Joss Smith

the eternal clock has stopped and awaits its moment

For solo marimba and electronics

For Hsiao-Tung Yuan

Produced with support from KODA Kultur

Joss Smith

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Duration: 22-25 minutes

for solo marimba and electronics

Equipment

Marimba

4x rattan mallet

1x shaker with handle (caxixi or similar)

4+ finger caps – provided by composer

1x sheet which is attached to the marimba – provided by composer

2x long sticks

Tech list

Stereo PA with subwoofer, mixer and cables

1x computer running reaper

Audio interface 2i4o

2x 1/4 inch cables

2x small diaphragm condenser microphones

1x wireless headset microphone

1x whammy pedal

5x XLR cables

1x dimmable spotlight (for assistant)

1x wireless keyboard (for assistant)

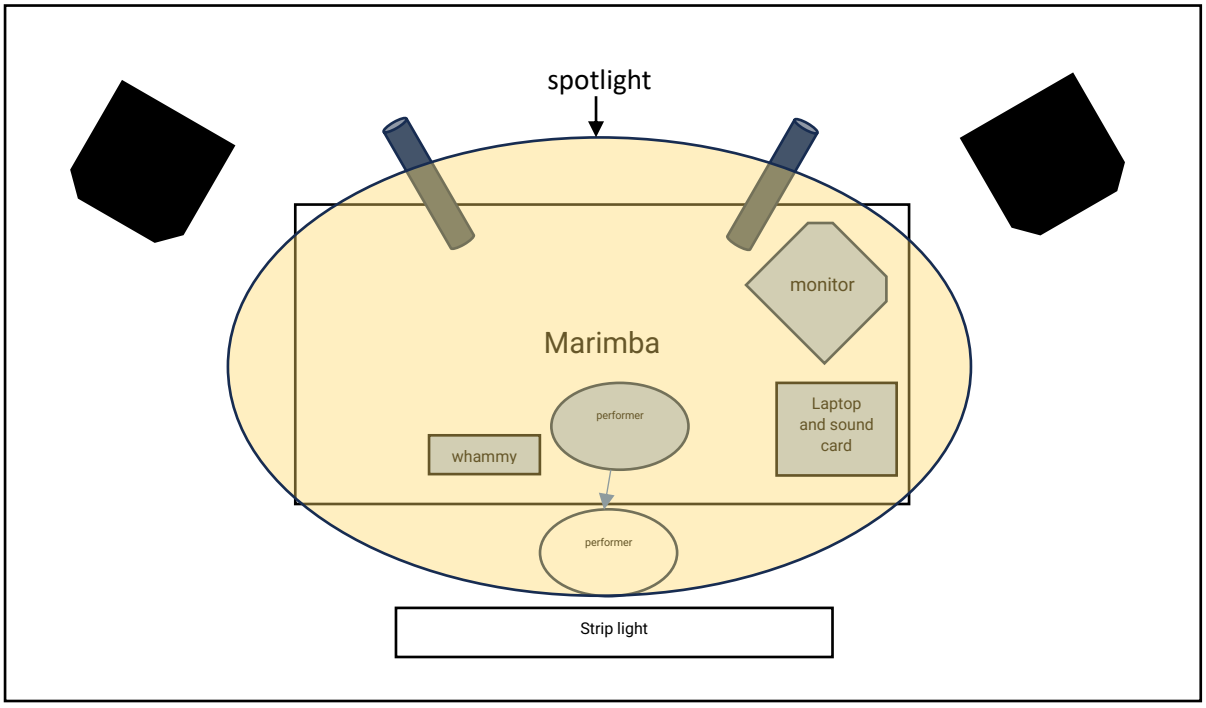
1x strip light with switch

Stage setup

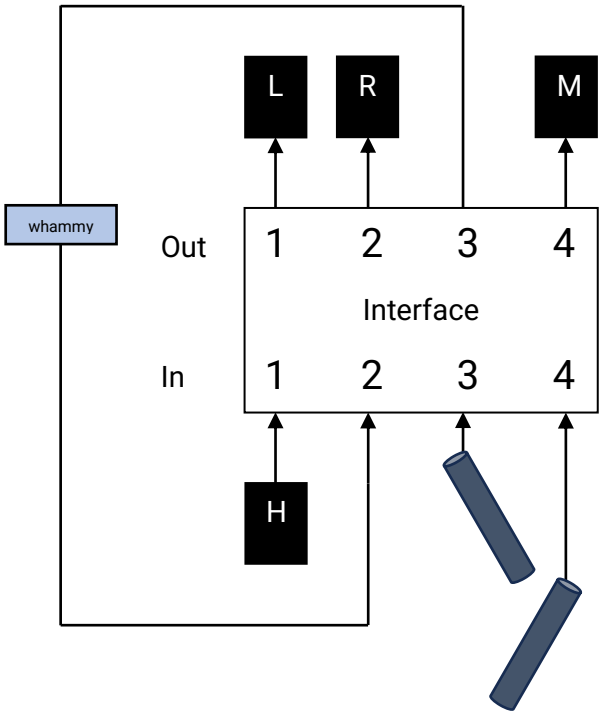
Condenser microphone

Loudspeaker

Underneath marimba



Technical setup



L/R – Stereo PA

M – Monitor

H – Headset microphone

Performance Directions

General notes

For the beginning and end of the piece, the performer is stationed underneath the marimba, hidden from the audience by a cloth sheet which is wrapped around the marimba. For these sections, following the playback on the laptop is possible to help with timing each action. You will be playing in time with playback from the beginning until section H and from section L until the end. There is a specific sound which triggers the end of section K which the performer should listen out for to be ready to switch to section L.

An assistant will be needed to trigger sections I and J as well as controlling the spotlight at the beginning and at section M. The striplight at letter M is triggered by the performer.

The notation is split into 4 staves. There is a staff for vocals, two staves for marimba and another for whammy pedal in the middle sections.

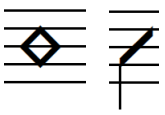
If without a time signature, each bar is as long as the time in seconds indicated above. The performer has a laptop next to them underneath the marimba. Each bar is indicated by a marker in Reaper.

Rattan: there are four rattan mallets. Ideally these should all be hard but in different colours.

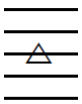
Dynamics apply to all staves unless it is on the vocal line only.

Marimba notation

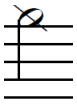
The piece begins with the performer wearing specialized finger caps which they can play the marimba with before using mallets. These will be attached to whichever 2 fingers on each hand that make tremolos the most achievable.



Complete the written action in the amount of time the note lasts. For moving to specific notes, it is always the next note that follows in that hand.



Push the marimba keys up from below – with long sticks. When tremolo, shake the sticks so the keys rattle (may or may not have sound). If in brackets, miss this note out if both aren't possible



Rest stick on bar so that it rattles when hit. When on two notes, it should rattle both notes.

Dead strokes – don't let the note ring

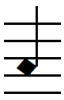
Aim for bringing out the overtones

Indicates notes that aren't to be played.

Play the shaker – raise it above your left shoulder

Vocal notation

Whispering or breath sounds. When accented, start with a sharp breath.


Tuned breathing – half way between breathing and whistling.

Breathe in while whispering

Breathe out while whispering

Tongue clicks

Gasping inhalations

Whammy notation

Whammy is set to Drop Tune for whole piece. At Section H, a G# is played and pitch-shifted with the pedal. The pedal should all the way up at the start of the piece.

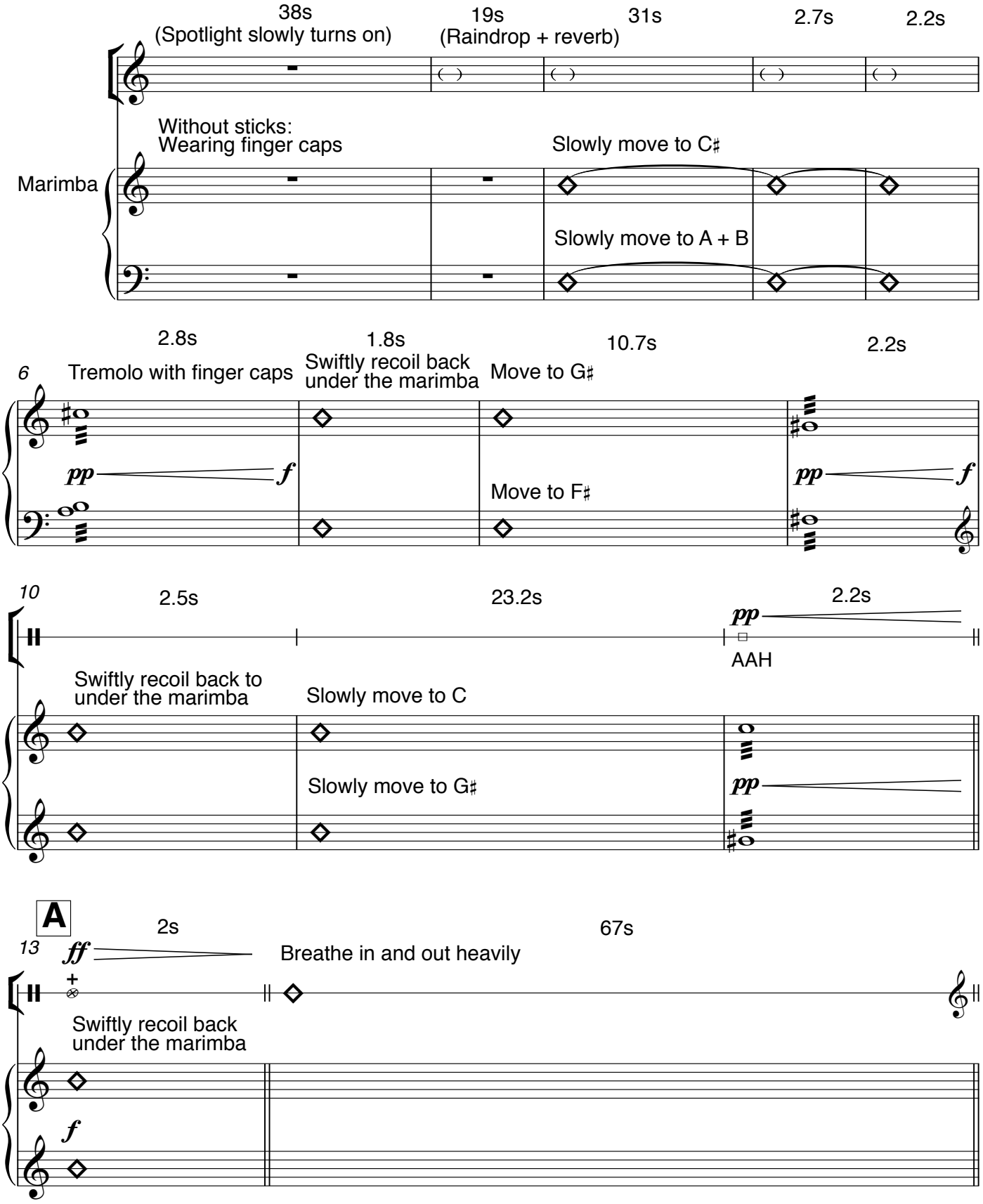
Pedal all the way up – for section H, it is a G#.

