

AND THE TV SAID...

A THESIS IN
Music Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree

MASTER OF MUSIC

by
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B.M., University of Arizona, 2005

Kansas City, Missouri
2011

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AND THE TV SAID...

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University of Missouri-Kansas City, 2011

ABSTRACT

And the TV Said..., scored for actress, digital media, and sextet, is a music theater piece set to Jason Ludlow's script of the same name. The script is written for two characters: a woman and her television. The role of the woman is performed by the actress and the role of the television is divided amongst and performed with music by the sextet. This work follows in the genre of Peter Maxwell-Davies' *Eight Songs for a Mad King*, Luciano Berio's *Laborintus II* and *Sinfonia*, and Aaron Jay Kernis' *Goblin Market*.

The pervading themes throughout the work are oversaturated media and sensory overload. The digital media, which is noisy and oversaturated, is composed entirely of samples of sounds recorded from televised media. In this way, the electronics and the role of the television are inseparable. The female character rambles on incoherently, trying to maintain a conversation that is nonsensical, but not meaningless, until in the end she is irrevocably fused with her own TV persona.

The script of *And the TV Said...* was written by Jason Ludlow in 2009, and is the most recent culmination of the writer's and composer's collaborations.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music have examined a thesis titled "And the TV Said...", presented by Jonathan Robertson, candidate for the Master of Music degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

James Mobberley, DMA, Committee Chair
Conservatory of Music and Dance

Chen Yi, DMA
Conservatory of Music and Dance

William Everett, Ph.D.
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CONTENTS

ABSTRACT	iii
ACKNOWLEDGEMENTS.....	vi
INSTRUMENTATION.....	vii
PERFORMANCE NOTES.....	ix
SCORE	1
VITA	45

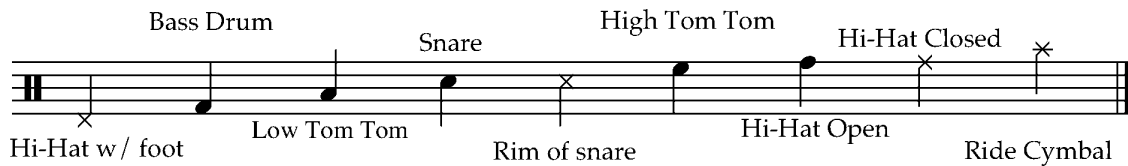
ACKNOWLEDGEMENTS

I would like to thank Jason Ludlow for his genius in writing the script and Nihan Yesil for her genius in performance. Without the support of these two artists, this piece simply would not exist.

INSTRUMENTATION

Actress
Flute
Clarinet in B-flat
Drum Set or similar percussion setup
Piano
Violin
Cello

Percussion Key:



NOTE ABOUT INSTRUMENTATION

As an alternative to the scoring listed above, *And the TV Said...* may be performed by a combination of instruments derived from these possible substitutions:

Possible substitutions for flute, clarinet, or violin:

Any treble instrument including but not limited to:

Clarinet (B-flat, A, or E-Flat)

Violin

Oboe

Trumpet

Alto saxophone

Piano

Pitched percussion

Possible substitutions for cello:

Any bass instrument including but not limited to:

String bass

Trombone

Tuba

Piano

Possible substitutions for Drum set:

Any six percussion instruments of varying non-pitched timbres including but not limited to:

Any instrument listed in the percussion key

Ride cymbal

Bongo

Conga

Tambourine
Wood Block
Cow Bell

It is desirable that the percussion set up include no less than three membranophones.

Possible substitutions for Piano:

Marimba
Electric keyboard
Any treble instrument (playing only treble staff)
Any bass instrument (playing only bass staff)

NOTE ABOUT ALTERNATE INSTRUMENTATION

It is recommended that when *And the TV Said...* is performed by an ensemble derived from the alternatives listed above, the performers take care in retaining general ensemble balance. Many dynamic markings will require constant interpretation to ensure that all vocal parts are audible. This will be a fluid process controlled by the conductor.

Reorchestration of parts will be necessary. Part are available from the composer.

