

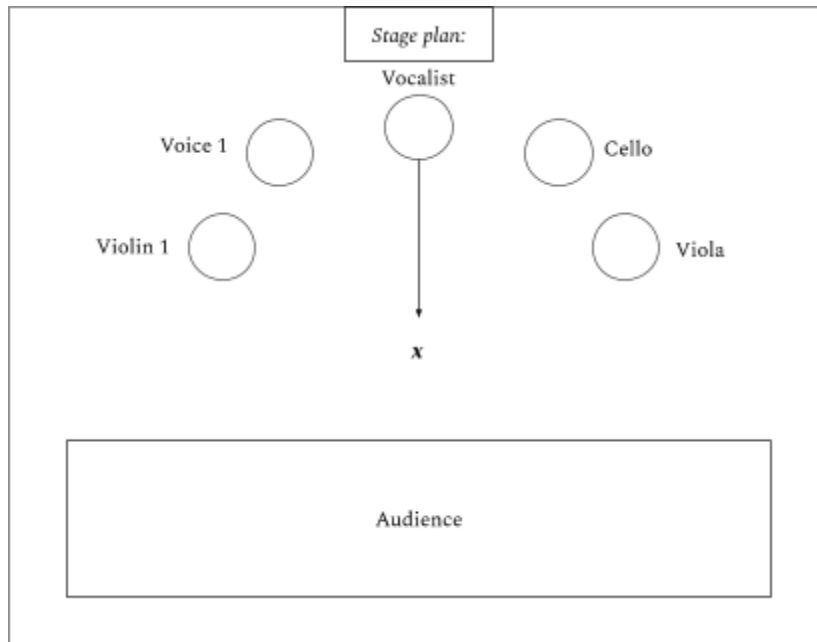
Movement for string quartet and vocalist
(2020)

Jamie Elless (b. 1998)

Movement for string quartet and vocalist (2020)

for two violins, viola, cello and vocalist

Notes for performance



Performers are to be arranged as above, seated. When instructed in the score, the vocalist is to stand and walk to the 'x' marking, where they should remain for the duration of the piece.

Aspects of performance not notated or instructed may be approached at the performers' own discretion. This includes lighting, scenery, props and costume. Experimentation with costume is particularly encouraged. Examples may include: performing in period Baroque dress (with period instruments); gradually adding or removing items of clothing at changes of mood; performing in cumbersome, extravagant, busy clothing; performing in minimal, basic, dull clothing; or using make-up and paint to turn the five performers into mimes or drag artists.

If this piece is to be performed alongside a programme note or other similar document, the following must be copied and included therein exactly as written:

Movement for string quartet and vocalist (2020)

J. Elless

True to the rich history of the string quartet, this entertaining piece enchants with its light, enjoyable theatrics, conventional harmony and comfortable exploitation of audience sensibility. Audiences are encouraged to think of Haydn and the 18th century drawing room as they are guided through pleasing textures and measured, regular phrases.

This note is included to wrongfoot audiences, luring them into a false sense of comfort. This comfort is first questioned at the beginning of the piece during the impassioned string chords, then completely shattered when the vocalist directly shouts at the audience.

Duration: c. 6 minutes.

Score in C.

Movement for string quartet and vocalist

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♩ = 100

Voice

Violin 1

Violin 2

Viola

Violoncello

Played with a smug kind of passion; self-indulgent, richly expressive

mf *f* *p*

accel.

rit. ♩ = 60

Vocalist stands quickly and walks powerfully towards the front of the stage to stand in front of the quartet.

8

non vib. ord. Quartet becomes uncomfortable.

non vib. ord.

non vib. ord. let C ring |

non vib. ord.

ff *f* *mp*

ff *f* *mp*

ff *f* *mp*

ff *f* *mp*

3 5 V

mf

♩ = 110 - Quartet loses all autonomy, becomes nervous and set in the background; vocalist now owns the space.

15 *ff* *shouted*

Are you fuck-ing lis-ten-ing now? Do you hear how pret-ty my voice is now?

non vib. *pp* *p*

ff *f* *sff* *pp* *p*

f *sff* *pp* *p*

f *pp* *p*

20

Is my voice sa-ni-ta-ry en-ough, po-lite en-ough, re-strained en-ough for you now?

f *pp* *molto vib.* *non vib.*

f *pp* *molto vib.* *non vib.*

f *pp* *molto vib.* *non vib.*

f *pp* *molto vib.* *non vib.*

molto rit. . . ♩ = 90

f no longer shouted,
but still loud and forceful

loosen up a little

25

Are you comf 'ta-ble?

Are you sit-ting comf 'tab-ly now?

Quartet visibly and exaggeratedly
leans into tempo change
and vibrato.

Oddly pretty, still
agitated, nervous

molto vib. non vib.
mf > p

molto vib. non vib.
mf > p

molto vib. non vib.
mf > p

molto vib. non vib.
mf > p

pp

pp

pp

pp

pp

Vocalist begins to dance gently,
lilting and slightly conducting
for up to 2 bars.

31

molto accel. molto rit.

ord. 3 3 3 3 3 non vib. 3 3 ord. *molto* sul pont.

p mf pp mf

ord. *molto* sul pont. ord. *molto* sul pont. ord. *molto* sul pont.

p mf mf

p mf mf

36 $\text{♩} = 70$ *mf* spoken, almost calmly

Quartet shies away, playing as if embarrassed to be onstage.

Your pol -

(non vib.)

p *pp*

non vib.

p *pp*

non vib.

p *pp*

non vib.

p *pp*

39

ite quar-tet ac-comp-an-ies me now.