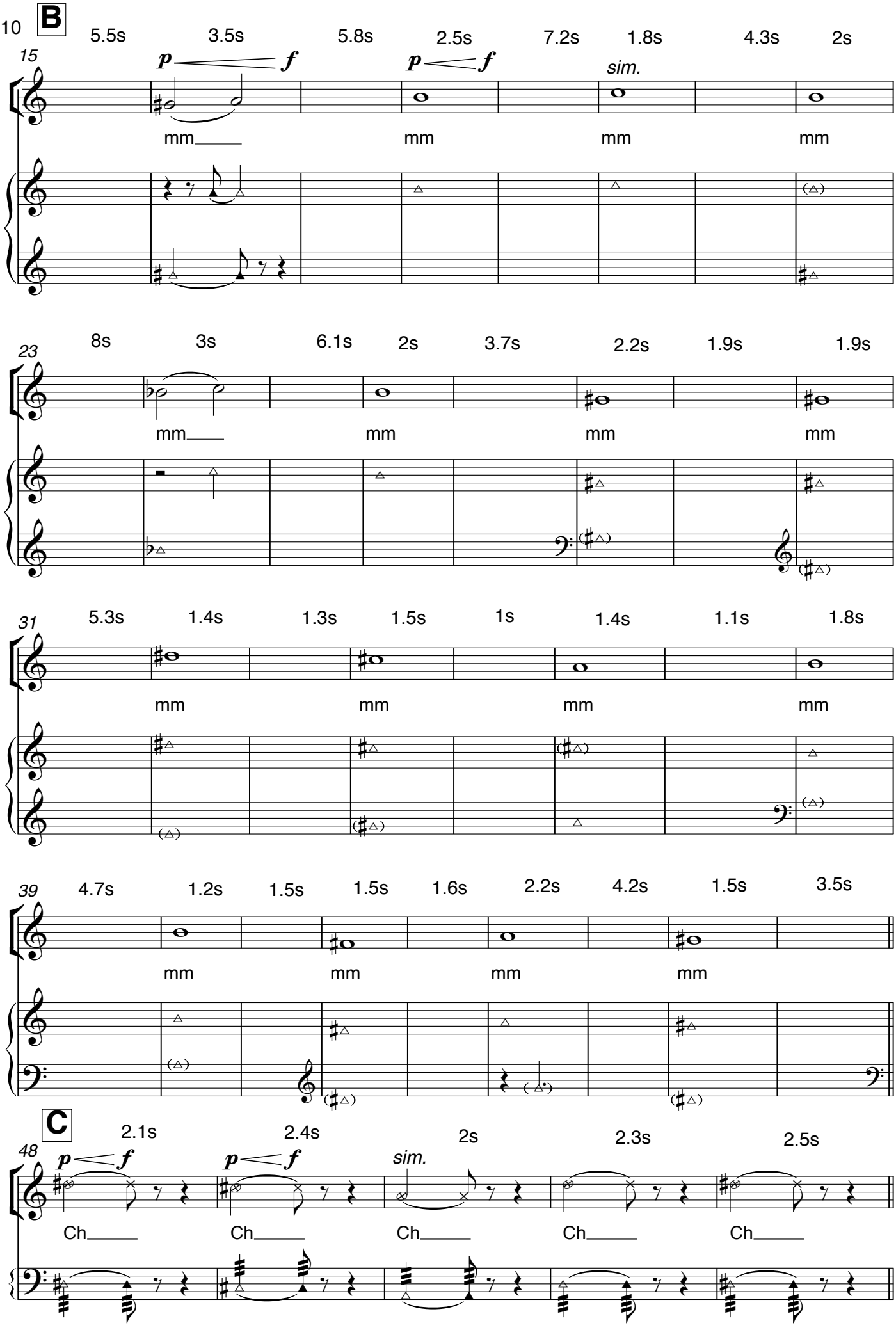
Pedal all the way down – this is a slightly flat F#

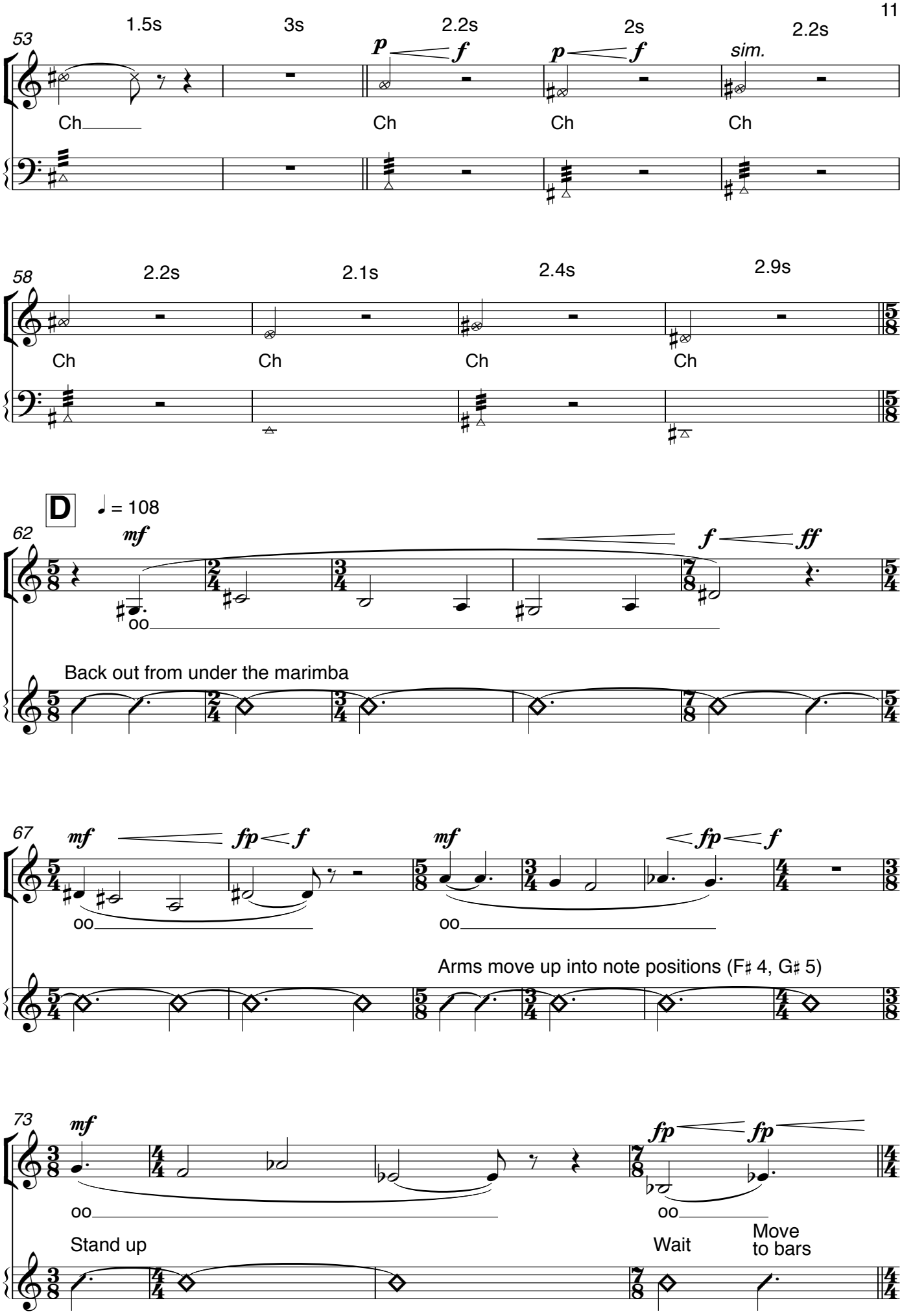
The lines indicate the movement between the two pedal positions – it may not always go fully down. If there is no line between positions, it is a quick change of positions.

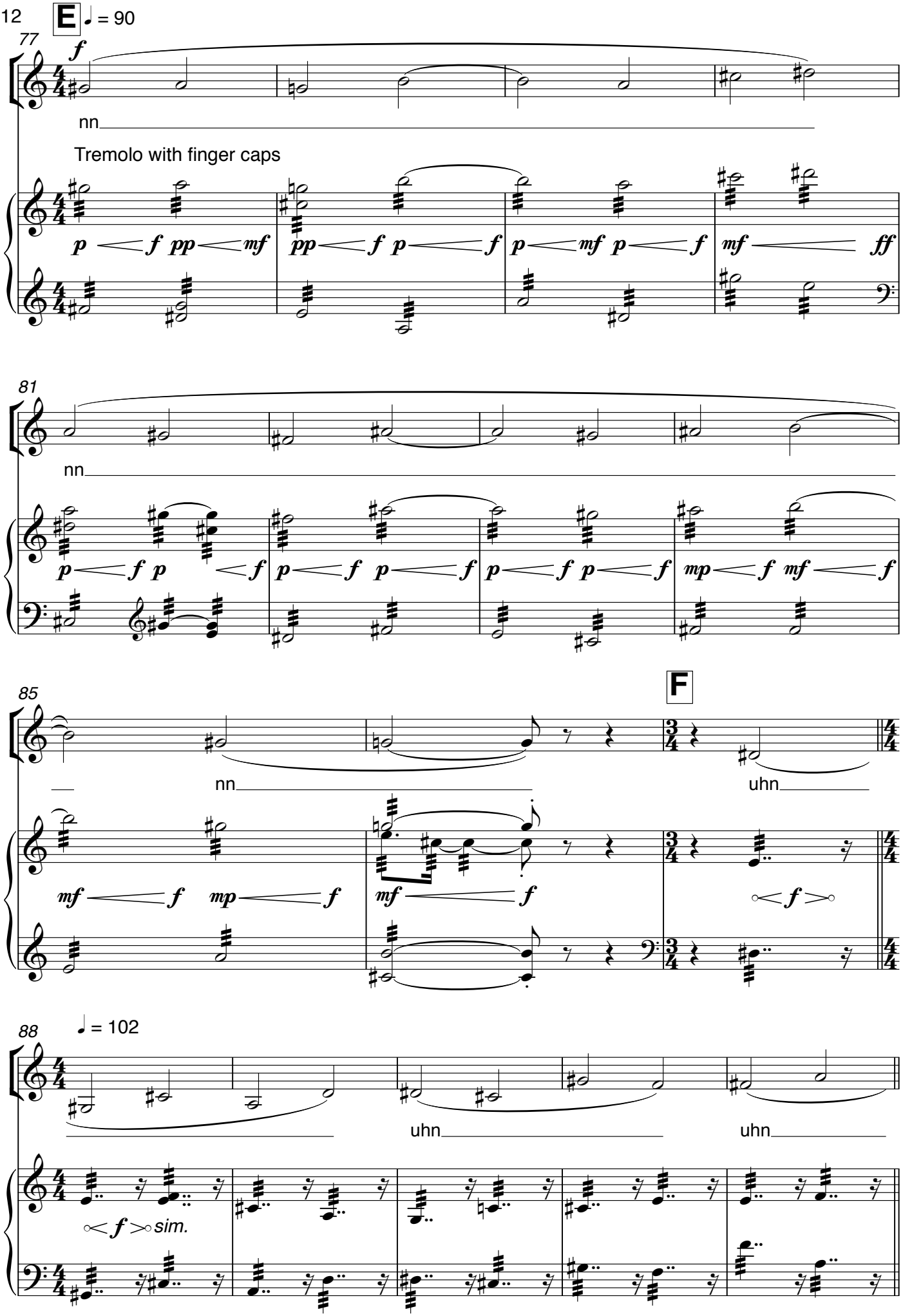
the eternal clock has stopped and awaits it's moment