PERFORMANCE NOTES

For the actress:

- The actress' part is notated on a single-line staff using rhythmic values that are specific but not strict. They are placed in the score to give the conductor a general idea of when to expect the delivery of the actress' lines. The actress takes these rhythms as guidelines for duration and interprets as she sees fit.
- When strict rhythm needs to be followed it is notated as such in the score.

For the ensemble:

- The instrumentalists are required in the score to speak lines from the script. In this way, the ensemble is collectively performing the part of the television. The spoken parts are always notated with 'X' note heads. Each word is set to specific rhythmic values but it is undesirable that the delivery robotic. The notated rhythms will give the instrumentalists a specific duration of a phrase and a general idea of which syllables to stress.
- Each line of the script should be delivered with a unique interpretation and unique voice. Some of these phrases are given specific characterizations as notated in the score and those directions should be followed to the best of your ability. If there is no characterization notated, it is up to you to create the character for that phrase. Remember, for each phrase you are playing a different character, you could be a TV announcer, an infomercial host, a news broadcaster, a character from your favorite TV show, a Canadian, an Australian, a child, a demon, etc. Have fun with your interpretations, but the audience must be able to understand your delivery.
- Dynamics in the spoken part refer more to the style of interpretation rather than actual volume. Balance between the ensemble and spoken word is of the highest importance.

For the conductor:

- It is recommended that the conductor utilize a click track during rehearsals and performance. Contact the composer for materials.

And the TV Said...

Text by
Jason Ludlow

Music By
Jonathan Robertson

♩ = 92, in strict tempo

2 3 4 5

Actress

Flute

Clarinet

Percussion

Piano

Violin

Cello

Digital Media

to mic. *f* *mf* *mp* *a* *mp*

to mic. *f* *mp* *to inst.*

always with drumsticks for the first time ev-er,

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

to mic. *f* *in a serious tone* *to inst.* *pizz.* *mf* *to mic.*

and now,

1 pitched percussive attacks
quick electric crackling

C Score

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6 7 8 9 10 11

Actr. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Fl. *to inst.* *mf* *to mic.* *mp*
 spe - cial of - fer, a

Cl. *mp* *poco* *p* *to mic.* *mp* *to inst.*
 ev - 'ry - one at home,

Perc. *mp* *f* *mp*

Pno. *mf* *8* *8*

Vln. *f* *to inst.* *arco*
 please _____ won't you put your hands to - geth - er,

Vcl. *poco*

D. Med. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

12

13

14

15

16

Actr. |-----|-----|-----|-----|-----|

Fl. *to inst.*
mo - ment you'll cher - ish for a life - time, *mf* *f*

Cl. *to mic.*
mf our first a - ward goes to, *f* *ff*

Perc. *f* *mf* *f* *ff* *opening*

Pno. *mf*

Vln. *to mic.* that you can't get an - y - where else, *mf* *f* *to inst.*

Vel. *poco* *poco* *mf*

D. Med. |-----|-----|-----|-----|-----| *sound mass*

17 18 19 20 21 22

Actr. *desolated mp* when I was a child I drowned in a bath-tub, *excited mf* at six eight and ten p. m., *f* put down that book, *mp* and buy some read-ing glass-es, *f* ha,

Fl. *ff mp p depressed p to inst.*

Cl. *so it seems,*

Perc. *ff pp p pp Lv. to mic.*

Pno. *ff p*

Vln. *ff p sul tasto p pp*

Vcl. *ff p pp p pp*

D. Med. *loud, noisy crash/hit* *ff* *crackling* *ff* *flute melody* *"Nessun Dorma"*

23 24 25 26 27 28 29

Actr. |-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|

Fl. *mf* *mp* *p* *f*

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

Perc. *mf* *to inst.* *f*

Pno. *mf* *mp* *p* *mf* *f*

Vln. *ord.* *f* *p* *p* *mf* *f*

Vcl. *mf* *mp* *p* *p* *mf*

D. Med. pitched electric hum "she never really loved me" rhythmic laughter white noise

★ To actress: Perform rhythms in strict tempo to m. 39.

30 31 32 33 34 35

Actr. cal - o - rie, hot - n - crisp - y, mmm, re - duced fat, crisp - n - crunch - y, all you can eat all you can drink, in - stant, in - stant, in - stant, di -

Fl. *f* *mp* *mf* *f*

Cl. *f* *mp* *mf* *f*

Perc.