(sul pont.)

mp *p* *pp*

(sul pont.)

mp *p* *pp*

(sul pont.)

gliss. *gliss.* *pp*

(sul pont.)

gliss. *gliss.* *pp*

mp *p* *pp*

♩ = 100

43

mf ironically polite

Now that I have your at - ten-tion, can I keep it?

Quartet begins gaining energy, playing with a more fiery, less smug passion than at the beginning.

Musical score for measures 43-46. The score is for a quartet, with four staves. The tempo is marked as ♩ = 100. The music is in a key with one sharp (F#). The first staff is the vocal line, starting with a whole note G4, then a half note A4, and a whole note B4. The second and third staves are the inner voices, and the fourth staff is the bass line. The music is marked *mf* and *poco vib.*. There are triplets in the second and third staves. The dynamic *mp* is indicated at the end of the section.

47

molto accel.

♩ = 140

Quartet becomes violent, playing as an extension of the vocalist's aggression.

Musical score for measures 47-50. The score is for a quartet, with four staves. The tempo is marked as ♩ = 140. The music is in a key with one sharp (F#). The first staff is the vocal line, starting with a half note G4, then a half note A4, and a half note B4. The second and third staves are the inner voices, and the fourth staff is the bass line. The music is marked *mf* and *ff*. There are triplets and quintuplets in the second and third staves. The dynamic *ff* is indicated at the end of the section.

Vocalist fixes their gaze on individual audience members briefly before losing themselves in the sound, gazing upwards and smiling.

51

Musical score for measures 51-54. The score is written for four staves: vocal line, two treble clef staves, and one bass clef staff. The key signature has one sharp (F#). Measure 51 starts with a vocal line marked *sim.* and a treble clef staff with a five-finger pattern. Measures 52-54 feature a *fff* dynamic across all staves, with prominent triplets in the bass clef staff and five-finger patterns in the treble clef staves.

Vocalist may mirror the stabs and pauses of the quartet by moving their head or hands in time, almost like a weird dance.

55

Musical score for measures 55-58. The score is written for four staves: vocal line, two treble clef staves, and one bass clef staff. The key signature has one sharp (F#). Measure 55 begins with a vocal line marked *ff*. Measures 56-58 show a dynamic progression from *ff* to *mf* to *p* in the vocal line, and from *mp* to *f* in the instrumental parts. The instrumental parts feature five-finger patterns in the treble clef staves and triplets in the bass clef staff.

61

Musical score for measures 61-65. The score is written for four staves: two treble clefs (violin and viola) and two bass clefs (cello and double bass). The music includes dynamic markings (*p*, *pp*, *mp*, *f*), articulation (accents), and fingering (5, 3). The first two measures show a transition from *p* to *pp*. The next two measures feature a crescendo from *mp* to *f*. The final measure returns to *mp*. The violin and viola parts use five-finger patterns, while the cello and double bass parts use triplets.

molto rit.

66

Vocalist returns their focus to their audience, from here addressing them directly in a more subdued, vulnerable, almost ashamed manner.

Musical score for measures 66-70. The score is written for four staves: two treble clefs (violin and viola) and two bass clefs (cello and double bass). The music includes dynamic markings (*ff*), articulation (accents), and fingering (5, 3). The tempo is marked *molto rit.* The violin and viola parts use five-finger patterns, while the cello and double bass parts use triplets. The dynamic marking *ff* is repeated for all parts, with the instruction "rough, digging deep into the string" for the upper parts and "rough, digging deep into the strings" for the lower parts.

♩ = 80

(freely spoken, *mf*)
"I don't mean to
be aggressive."

69

Quartet regains a nervousness,
but supports the vocalist nonetheless.

non vib.

p

72

"It's just that people rarely
take me seriously."

"I'm shrill, I'm
nasty, I'm rude,
but I mean well..."

(*mp*) "It's just that people
rarely take me seriously."

sul pont.

ord.
poco vib.

pp

sub. f

p

mp

pp

p

sul pont.

ord.
poco vib.

pp

sub. f

p

mp

pp

p

sul pont.

ord.
poco vib.

pp

sub. f

p

mp

pp

p

sul pont.

ord.
poco vib.

pp

sub. f

p

mp

pp

p

♩ = 70

80

Musical score for measures 80-85. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The time signature changes from 6/4 to 5/4, then 4/4, 5/4, and finally 4/4. The key signature has one flat (B-flat). The score includes dynamic markings such as *molto*, *ffp*, *ff*, *p*, *gliss.*, *expressive*, and *sim.*. A box at the top contains the instruction: "Playing with an expressive melancholy, not obnoxious or smug like opening bars." There are also performance markings like *V* and *(b)*.

86

Musical score for measures 86-89. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The time signature is 6/4. The key signature has one flat (B-flat). The score includes dynamic markings such as *ff*, *p*, *mp*, and *gliss.*. There are also performance markings like *V*.

(p) "It's just that people rarely take me seriously."

90

non vib. *ff* *molto vib.* *p* *pp* *poco vib.* *mp*

non vib. *ff* *molto vib.* *p* *pp* *poco vib.* *mp*

non vib. *ff* *molto vib.* *p* *pp* *poco vib.* *mp*

non vib. *ff* *molto vib.* *p* *pp* *poco vib.* *mp*

(pp almost a whisper) "...rarely take me seriously."

Vocalist, still seated, closes their eyes and tips their head slowly back. Piece ends at vocalist's discretion, which is signalled by them standing back up out of character.

94

pp *p* *ppp* *pppp*

pp *p* *ppp* *pppp*

pp *p* *ppp* *pppp*

pp *p* *ppp* *pppp*