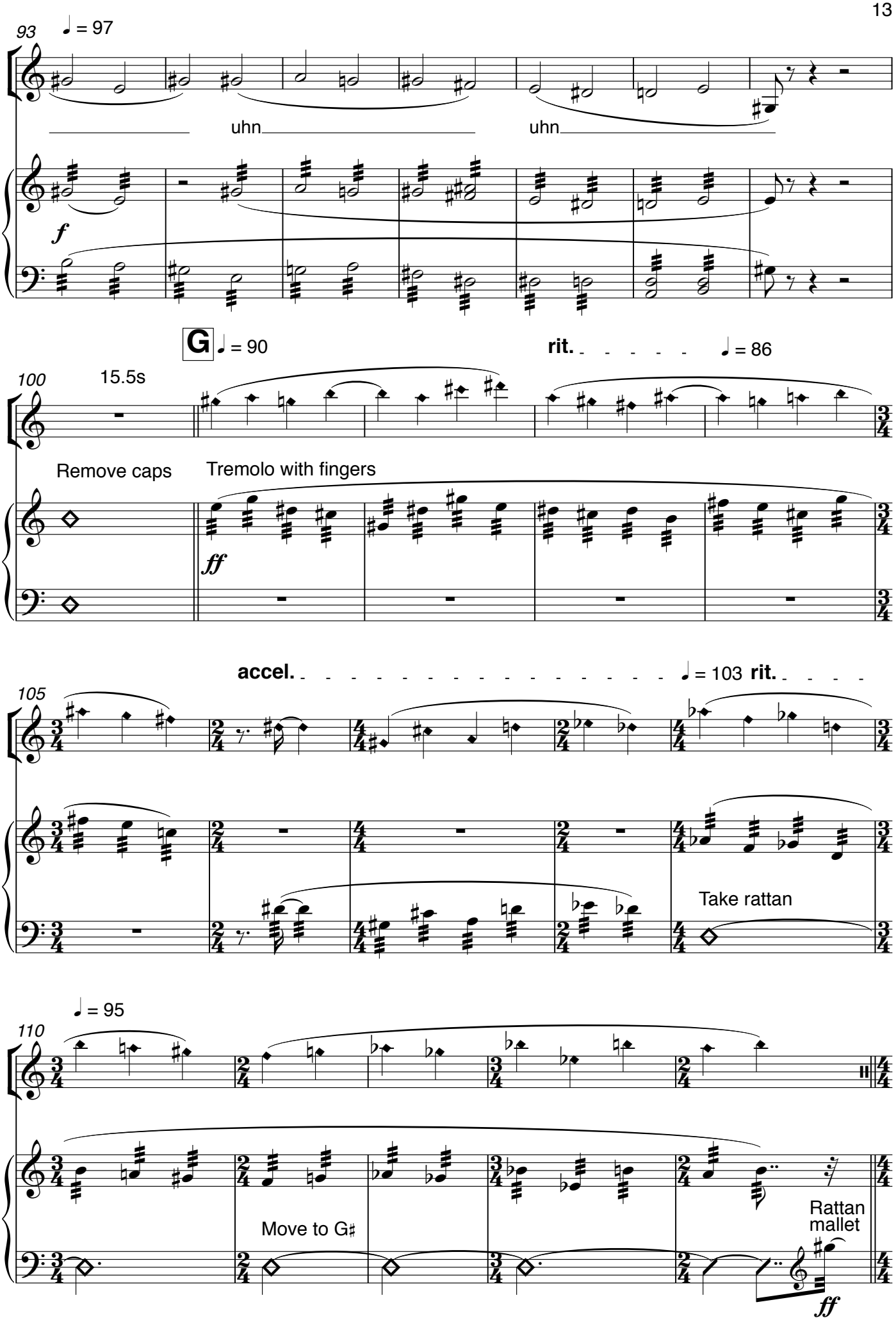
Joss Smith




10
B
5.5s
3.5s
5.8s
2.5s
7.2s
1.8s
4.3s
2s
15
p
f
p
f
sim.
mm
mm
mm
mm
8s
3s
6.1s
2s
3.7s
2.2s
1.9s
1.9s
23
mm
mm
mm
mm
5.3s
1.4s
1.3s
1.5s
1s
1.4s
1.1s
1.8s
31
mm
mm
mm
mm
4.7s
1.2s
1.5s
1.5s
1.6s
2.2s
4.2s
1.5s
3.5s
39
mm
mm
mm
mm
C
2.1s
2.4s
2s
2.3s
2.5s
48
p
f
p
f
sim.
Ch
Ch
Ch
Ch
Ch


53
1.5s
3s
2.2s
2s
2.2s
p
f
p
f
sim.
Ch
Ch
Ch
Ch
58
2.2s
2.1s
2.4s
2.9s
Ch
Ch
Ch
Ch
D
♩ = 108
62
mf
f
ff
oo
Back out from under the marimba
67
mf
fp
f
mf
fp
f
oo
oo
Arms move up into note positions (F♯ 4, G♯ 5)
73
mf
fp
fp
oo
oo
Stand up
Wait
Move
to bars

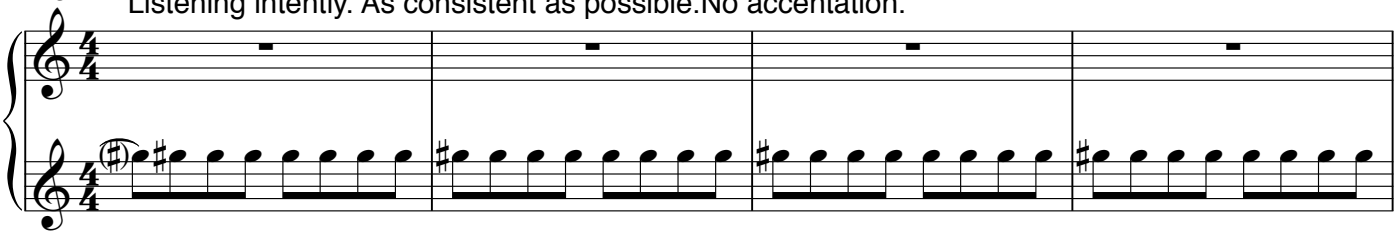

E
♩ = 90
77
f
nn
Tremolo with finger caps
p f pp mf
pp f p f
p mf p f
mf ff
81
nn
p f p f
p f p f
p f p f
mp f mf f
85
F
nn
uhn
mf f mp f
mf f
f
88
♩ = 102
uhn
uhn
f sim.


93
♩ = 97
uhn
uhn
f
G
♩ = 90
rit.
♩ = 86
100
15.5s
Remove caps
Tremolo with fingers
ff
accel.
♩ = 103
rit.
105
Take rattan
♩ = 95
110
Move to G♯
Rattan mallet
ff

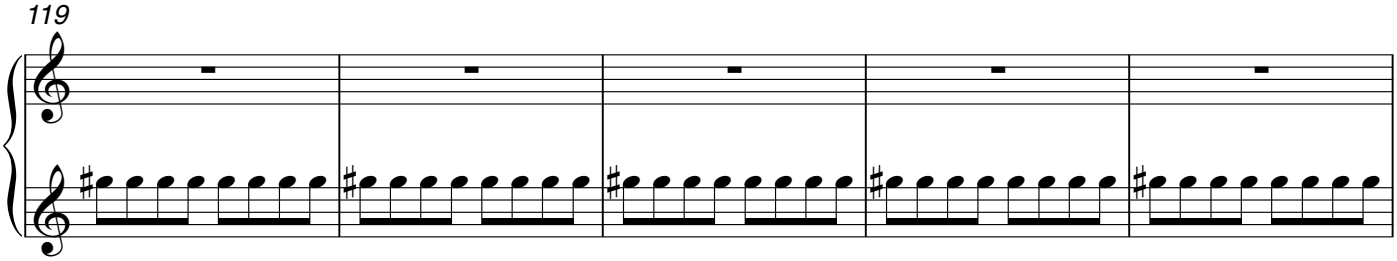
H ♩ = 116

115

Listening intently. As consistent as possible.No accentation.