Pno. *mp* *mf* *f*

Vln. *f* *mp* *mf* *f* pizz.

Vcl. *mp* *mf* *f* pizz.

D. Med.

* Perform as quick, slightly disjunct rhythms. Repeat freely without regard to tempo. Perform articulation as written. Impvise octave transpositions.

36 37 38 39 40 41

Actr. rect to your door, as seen on, as seen on, as seen on, on on on on on on on on on on on on on

Fl. *p* *mf* *f*

Cl. *p* *mf* *f*

Perc. *mf* to mic.

Pno. *p* *mf* *f*

Vln. *p* *mf* *f*

Vcl. *p* *mf* *f*

D. Med. $\frac{2}{4}$ white noise *f* sound mass *f* *mp*

agitated

becoming more agitated

* Perform as quick, slightly disjunct rhythms. Repeat freely without regard to tempo. Perform articulation as written. Improve octave transpositions.

freely, cue first entrance

42

ca. 15"

Actr. | on | 5/4

Fl. | to mic. *mp* | the vacation your family deserves, | 5/4

Cl. | to mic. *mp* | people who believe in angels, | 5/4

Perc. | *assertive, with dignified calm* *mp* to inst. | and a moment of silence for, | 5/4

Pno. | | 5/4

Vln. | to mic. *Southern accent* *mp* | American pride, | 5/4

Vel. | to mic. *British accent* *p* | so soft it won't irritate your buttocks, | 5/4

D. Med. | | silence | 5/4

♩ = 92, in strict tempo

43 44 45 46 47 48

Actr. *f* ob - jec - tion, have you tried, nat - 'ral male en - hance - ment, for break-fast, with twee - zers,

Fl. *f* ob - jec - tion, *p*

Cl. *f* ob - jec - tion, *p*

Perc. opening rim

Pno. *f* *p*

Vln. *f* ob - jec - tion, *mf* pizz.

Vcl. *f* *mf* pizz.

D. Med. *pp* sound mass *f* *ff* laughter *mf*

♩ = 60 *rall.* ----- ♩ = 92, in strict tempo

49 50 51 *depressed* 52 53 54

mp

Actr. things nev-er seem to go my way,

Fl. *mf* *f* *mf* *fif-teen new and dif-frent ways, —*

Cl. *mf* *f* *mp* *p* *f* *pitch bend*

Perc. *mf* *f* *p* *mf* *to mic.* *mp* *to inst.* *to please your-self,*

Pno. *mf* *f* *mf* *to mic.*

Vln. *mf* *f* *mp* *p* *f* *gliss.*

Vcl. *mf* *f* *mf* *to mic.* *f* *with pleas-ure,*

D. Med. *applause* *horn glissando* *rhythmic laughter*

55 56 57 58 59 60

Actr. *on the verge of tears*
let us all pray for, *excited* rock-hard abs, *ebullient* now that's a snake,

Fl. *p* *f* *f* *f* *f* to mic.

Cl. *p* *f* *f* *f* *f* to mic.

Perc. *f* *f* *f*

Pno. *f* *matter of fact* *to inst.*
are we too en-vi-ous of,

Vln. *p* *f* *f* *f* *f* *f* to mic. po-

Vel. *f* *f* *f* *f* *f* *f* to mic.

D. Med. rock beat ab - o - rig - i - nal life - styles, buzz

61 62 63 64 65 66

Actr. |-----|-----|-----|-----|-----|-----| *f* *mf* *mf* *mf* *mf* *mf* laughing inappropriately
 ha ha ha ha ha ha,

Fl. |-----|-----|-----|-----|-----|-----| *f* *mf* *mf* *mf* *mf* *mf* to inst.
 you could al-ways do more, old shoe do - na-tions,

Cl. |-----|-----|-----|-----|-----|-----| *f* *mf* *mf* *mf* *mf* *mf* to inst. to mic.
 wheel - chairs, _ New York Cit-y,

Perc. |-----|-----|-----|-----|-----|-----| *f* *mf* *mf* *mf* *mf* *mf* to mic.

Pno. |-----|-----|-----|-----|-----|-----| *f* *mf* *mf* *mf* *mf* *mf* to mic.

