lea- vi- ng the ci[r]- cled chalk i[m]- pri- [n]t of their bo- dies o- n the street.

T1
Airy Nz Ord. Hlw
lea- vi- ng the ci[r]- cled chalk i[m]- pri- [n]t of their bo- dies o- n the street.

T2
Airy Nz Ord. Hlw
lea- vi- ng the ci[r]- cled chalk i[m]- pri- [n]t of their bo- dies o- n the street.

T3
Airy Nz Ord. Hlw
lea- vi- ng the ci[r]- cled chalk i[m]- pri- [n]t of their bo- dies o- n the street.

Cl.
165
lea- vi- ng the ci[r]- cled chalk i[m]- pri- [n]t of their bo- dies o- n the street.

Pc.
165
This is just what hap- pens when you do your job,

Part of the job

167

W: Airy Hlw Airy Part of the job Ord. Hlw Airy Nz (mf) Airy
 with chalk. on- ly to go o- n on- ly

T1: Airy Hlw mp Hlw Ord. Nz Ord. Airy Ord. Airy Ord. Airy
 with chalk. whe- n they 5 get up to get 5 back to

T2: Airy Hlw mp Hlw Ord. Nz Ord. Airy Ord. Airy Ord. Airy
 with chalk. whe- n they 5 get up to get 5 back to

T3: Airy Hlw mp Hlw Ord. Nz Ord. Airy Ord. Airy Ord. Airy
 with chalk. whe- n they 5 get up to get 5 back to

Cl.: 167
 p

Pc.: 167

well

169

W: Ord. Hlw Airy Nz (mf) Airy Ord. Hlw Airy Nz sim. Ord. Hlw
 to go o- n on- ly to go o- n to go

T1: Hlw Airy Hlw Airy Hlw
 work 3 half drunk but full

T2: Hlw Airy Hlw Airy Hlw
 work 3 half drunk but full

T3: Hlw Airy Hlw Airy Hlw
 work 3 half drunk but full

Cl.: 169
 3

Pc.: 169
 3 5 3 3 3

Part of the job

W 171 Airy Nz Ord. Hlw Airy Nz *mp* Ord. Airy Nz Ord. Airy Nz \oplus

o- n to go o- n to go o- n go o- n

T1 8 Airy Hlw *mf* Airy ∇ Ord. Hlw Airy Nz \ll

of sha- a[m]e on- ly to go o- n

T2 Airy Hlw *mf* Airy ∇ Ord. Hlw Airy Nz \ll

of sha- a[m]e on- ly to go o- n

T3 Airy Hlw *mf* Airy ∇ Ord. Hlw Airy Nz \ll

of sha- a[m]e on- ly to go o- n

Cl. 171 *mp*

Pc. 171 3 5 This

W 174 *rit.*

T1 8 (*mf*) Ord. Hlw Airy Nz Ord. Hlw *mp* Hlw Airy Nz Ord. Hlw Airy Nz

com- mit- ti- ng more crimes crimes, but mai- n- ly a- gai- [n]st

T2 (*mf*) Ord. Hlw Airy Nz Ord. Hlw *mp* Hlw Airy Nz Ord. Hlw Airy Nz

com- mit- ti- ng more crimes crimes, but mai- n- ly a- gai- [n]st

T3 (*mf*) Ord. Hlw Airy Nz Ord. Hlw *mp* Hlw Airy Nz Ord. Hlw Airy Nz

com- mit- ti- ng more crimes crimes, but mai- n- ly a- gai- [n]st

Cl. 174 *p*

Pc. 174 3 3 3 is just what hap- pens when you do your job, well.

Part of the job

♩ = c. 60 (Not slower than ♩ = 56)

176

W *p* *pp*

there are (wu-i) wee- ks of si- le[n]ce

T1 Ord. 5 them- selves

T2 Ord. (b) 5 them- selves

T3 Ord. 5 them- selves

Cl. 176 5 *p* 3 *ppp*

Pc. 176 *ppp*

180

W *p* *mp*

Wee- ks of si- lence. This is just what hap- pens when you do your job, well.