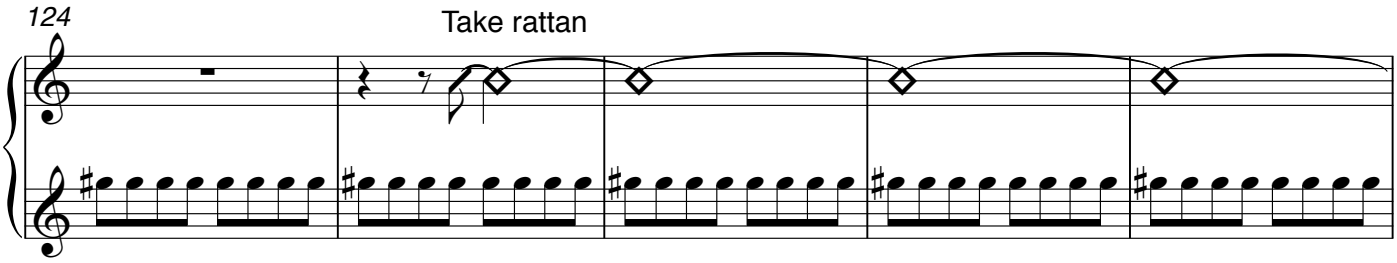


119



124

Take rattan



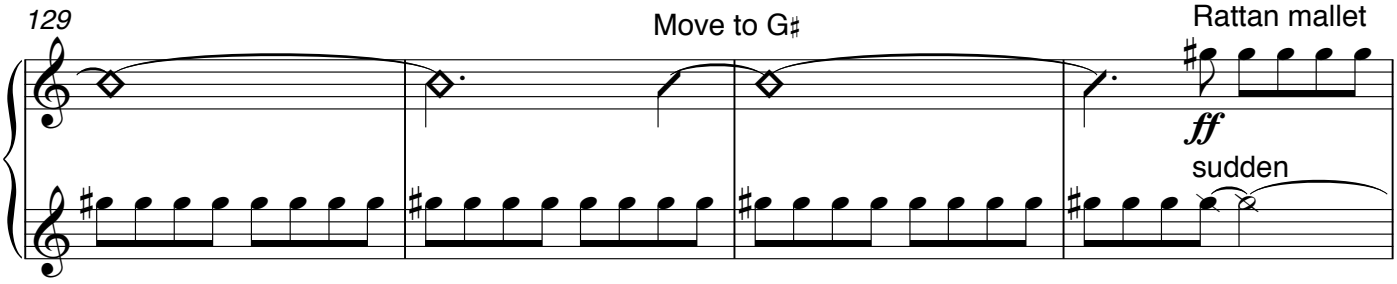
129

Move to G♯

Rattan mallet

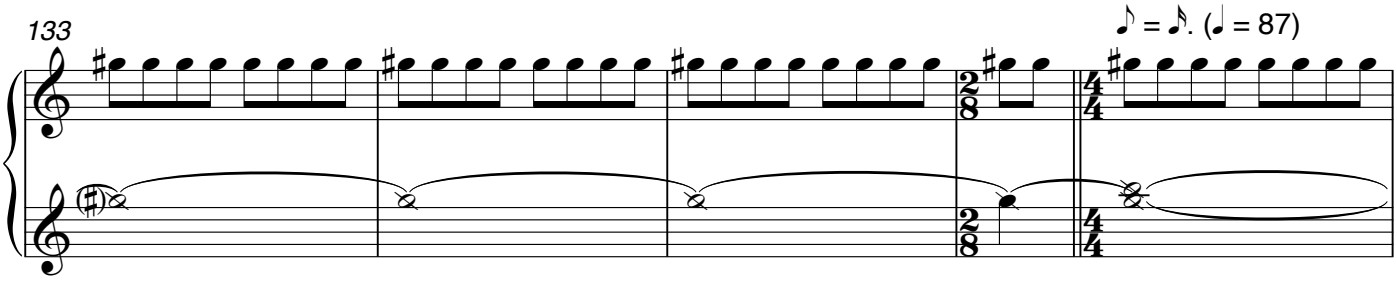
ff

sudden



133

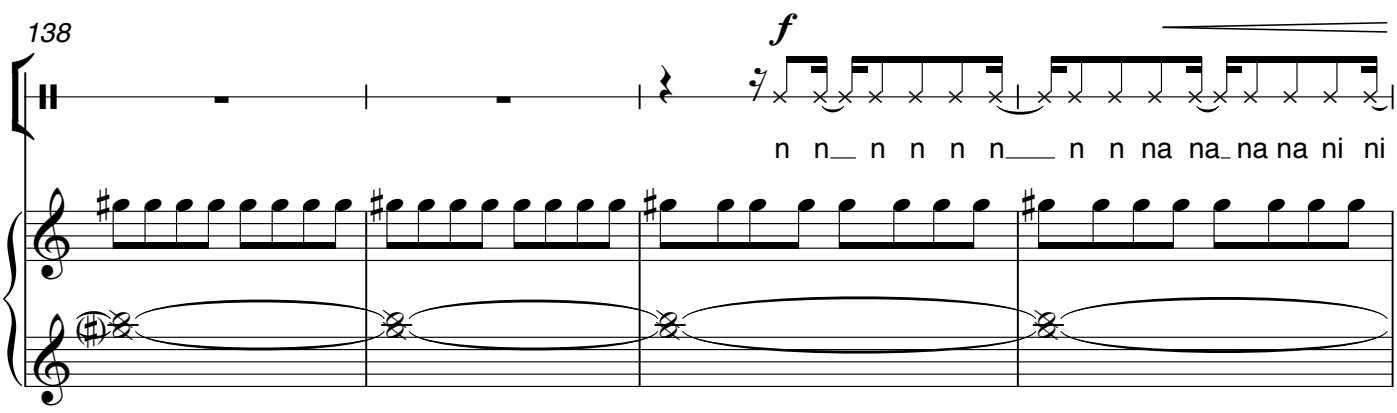
♪ = ♪. (♩ = 87)