Vln. |-----|-----|-----|-----|-----|-----| *f* *mf* *mf* *mf* *mf* *mf* to inst.
 lit-i-cala-sy-lum, teach-ers hav-ing sex _ with, the hol - o - caust,

Vel. |-----|-----|-----|-----|-----|-----| *f* *mf* *mf* *mf* *mf* *mf* to mic. *ff*
 ev - 'ry - one has

D. Med. |-----|-----|-----|-----|-----|-----|

67

68

69

70

71

72

Actr. *mf* *f* all at once, learn how to at-tract wom-en, lit-tle syr-up sau-sag-es, all the way

Fl. *f* *f* all at once,

Cl. *f* packed with peo-ple, all at once, like that,

Perc. *f* half off, all at once, *f* begin when ready

Pno. *f* nu-cle-ar war, all at once,

Vln. *mf* *f* all at once,

Vel. *f* val-ues, all at once,

D. Med.

73 74 75 76 77 78

Actr. home, glit-te-ra-ti, to-night, to - mor-row, and now, and now, and now, and

Fl. *f* *fp* *f* *fp* *f*

Cl. *f* *fp* *f* *fp* *f*

Perc.

Pno. *f*

Vln. *fp* *f* *fp* *f*

Vcl. *fp* *f* *fp* *f*

D. Med.

79 80 81 82

Actr. *now now,*

Fl. *cresc. ad lib*

Cl. *cresc. ad lib*

Perc.

Pno. *cresc. ad lib* to mic.

Vln. *cresc. ad lib*

Vcl. *cresc. ad lib* to mic.

D. Med.

* Perform gesture as rapidly as possible. Pause briefly between each iteration. Pauses should shorten in duration with each repetition. Impvise octave transpositions.

83 84 85 86 87 88

Actr. *f* fam-ine, with no mon-ey down, child-hood di-a-be-tes, you have to use both hands, so-cial-ite, trans-ves-tite found

Fl. *f* trans-ves-tite found

Cl. *f* so-cial-ite, *f* to inst.

Perc. *f* child-hood di-a-be-tes, begin when ready

Pno. *f* fam-ine, *f* to inst.

Vln. *f* you have to use both hands, *f* to inst.

Vcl. *f* with no mon-ey down, *f* to inst.

D. Med.

* To actress: Perform strictly in rhythm to m. 89.

89 90 91 92 93 94

Actr. bludg-eoned, straight white teeth, words to be a-void-ed in pub-lic, clearing her throat and,

Fl. to inst. bludg-eoned, *f* 3 *b* *b* *b* to mic.

Cl. *f* 3 *b* *b* *b* to mic.

Perc.

Pno. *f* 3 *b* *b* *b*

Vln. *f* 3 *b* *b* *b*

Vel. *f* 3 *b* *b* *b*

D. Med. 6 pitchy electric tones censor beep censor beep

$\text{♩} = 60$, almost a waltz

95 96 97 98 99 100

Actr. *p* shh, back to so - ci - e - ty, we all have at one time or an - oth - er, from my point of view,

Fl.

Cl.

Perc. *delicate*
p

Pno. *to mic.* *cheerful*
mf and siz - zling ba - con, *to inst.* *mf*

Vln. *to mic.* *pizz.* *to mic.*
mf

Vel. *to mic.* *unemotional, mechanical*
mp *to inst.*
I love you,

D. Med. *long tones*

101 102 103 104 105 106

Actr. *mf* *mf* *mf* *mf* *mf* *mf* *despairing*
 how could you love some - one like me, I'll take — door num - ber, and af - ter all

Fl. *mf* *mf* *mf* *mf* *mf* *mf*
 from their point of view,

Cl. *mf* *mf* *mf* *mf* *mf* *mf*
 six and a half bil - lion years a - go,

Perc.

Pno. *mf* *mf* *mf* *mf* *mf* *mf* *to mic.*

Vln. *f* *f* *f* *f* *f* *f* *pizz.*
 they love you,

Vel. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

D. Med.

107 108 109 110 111 112

Actr. that he said he would-n't take me back,

Fl. *mf* *mp* *mf* to mic.