T1 8

T2

T3

Cl. 180 *pp* *mp*
Change to clarinet in Bb (upper joint stopped air technique)

Pc. 180 *p*

182

W

T1

T2

T3

Cl.

Pc.

pp

u → i

Clarinet in Bb

(V = Make an inhaling sound)

mf

185

W

T1

T2

T3

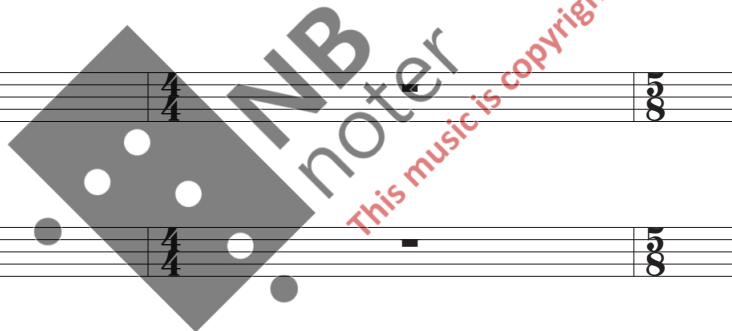
Cl.

Pc.

5

i → 0

185



Part of the job

W
T1
T2
T3
Cl.
Pc.

W
T1
T2
T3
Cl.
Pc.

190 *p* 3 *mp* 3 5

(a-i) - know it is a weird time to call it's mum, I felt like cal- ling...

Part of the job

Text by Gable Roelofsen for the production *Lies of Civilization*,
An operascene composed by Øyvind Maeland

Woman: *We stopped the calls
-only
rather short
condensed
messages-
I moved
this far away
my children
they know
We don't worry
we are alike
less and less communication
makes us just
deeply involved-
caught, fully -in what takes up our attention-
committed to being
in the midst of things
-Today I feel the urge
to phone
to call*

Woman: *I arrive, city green next to greenline.
I seem dressed to bore,
everything
this street –
seems to want to escape from-*

They: *this street
awashed with presences*

Woman: *stacks of colours override my senses
smells of cute plastic garbage
cheaply produced
fill my nostrils*

They: *girls cats ears
men black suits
all (seem to) wish*

*to wash the past week away
and drown themselves in
-socks, tights, wigs,
Style! Toxic LOVE! Make up-shops
Happy One! Big Big Anime! Screaming lights! Burlesque!
Jeunesse!*

Woman: Cute Cube!

*They: -mrs chief operating officer-! Melon Bear fruits! tall western
woman. Classic! Welcome! Cute!*

*Woman: running ads
all those ads*

*They: Sweet box ! pancakes! Selling people's longing.
Selling all the knowledge of their longing
Drip Coffee! Big Big Balloons. Adorable!*

Woman: Looking into all the faces

They: No fail! Dessertcafe Gratitude! Cute cute cute!

Woman: Keep walking. Show up! Don't walk away.

They: Paris Kids! Salarymen!

*Woman: In this bright coloured violent hell
on steroids
i want to vomit
the tiredness
puke it out of my system
onto all the young girls
in their pumped up innocence
(with They) In this street*

Woman/They3: _I seem to stare down, a sickening funhouse mirror

*They: _awashed with presences
who all seem to wish
to wash the past week away*

*Woman: Am I the cause?
Am i their lack of breaks?*

*They: pulling all nighters
working weekends*

Woman: you'll find it here, you'll find it anywhere

*I am the daughter of men
who disturbed this once closed system*

They: At the end of this...

*Woman: ...this street,
in this quiet ally....*

*They:off this tall
black building*

woman: our employee jumped

My employee jumped.

They: this is no one's fault

Woman: Still they treat it like crime scene....

*They: A girl in a japanese city
circled all the sleeping men she found in the street
with chalk
all the sleeping men
when they get up
to get
back
to work
half drunk
but full of shame
leaving the circled chalk imprint of their bodies on the street
only
to go on committing more crimes
crimes
but mainly against themselves*

*woman: there are weeks of silence
This is just what happens when you do your job, well.*

I know it is a weird time to call, it's mum, I felt like calling...