138

f

n n n n n n n na na na na ni ni



142 *ff* *f* ♪. = ♪

ni ni nine nine nine nine z z z z za za

f

146 Whammy

Slight lift

Return

151

156

i i i i i i i i i i i i i i i i

Slight lift

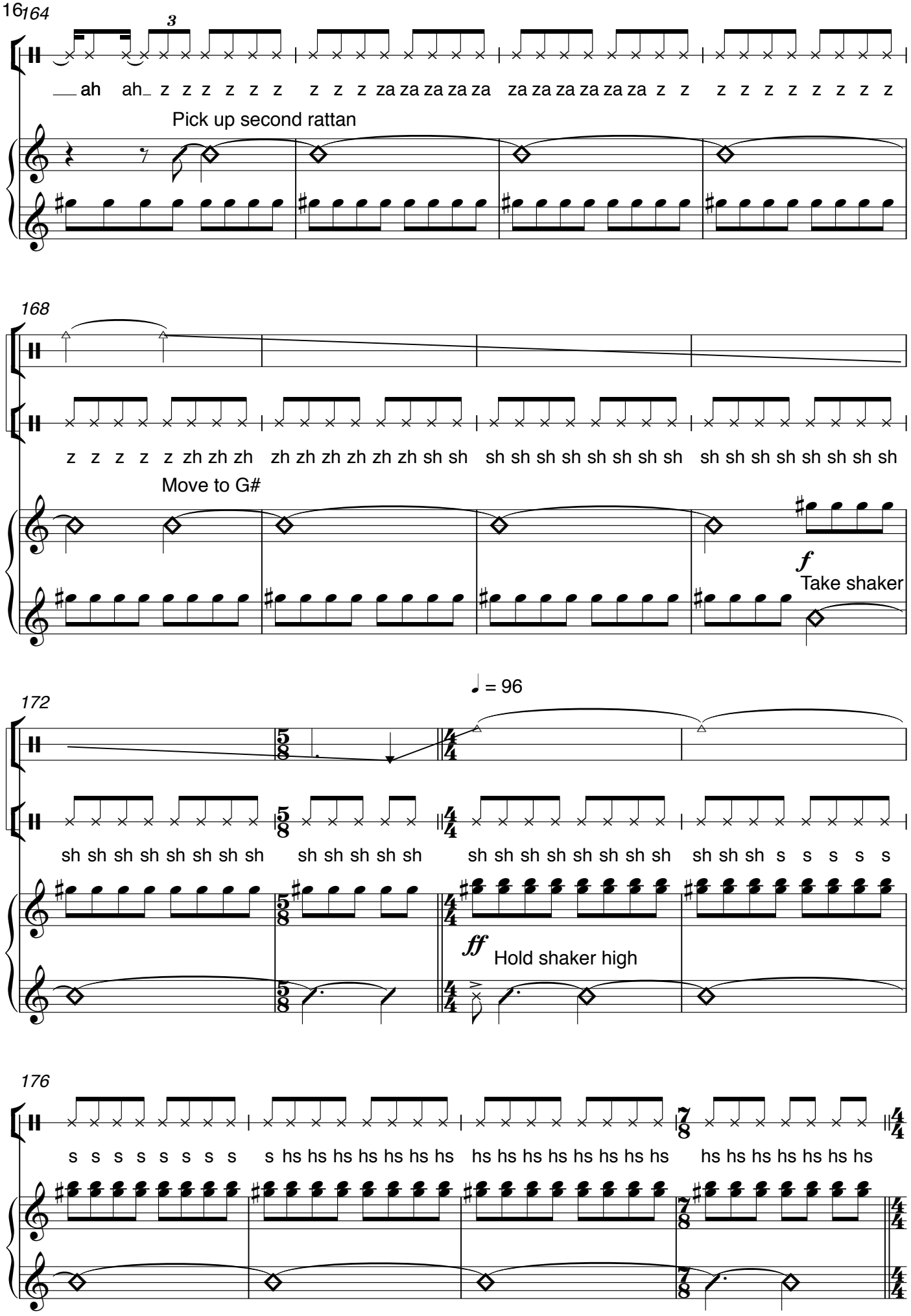
Move to G#

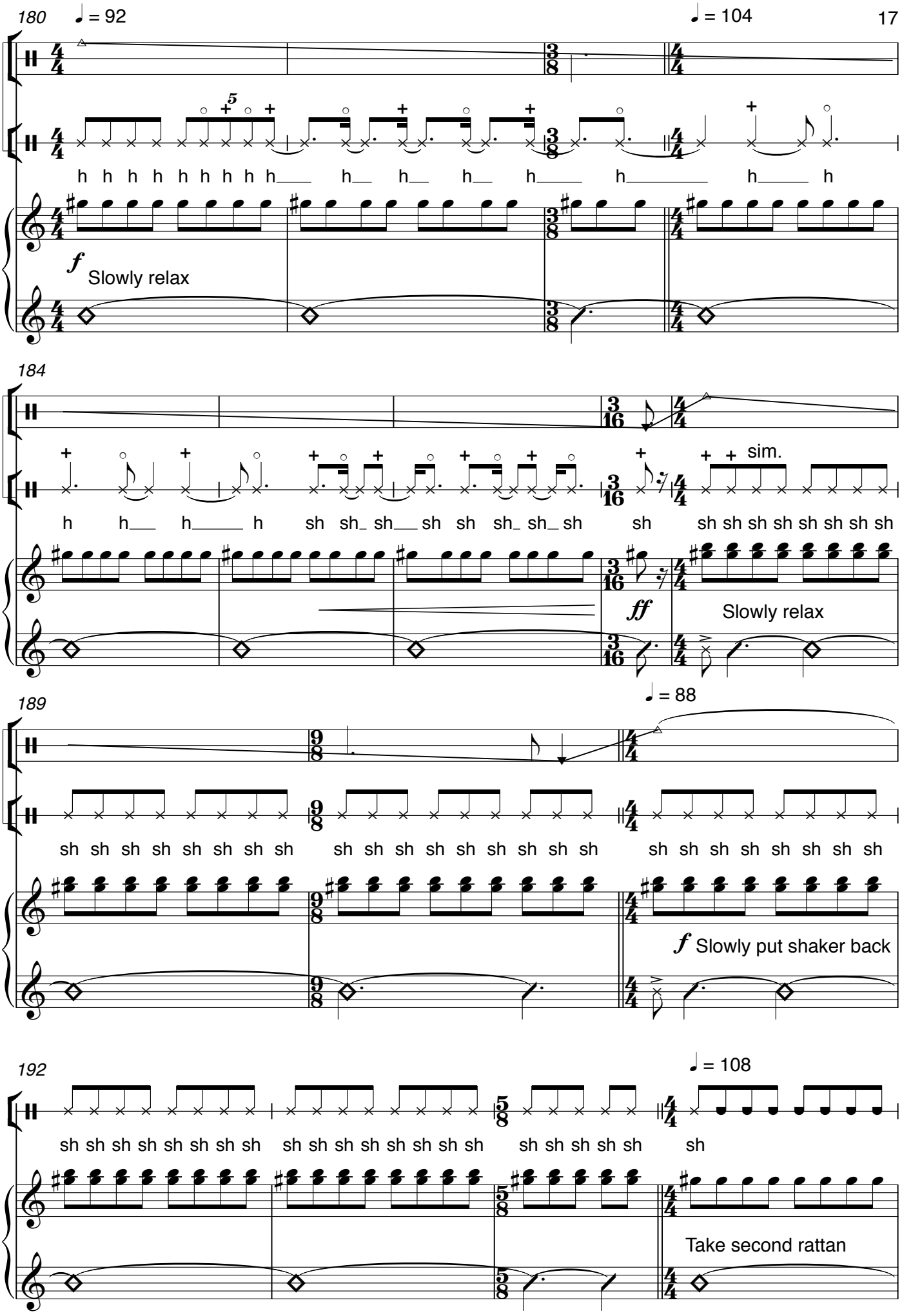
ff

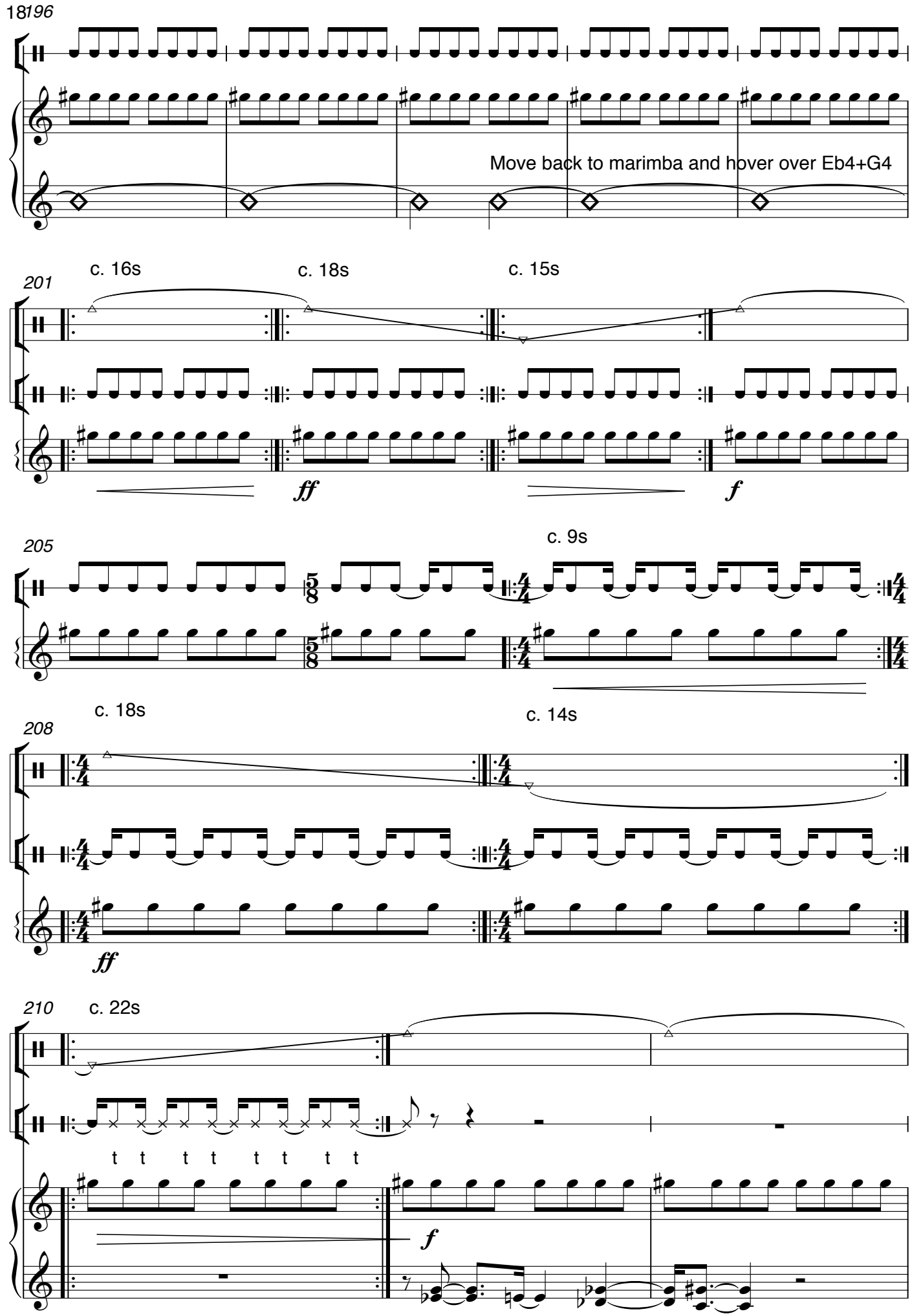
161

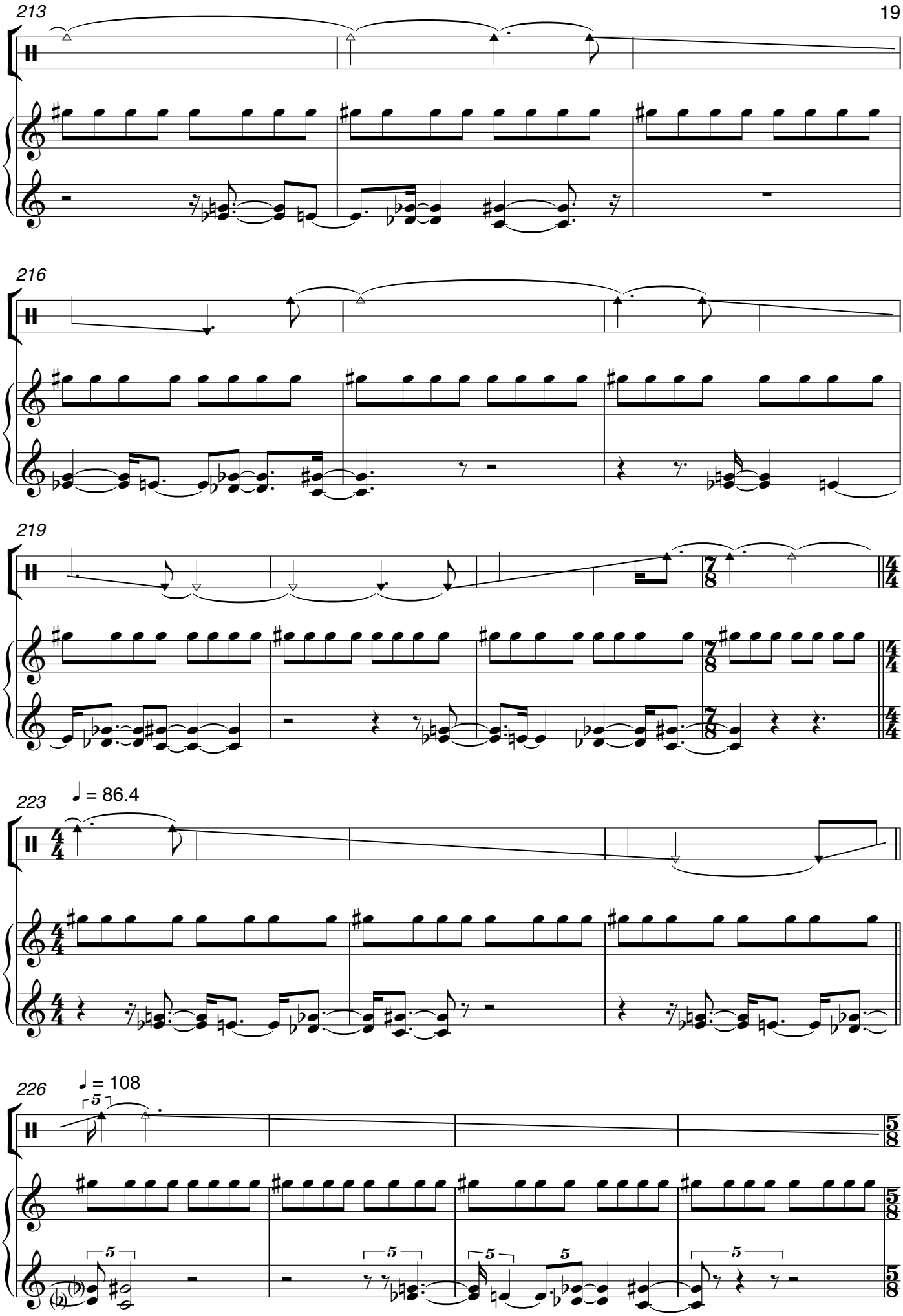
3 3 3

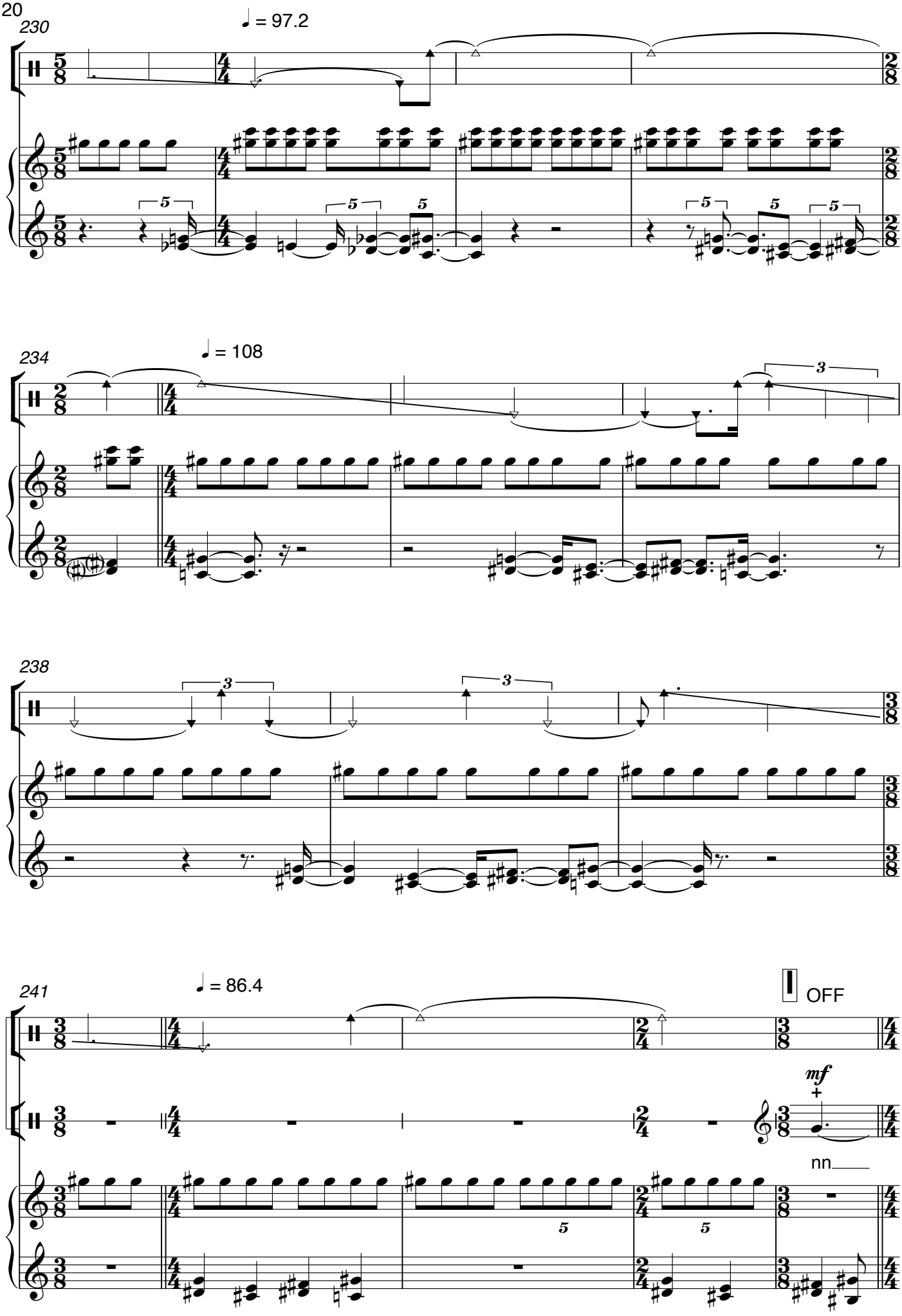
i i i t t t t t t i i i i t t t ah ah ah ah ah ah ah ah ah ah ah ah