Cl. *mf* *mp* *mf*

Perc. to mic. *mp* *defeated*
I can't go on,

Pno. *mf* *mf* *mp* *mf*
sex-u-al-ly trans-mit-ted dis-eas-es, to inst.

Vln. *pizz.* *mf* *mp* *mf* *pizz.*
may'n-naise and, to inst.

Vel. *mf* *mf* *mf*
and some-times ketch-up, to inst.

D. Med.

113 114 115 116 117 118 119 120

despairing

Actr. I'll take door num - ber, I can't go on,

Fl. *to inst.*
I'll take door num - ber,

Cl. *to mic.* *John Wayne accent* *p* *to inst.*
high - time we all sat down,

Perc. *to inst.* *begin when ready* *p*

Pno. *mp*

Vln. *arco* *mp* *pizz.* *mf*

Vcl. *arco* *mp* *pizz.* *mf*

D. Med.

accel.

121 122 123 124 125 126 127 128 129 130

The actress takes a seat. Almost in a dream state, she begins singing to herself. Sing/hum freely.

Actr. | Fl. | Cl. | Perc. | Pno. | Vln. | Vel. | D. Med.

The score consists of eight staves. The Actress staff has a treble clef and a double bar line at the beginning. The Flute, Clarinet, and Double Bass staves have treble clefs. The Percussion staff has a double bar line at the beginning. The Piano, Violin, and Viola staves have a grand staff (treble and bass clefs). The time signature changes from 3/4 to 2/4 at measure 124. Dynamics include *pp* and *mp*. Performance instructions include *arco* and *pizz.*

♩ = approx. 100 *accel.*

131 132 133 134 135 136 137 138 139 140

The musical score consists of eight staves for different instruments. The Actr. staff is a single line with a 2/4 time signature and rests. The Fl. staff uses a treble clef and contains melodic lines with slurs and a *p* dynamic marking. The Cl. staff uses a treble clef and contains melodic lines with slurs and a *p* dynamic marking. The Perc. staff uses a drum set notation with a *p* dynamic marking. The Pno. staff uses a grand staff (treble and bass clefs) with a *p* dynamic marking. The Vln. staff uses a treble clef and contains rests. The Vel. staff uses a bass clef and contains a rhythmic accompaniment with a *p* dynamic marking. The D. Med. staff is a single line with a 2/4 time signature and rests.

♩ = approx. 140 *accel.* -----

141 142 143 144 145 146 147 148 149 150

Actr. $\frac{2}{4}$ | $\frac{3}{4}$ | $\frac{2}{4}$ | $\frac{3}{4}$ |

Fl. *mp*

Cl. *mp*

Perc. *mp*

Pno. *mp*

Vln. *mp* (arco)

Vel. *mp*

D. Med. $\frac{2}{4}$ | $\frac{3}{4}$ | $\frac{2}{4}$ | $\frac{3}{4}$ |

To flute, clarinet, piano, violin, and cello: Perform A, B, C, D, and E, freely in any order; repeat continuously or with brief pauses in between. Phrases may be entirely improvised at your comfort level.

To percussionist: Improvise, alternating A' and B' in strict tempo with conductor.

To all: Exaggerate and vary dynamics and articulations.

Phrase A: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Phrase B: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Phrase C: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Phrase D: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Phrase E: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Phrase A': Bass clef, 3/4 time, quarter note G2, quarter note A2, quarter note B2, quarter note C3.

Phrase B': Bass clef, 2/4 time, quarter note G2, quarter note A2, quarter note B2, quarter note C3.

♩ = approx. 180

151

ca. 45" - 60"

152

Actr. Continuing singing, the text interrupts the singing uncontrollably, like Tourette's syndrome. Continue singing between each spoken phrase. Adolf Hitler

Fl. A-E

Cl. A-E

Perc. A'-B'

Pno. A-E

Vln. A-E

Vcl. A-E

D. Med. 7 long tones and quiet electric hums 8 loud, aggressive buzz

* To conductor: Pause the ensemble at the end of each section just before the actress speaks each interruption. Stop only long enough to hear the spoken phrases. Resume immediately.

A **B** **C** **D** **E** **A'** **B'**

153 ca. 5" - 10" 154 ca. 5" - 10" 155 ca. 5" - 10" 156 ca. 5" - 10" 157 158

Actr. marmosets resilient species delivered right to your door

Fl. [A-E] / [A-E] / [A-E]

Cl. [A-E] / [A-E] / [A-E]

Perc. [A'-B'] / [A'-B'] / [A'-B']

Pno. [A-E] / [A-E] / [A-E]

Vln. [A-E] / [A-E] / [A-E]

Vcl. [A-E] / [A-E] / [A-E]

D. Med. 9 10 11 12 13 14
 long tones and quiet electric hums loud, aggressive buzz

A B C D E A' B'

159 ca. 5" - 10" 160 161 ca. 5" - 10" 162

Actr. the trouble began when, ultra-white teeth, he's lying media manipulation

Fl. [A-E] / [A-E]

Cl. [A-E] / [A-E]








Perc. [A'-B'] / [A'-B']

Pno. [A-E] / [A-E]

Vln. [A-E] / [A-E]

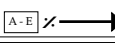
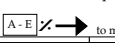
Vcl. [A-E] / [A-E]

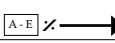
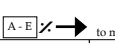
D. Med. 15 long tones and quiet electric hums 16 loud, aggressive buzz 17 18

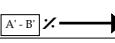
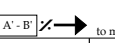










163 164 165 166
 ca. 1" - 5" ca. 1" - 5"

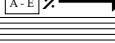

Actr. butter, we know that you know, red carpet drama, fireflies potato chips, life-saving medical procedure, buy two get one, crashing, buy one get two, burning, monks, gone

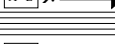
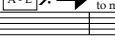
Fl.   to mic





Cl.   to mic

Perc.   to mic

Pno.   to mic

Vln.   to mic

Vcl.   to mic

D. Med.    

19 20 21 22

freely *

167 ca. 5" - 10" 168 169

♩ = 96

Actr. wild, six po - ten - tial threats to your, tur - bo - charged, toll - free, chick - en fries, just in time for,

Fl. ****f** *p* *pp* to inst. *mf*

Cl. ****f** *p* *pp* to inst. *mf*

Perc. ****f** *p* *pp* to inst. begin when ready *f* *p*

Pno. ****f** *p* *pp* to inst. *mf*

Vln. ****f** *p* *pp* to inst. pizz. *f*

Vel. *f* *p* *pp* to inst. pizz. *f*

D. Med. 23 aggressive electrical buzz 24 rhythmic clangor

* To conductor: Cue the ending of measure 167 in such a manner that the actress is able to follow.

** Text should be performed quickly and freely, allow each word to flow into the next. Each performer has a different speed of repetition. Keep dynamics the same with each repetition.

170 171 172 173

Actr. *mf* *p* *mf* *p*
 one two, mam - my you were right all a - long,

Fl. *mf* *p* *mf* *p*

Cl. *mf* *p* *mf*

Perc. *p* *mf* *mp*
 Lv. to mic. great sav - ings can be yours,

Pno. *to mic.* *cheerful f* *to inst.*
 you saved my ba - by,

Vln. *arco mf* *p* *to mic.*

Vcl. *to mic.* *mf* *to inst.*
 she told po - lice be - tween sobs,

D. Med.

174 175 176 177

Actr. and oth-er myths ex-posed, the civ-il war, ham-burg-ers, o-zone de-ple-tion, free soup and sal-ad, if

Fl. *mf*

Cl. *mp* *mf*

Perc. to inst. begin when ready *mp*

Pno. *mp* *mf* *mp*

Vln. *mp* to inst. begin when ready pizz.

Vcl. pizz. arco *mf* *mp*

D. Med.

178 179 180 181

a la Pavarotti

Actr. on - ly if on - ly, nes - sun dor - - - ma,

Fl. *f* *p* *mp* *mf*
to mic. this, to inst.

Cl. *f* *p*
to mic. supportive to inst.

Perc. un - leash your po - ten - tial,

Pno. *f* *p* *mf*
to mic. that, to inst.

Vln. *f* *p* *f*
arco to mic. and now,

Vel. *f* *p*

D. Med.

182

183

184

185

Actr. ris - ing de - pres - sion rates linked to, Christ - mas or - na - ments,

Fl. *f* to mic. *f* stop the at - tacks where they start, *ff* to inst.