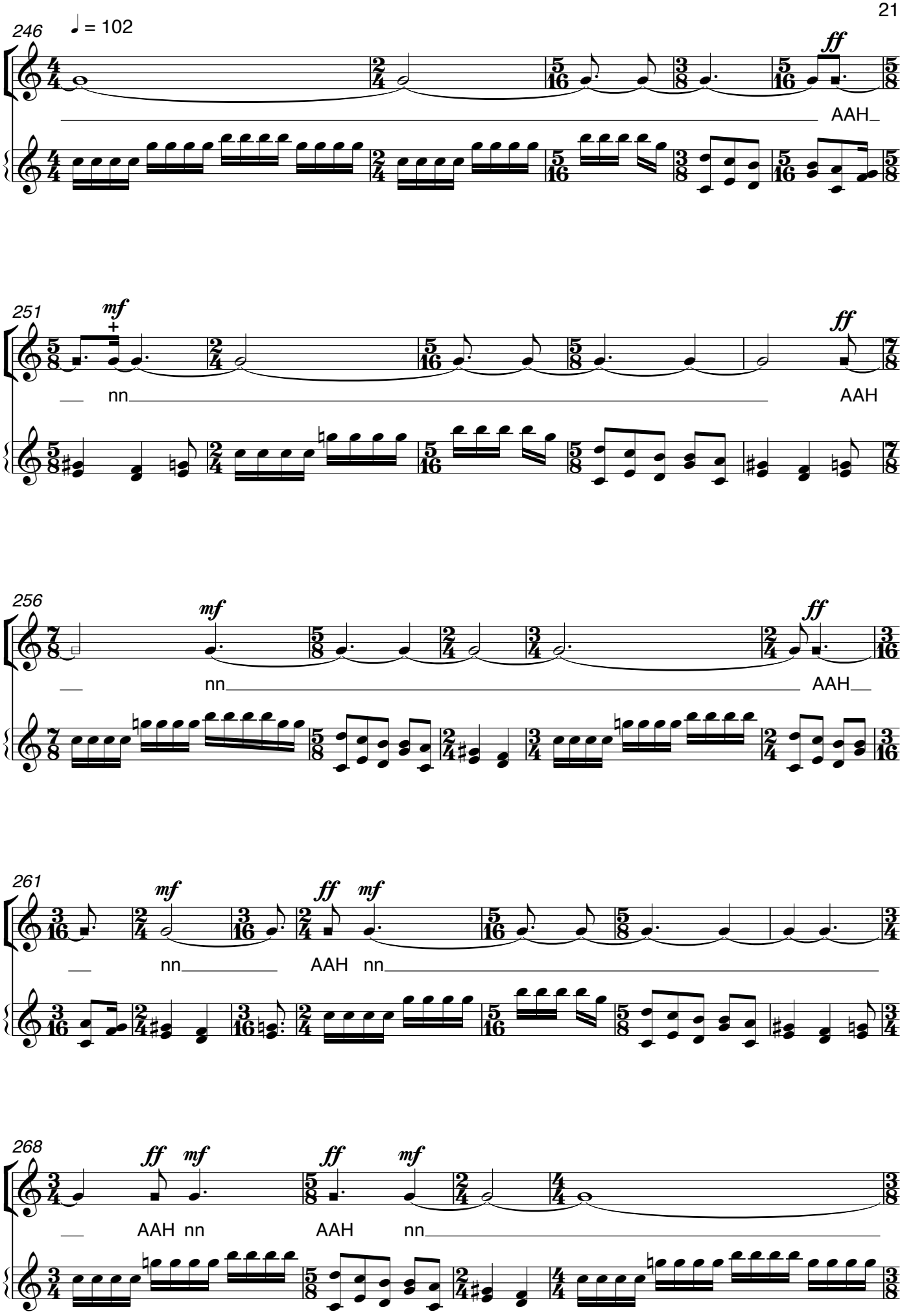

164
3
ah ah z z z z z z z z z za za za za za za za za za za za za z z z z z z z z z
Pick up second rattan
168
z z z z z zh zh zh zh zh zh zh zh zh zh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh
Move to G#
f
Take shaker
172
♩ = 96
sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh s s s s s
ff
Hold shaker high
176
s s s s s s s s s hs hs hs hs hs hs hs hs hs hs hs hs hs hs hs hs hs hs hs hs hs

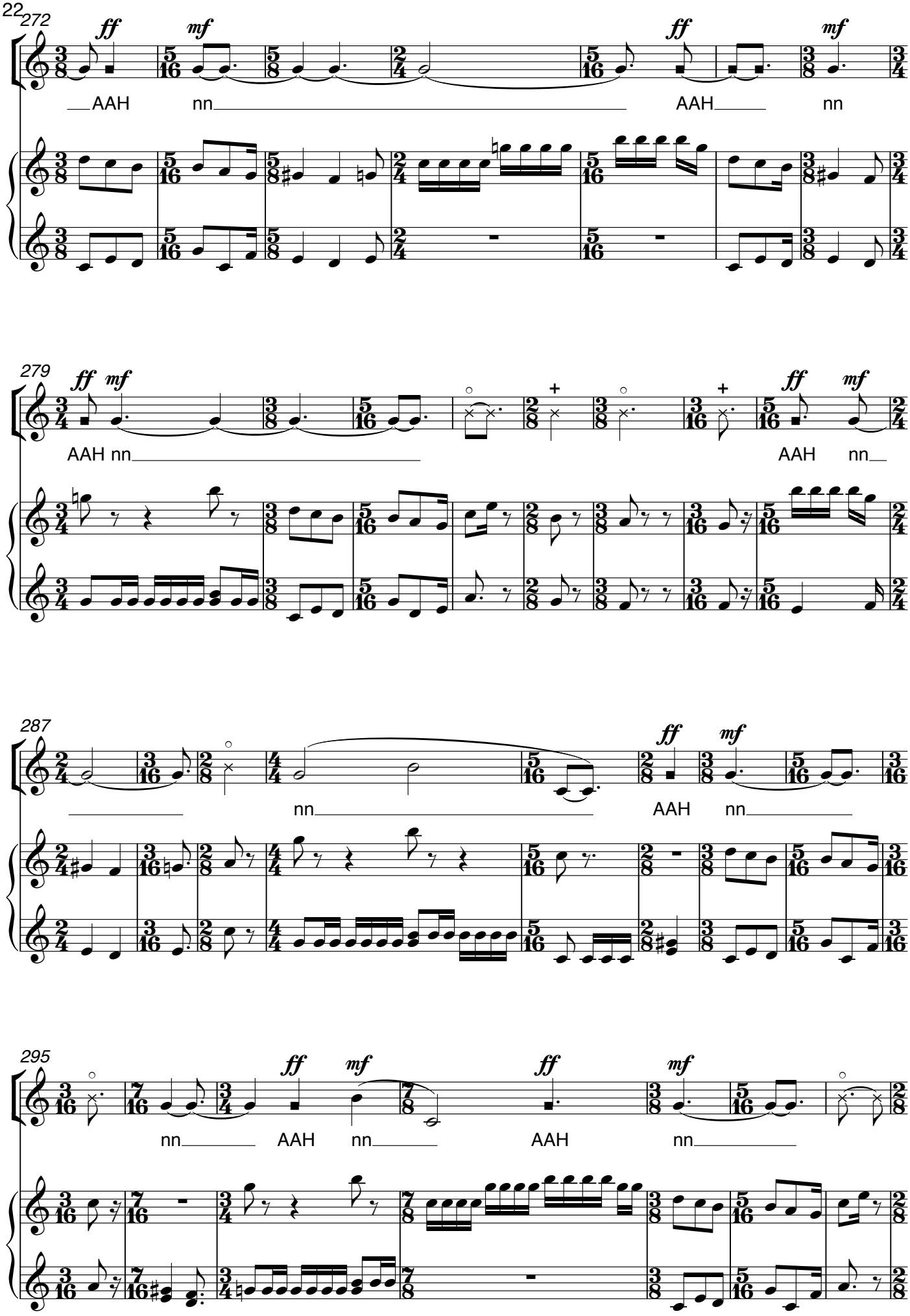

180
♩ = 92
♩ = 104
h h h h h h h h h h h h h h h h h
f Slowly relax
184
sim.
h h h h sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh
ff Slowly relax
189
♩ = 88
sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh
f Slowly put shaker back
192
♩ = 108
sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh sh
Take second rattan

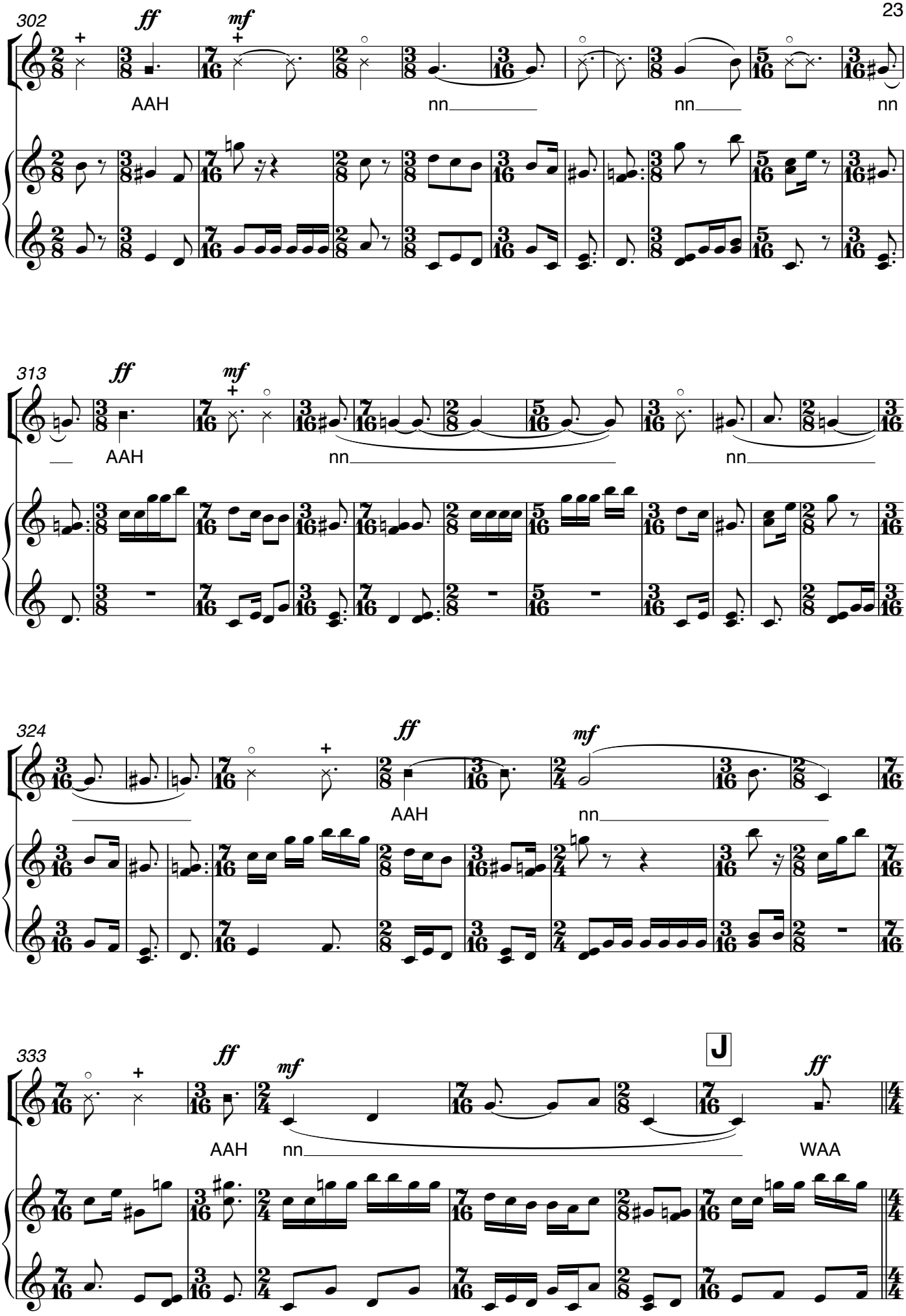

18196
Move back to marimba and hover over Eb4+G4
201
c. 16s
c. 18s
c. 15s
ff
f
205
c. 9s
208
c. 18s
c. 14s
ff
210
c. 22s
t t t t t t t t
f


213
216
219
223
♩ = 86.4
226
♩ = 108

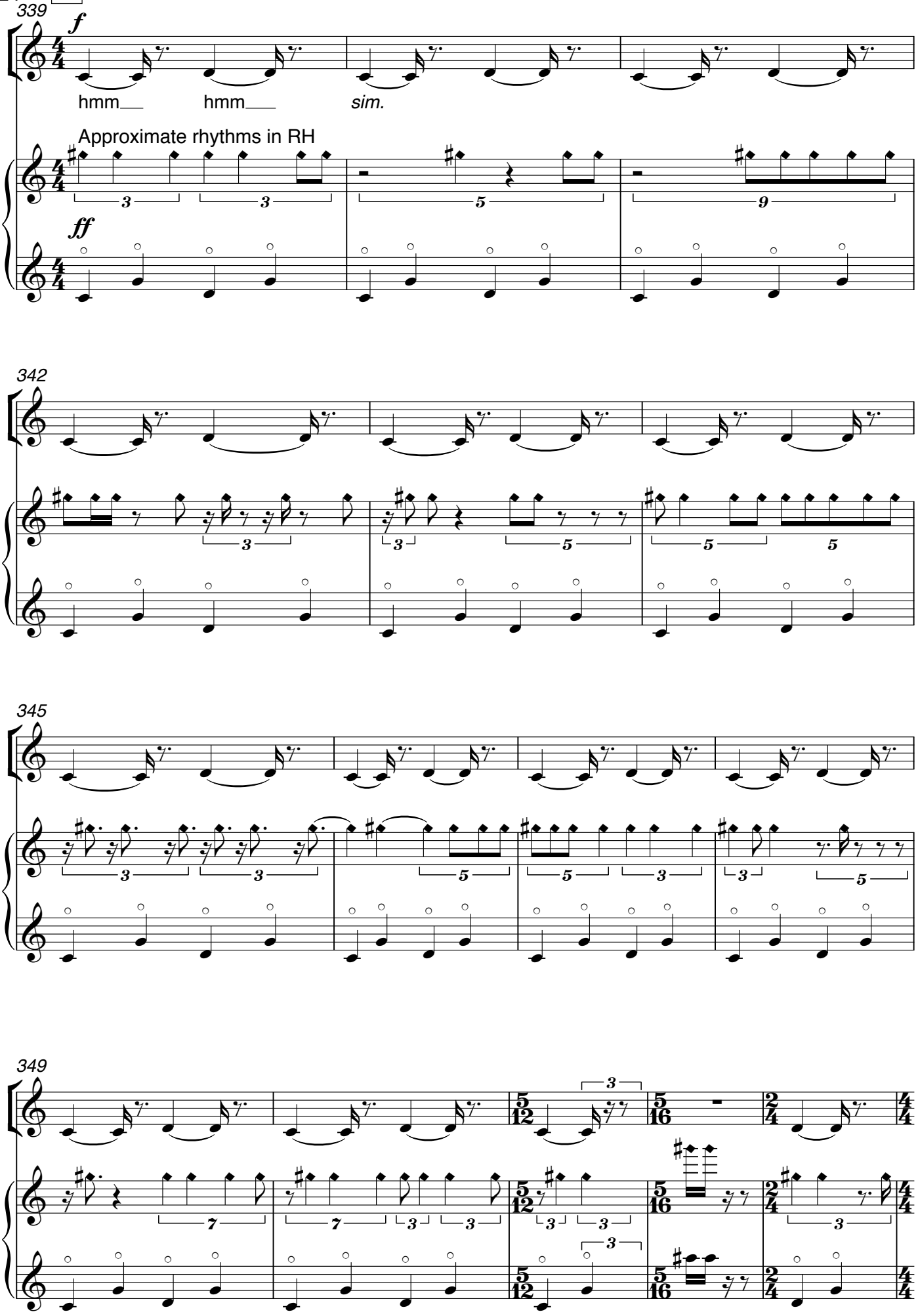

230
♩ = 97.2
234
♩ = 108
238
241
♩ = 86.4
OFF
mf
nn

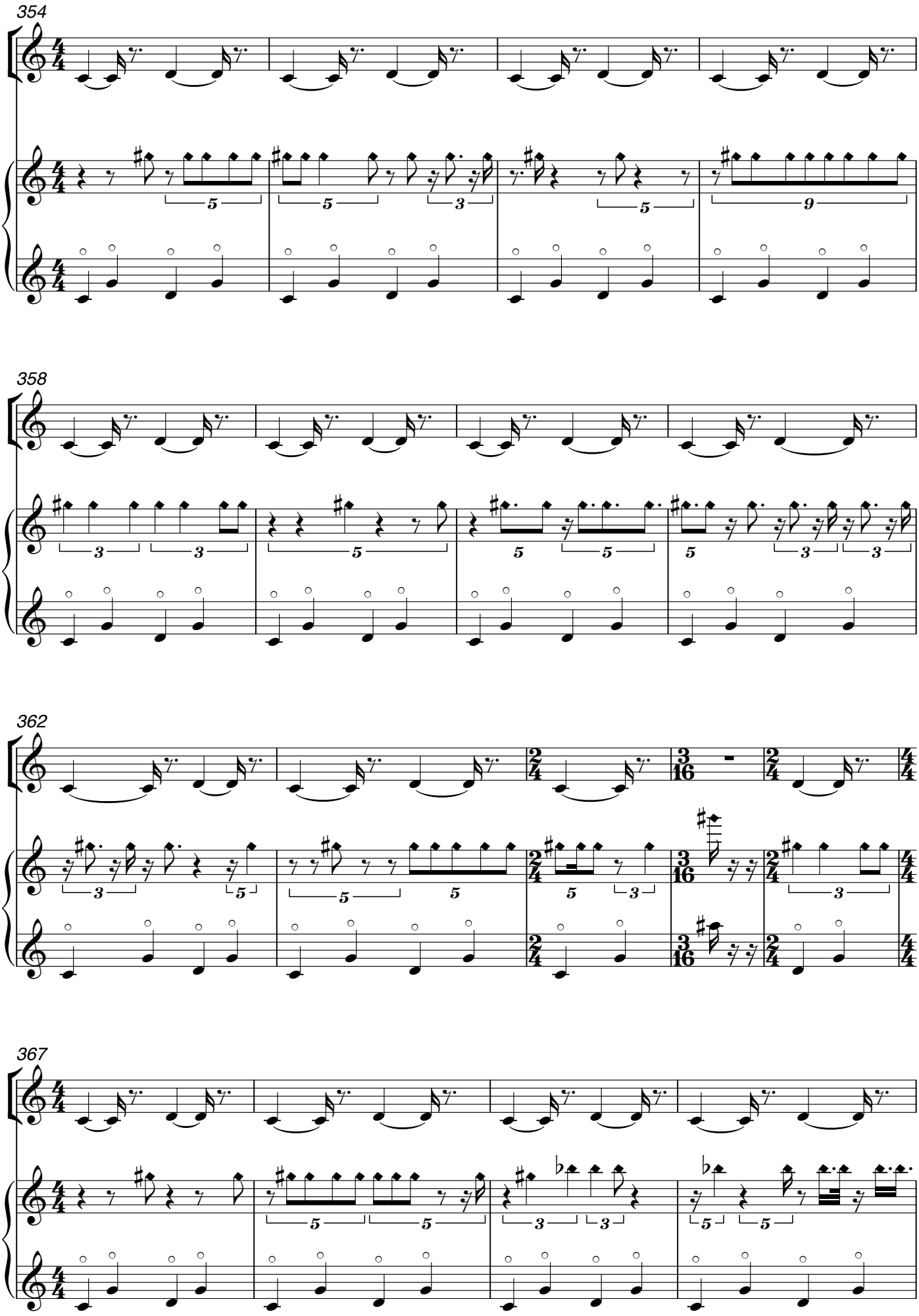

246
♩ = 102
ff
AAH
251
mf
nn
ff
AAH
256
mf
nn
ff
AAH
261
mf
nn
ff
AAH
mf
nn
268
ff
mf
AAH
nn
ff
AAH
mf
nn