Cl. *f* to mic. *mp* *f* *ff* the a - ward goes to, to inst. begin when ready

Perc. *f* *ff* opening

Pno. *f* *ff* 15

Vln. *f* to inst. I don't know why, *ff*

Vcl. *f* *ff* *ff* *ff*

D. Med. quick electric crackling pitched percussive attacks *ff* noisy crash/hit *ff*

poco *poco*

Perform phrases A - M (percussionist A' - E') in alphabetical order. Perform at approx. ♩ = 96, with continuous accelerando. Phrases marked with a repeat sign should be repeated 2 - 5 times before moving on. Improve dynamics and articulations while gradually becoming louder and more aggressive. Repeat M (percussionist E') as necessary.

A **B** **C** **D** **E** **F** **G**
H **I** **J** **K** **L** **M**
A' **B'** **C'** **D'** **E'**

freely

186

ca. 20"

*in a state of wild excitement becoming faster and louder **

Actr. reasonable long distance rates, isn't it about time you started eating less, featherlite suspension, coffins were washed away in the flood, I'm not just the president I'm a, darling do you really mean it

Fl. **A - M** /

Cl. **A - M** /

Perc. **A' - E'** /

Pno. **A - M** /

Vln. **A - M** /

Vcl. **A - M** /

D. Med. **27** total chaos

* To actress: Pause at each comma. Shorten the duration of these pauses with each phrase.

Perform phrases N - Z (percussionist B' - E') continuing in the same manner (becoming faster, louder, and more aggressive).

Phrases N through Z and B' through E' are presented as musical notation in boxes. Phrases N, O, T, U, W, X, Y, and Z are in treble clef. Phrases P, Q, R, S, V, and W are in bass clef. Phrases B', C', D', and E' are in alto clef. Each phrase includes a 'Z' symbol indicating the end of the phrase.

187

ca. 15"

Actr. *becoming even faster*
 everyone's entitled to, call within the next half hour, fly my pretties, by April first, Parousia, arousal, lead-based paint, apologetics, apocalypse, dance-off, tickets on sale, December twenty first twenty twelve,

Fl. *N-Z*

Cl. *N-Z*

Perc. *B' - E'*

Pno. *N-Z*

Vln. *N-Z*

Vcl. *N-Z*

D. Med.

♩ = 60
188 189 190 191 192 193 ----- ca. 5" - 10" -----

Actr. *frenzied*
* December twenty first twenty twelve, *to mic.*

Fl. *pp* *wide vibrato* *p* *fp* *fp* *fp* *fp* *fp* *pp* *to mic.*

Cl. *pp* *wide vibrato* *p* *fp* *fp* *fp* *fp* *fp* *fp* *pp* *to mic.*

Perc. *pp* *p* *fp* *fp* *fp* *fp* *fp* *fp* *pp* *lx.* *to mic.*

Pno. *pp* *fp* *fp* *fp* *fp* *fp* *pp* *to mic.*

Vln. *pp* *wide vibrato* *p* *fp* *fp* *fp* *fp* *pp* *to mic.*

Vcl. *pp* *wide vibrato* *p* *fp* *fp* *fp* *fp* *fp* *pp* *to mic.*

D. Med. *f* laughter *laughter fades out* *long tones fade in*

* To actress: Repeat the phrase freely with no regard to tempo. Repeat any number of times until laughter begins to fade out.

freely, cue first entrance

194

ca. 60" --- "ooh-woo-oooh" as sci-fi sound/theremin
mp

Actr. do not be alarmed, we are residents of Planet X, ooh-woo-oooh, * *mp* a part of this complete breakfast,

Fl. latex condoms, * *mp* to inst.

Cl. * rising inflection *mp* \rightarrow *f* one eight hundred to inst.

Perc. * *p* seven eleven, to inst.

Pno. * *p* nine eleven, * *p* four one one, * *p* y two k, * *p* debone a fish, *mf* to inst.

Vln.

Vcl. * *p* four one one, * *p* y two k, computerized voice *mp* ten seconds and counting,

D. Med. 29 long tones

* Speak each phrase slowly and deliberately. Allow 1 - 5" pause between phrases.