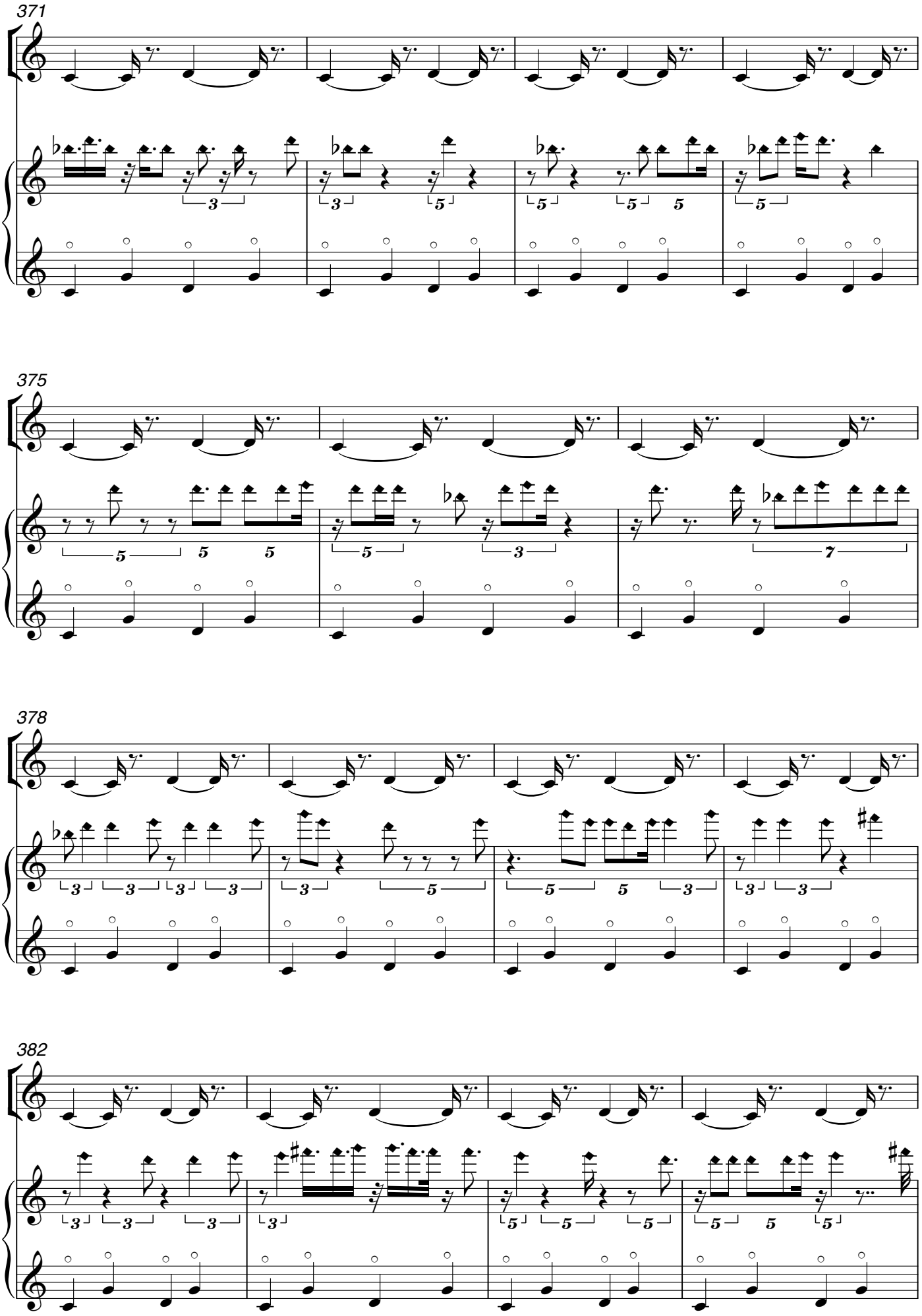

272
ff
mf
AAH
nn
ff
mf
279
ff
mf
AAH nn
AAH
nn
287
nn
ff
mf
AAH
nn
295
nn
AAH
ff
mf
nn
AAH
ff
mf
nn


302
ff
mf
AAH
nn
nn
nn
313
ff
mf
AAH
nn
nn
324
ff
mf
AAH
nn
333
ff
mf
J
ff
AAH
nn
WAA

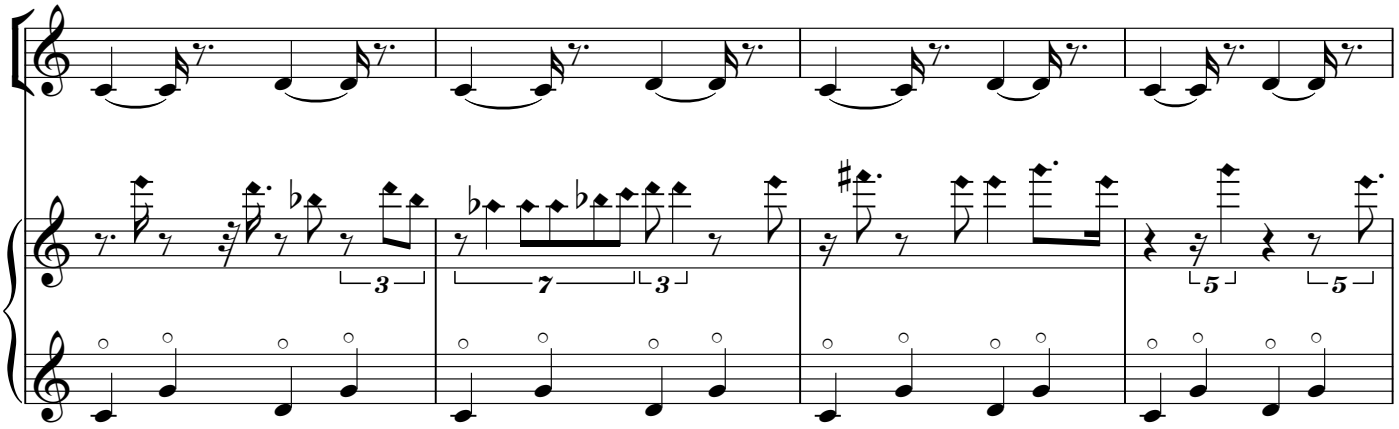
K Loud, unrelenting and obsessive (♩ = 144)



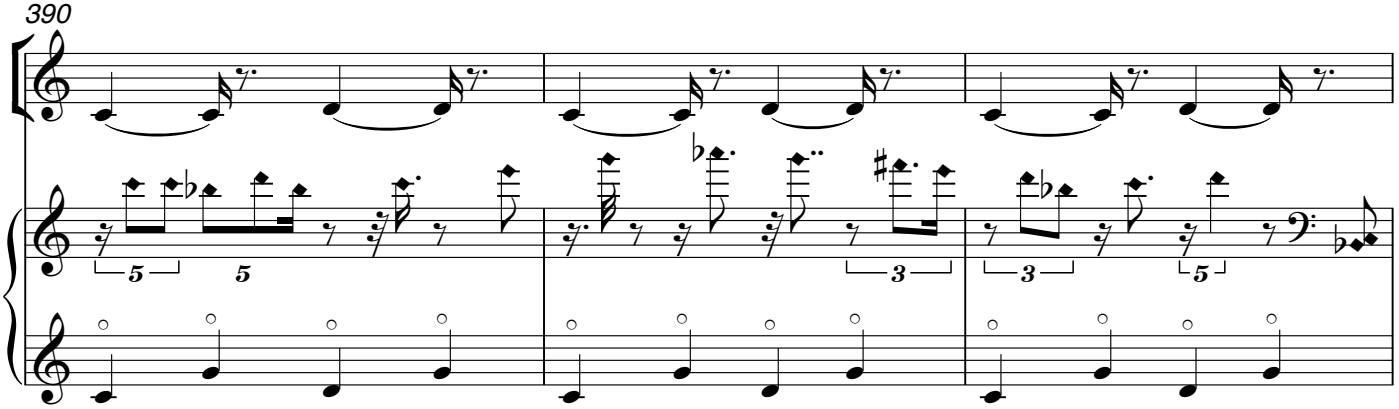

354
358
362
367


371
375
378
382

386

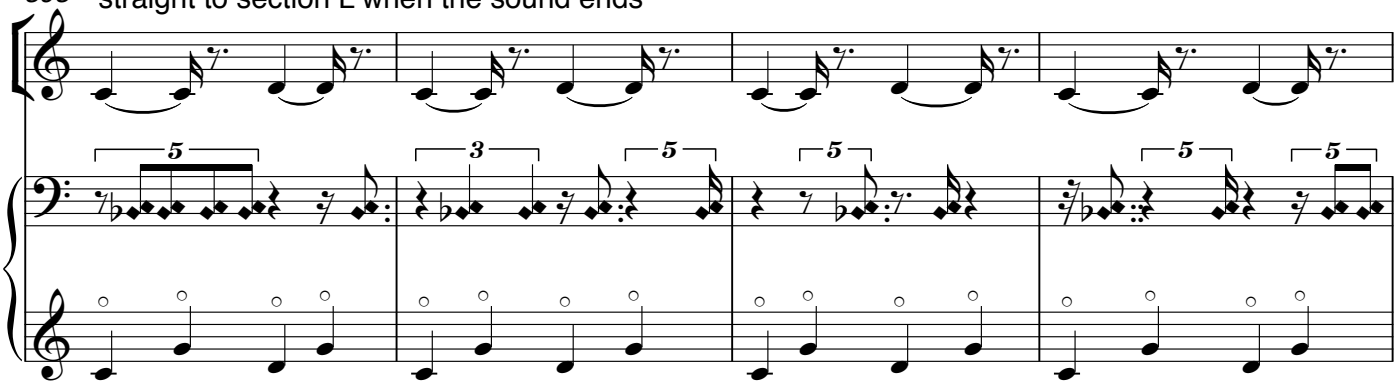


390

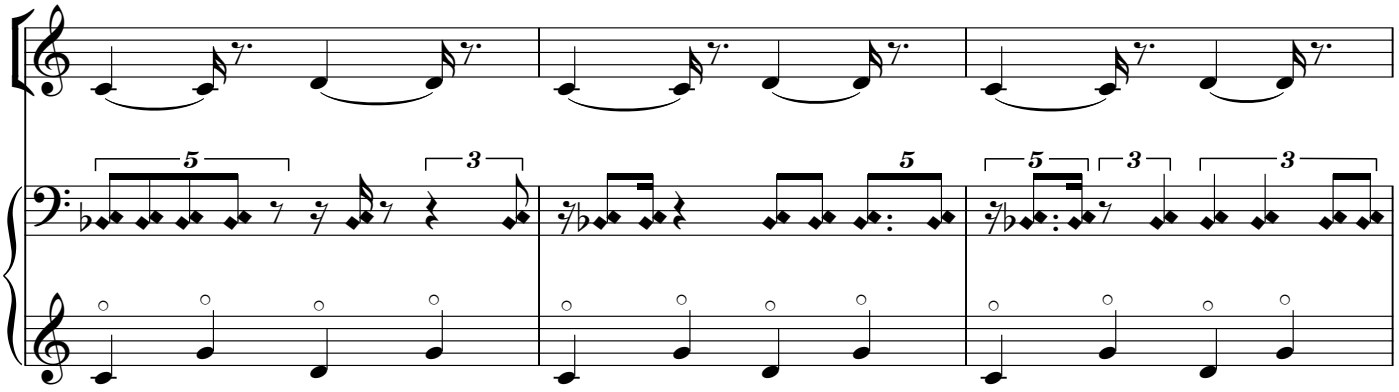


393

Listen out for 'Section change' sound - go straight to section L when the sound ends



397



400

404

L ♩ = 84

408

mf

415

(light dims until section M)

422

Pause

Put sticks back

428

Crouch down and go underneath marimba

go to shaker

M STRIPLIGHT ON (spotlight off)

4.4s 4.4s 7s 12.7s 2.3s

433

Breathe through nose

Lower shaker

Sim.

438

4.8s 4.4s 5.1s 5.2s 4.9s

STRIPLIGHT OFF

443

3.5s 3.5s 1s 1s 20s

Breathe freely

Put shaker back

N 21.2s - until section change sound

73s - until compressor gets more extreme

58s - until amplification stops

448

Breathe in and out heavily

More laboured breathing

Wheezing