♩ = 60, in strict tempo

195 196 197 198 199 200

Actr. *p* su-per-sti-tions, cult-ists, *prurient* rub it all o-ver your,

Fl. *mp* *pp* to mic.

Cl. *mp* *pp* poco

Perc. *mp* to mic. *mp* to inst. pan-cakes, *pp*

Pno. *mp* 8^{va} to mic.

Vln. *mp* *pp* to mic. *mf* vi-lent weath-er at-trib-ut-ed to,

Vcl. *mp* to inst. begin when ready pizz. arco *mp*

D. Med. $\frac{3}{4}$ long tones

201 202 203 204 205 206

Actr. whole-grain bagels, mm, the sen-a-tor lat-er said, the whole earth, ni-ag- 'ra falls,

Fl. we go live now to, *mp*

Cl. *pp* to mic. what if I told you, *mp* to inst. *pp* to mic.

Perc. *mp* *pp* *pp* *mp* *pp* *pp* *mp* to mic.

Pno. toss-ing and turn-ing late at night,

Vln. to inst. *mp* *pp* to mic.

Vcl. *pp* to mic. *p* in-stant,

D. Med.

207 208 209 210 211 212

Actr. in-stant, in-stant, dirt-y bomb, a thick-er broad-er chest, just be your-self,

Fl. *pp* *to mic.* just be your-self, *mp* *to inst.*

Cl. *mp* *to inst.* no - run mas-car - a,

Perc. *pp* in-stant,

Pno. *f* *to inst.* our next guest is,

Vln. *Southern accent* *mf* re - pro-duc-tive rights,

Vcl. *mf* * Jo - seph

D. Med.

* Optionally replace "Joseph Goebbels" with the name of the actress. Change rhythm as necessary.

213 214 215 216

momentarily breaking character

Actr. which is so ob - vi - ous that, melts in your mouth,

Fl.

Cl.

Perc. *mp* *3* to inst. you have no choice but to ac - cept,

Pno.

Vln. *mp* *3* *3* to inst. some - day my prince will come,

Vcl. *3* to inst. Goeb - bels,

D. Med.

♩. = 48, light waltz

217 218 219 220 221 222 223

Actr. *breathy, not full voice*
mp
la la

Fl. *mp*

Cl. *mp*

Perc. *light waltz*
mp

Pno. *mp*

Vln. *begin when ready*
pizz.
mp

Vcl. *pizz.*
mp

D. Med. *long tones*

224 225 226 227 228 229 230

Actr. *la la la la la la la la* *like a child*
pp
la la la la la la la la

Fl. breathe as needed
pp

Cl. breathe as needed
pp

Perc. *delicate*
pp *ppp*

Pno. *pp*

Vln. arco
pp

Vel. arco
pp

D. Med. white noise
pp long tones fade out

231 232 233 234 235 236

Actr. *Actress exits stage while singing.*
 la _____ la la la la la la la la la

Fl. *ppp*

Cl. *ppp*

Perc.

Pno. *ppp*

Vln. *ppp*

Vcl. *ppp*

D. Med. *f* *subito p* *pitchy electric tones* *fade to silence*

VITA

Jonathan Robertson was born on December 25, 1982, in Kahuku, Hawaii. He began playing the piano and trombone at an early age. He received his Bachelor of Music from the University of Arizona studying with Daniel Asia and Craig Walsh. Much of his undergraduate studies was spent writing for the Dance Department at the University of Arizona. His music is often raucous and contains elements of drama/theatrics with a preference toward electronic sounds and electronic manipulation. His music has received premieres at the Brevard Music Center, the University of California-Davis Summer Arts Festival, where he worked with Eighth Blackbird on his Clarinet Trio, *Trio Vizioso*, and the Oregon Bach Festival. His electronic music has been accepted into Electronic Music Midwest and Society of Composers Region VI festival. In 2007 he was commissioned by the Kemper Museum of Modern Art to score the silent film, *Dr. Jekyll and Mr. Hyde*. Recently his music has been performed at the I-Park Artist Residency, where he is a fellow, the Seaside Repertory Theater, and the Nelson-Atkins Museum of Art for *ArtSounds*, a collaboration between the University of Missouri at Kansas City and the Kansas City Art Institute.