

how much more compelling is the sea

for soprano and septet

tina tallon
(2015)

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duration: ~8'

instrumentation

soprano

flute

clarinet in Bb

acoustic guitar (standard tuning)

violin

cello

piano

percussion

▶ small tam-tam

▶ bongos (2)

▶ woodblocks (3)

▶ snare drum

▶ cymbal

notes to performers

soprano:



voiced naturally
(with standard
Western classical
vocal technique)

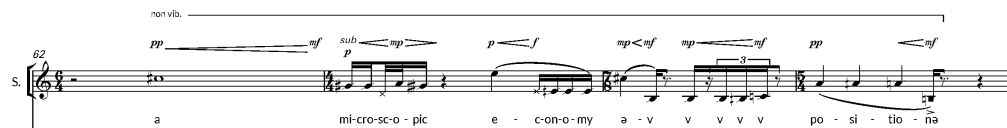
full chest voice
(oftentimes used to
notate voiced
consonants attached
to a schwa)

breathy tone

unvoiced consonant
(sibilants, fricatives,
etc.)

ingressive (can be
voiced or unvoiced
(voiced ingresses
will have solid
noteheads))

Vibrato can generally be used at the singer's discretion, save for a few places marked by "non vib" and a bracket to show the duration of the restriction:



flute:



breathy tone, very little pitch to be discerned

tongue pizz, with specified syllable

tongue ram (sounds approx. m7th lower)

flutter tongue

clarinet:

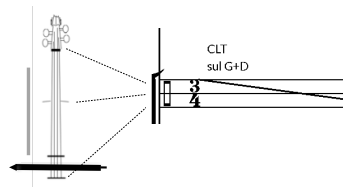


slap tongue

flutter tongue

embouchure bend as far as possible (at the end of the duration of the note)

strings:



Each string instrument occasionally has notation on a staff with three lines: they correspond to the nut, shoulders, and bridge of the instrument, respectively. For the violin and cello, the lines on this staff indicate bow position, and the bow is to remain as perpendicular as possible to the fingerboard while moving along it. For the guitar, they indicate left hand position. The types of sound resultant from this type of movement should sound like variably filtered noise.



Headless 32nd notes beginning with a cluster indicate that any pitch (including microtones) within the indicated third may be played for each note.

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Frantic, ♩ = 88

Soprano

ppp f mp f sub pp f mp f sub mp

ss still l(a) still str str str still str str - l(a) str str str l(a) s s l(a) s

Flute

fpp ppp mp mf pp

Clarinet in B♭

ppp p mp pp mf pp mf ppp mp pp

Acoustic Guitar

mp pp

Percussion

Tam-tam (to vib.) Vib. motors off (to bongos) Bongos

f ppp mp pp pp

Piano

ppp una corda

Violin

CLT sul G+D ORD → SP pizz. arco ORD → SP CLT sul G+D

p < mf > pp < f > ppp f mp

Cello

CLT sul A+D ORD → SP SP pizz. CLT sul A+D

pp < mf > ppp < mf > ppp f p < mp >

6 *mf* *f* *p* *f* *sub* *pp* *f* *p* *mf* *pp* *f* *mp*

S. str str str | (a) still still str str str str str still | (a) | (a)

Fl. *mf* *ppp* *mf* *ppp* *mp*

Cl. *ppp* *mf* *sub* *ppp* *sub* *mf* *ppp* *mf*

A. Gtr. *mf* *mp*

Bongos (to vib.) *mf* *pp* *sub* *f* *mf* *pp* (to t-l) *mf* *Tam-tam*

Pno. *mf* *sub* *ppp*

Vln. *ORD* *arco* *ppp* *mf* *sub* *pp* *pizz.* *pizz.* *SP* *arco* *pp* *mf*

Vc. *pizz.* *p* *arco* *pp* *pizz.* *arco* *pp* *sub* *mf* *pizz.* *5* *pp* *mf*

9 *mf* *3* *pp* *f* *sub* *pp* *f* *mf* *sub* *pp* *mf* *sub* *pp*

S. s s s st t - ill I I I still str str str still still still

Fl. *pp* *mf* *pp* *mf* *f* *mp* *f* *mp* *pp* *mf* *sub* *pp*

Cl. *ppp* *sub* *mf* *pp* *mp* *pp* *mf* *ppp*

A. Gtr. *pp* *p* *mf* *mp*

Perc. (to vib.) *pp* *mf* *p* *sub* *pp*

Pno.

Vln. *pizz.* *f* *arco* *ORD* *SP* *pp* *mf* *pp* *pizz.* *arco* *f*

Vc. *arco* *pp* *pizz.* *f* *p*

13 *f* *pp* *mf* *sub p* *mf*

S. a s s s as s s sin - - k - in gø

Fl. *ppp* *mf* *p* *pp* *mf* *mf*

Cl. *mf* *p* *pp* *sub mf* *pp* *mf*

A. Gtr. *mp* *p* *mf*

Vib. *mf* *mp* *mp* *mf* *p* *f*

Pno. *f*

Vln. *SP* *CLB* *fpp* *pizz.* *mf* *arco SP* *ppp* *mf*

Vc. *CLT* *f* *SP* *pizz.* *arco ST* *ppp* *f* *sub pp* *pizz.* *mf*

16 *non vib.* *ppp* *molto vib.* *ff* *non vib.* *sub mf* *f* *mf* *p* *mf* *f*

S. all re - la - ti v v s v v v(ə) fol - - low fə fə fə

Fl. *f* *sub mp* *f* *pp* *mf*

Cl. *f* *sub mp* *ppp* *mf sub p* *f*

A. Gtr. *f* *sub p* *mf* *p* *mf* *p*

Vib. *pp* *mp* *pp*

Pno. *sub ppp*

Vln. *arco ST* *mf* *SP* *pizz.* *mp* *arco*

Vc. *ST* *mf* *SP* *pizz.* *mp* *arco*

19 *mp* *f* *sub* *mf* *p* *pp* *mf* *sub* *f*

S. fol - low fo - cus - d d(a) fa fa fa from the s s s sur - fa ss s s s s

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

Cl. *pp* *mp* *pp* *mf* *sub* *pp* *mp*

A. Gtr. *p* *mf* *mp*

Vib. *mf* (to brushes) *pp*

Pno. *pizz.* *f* *3* *CLT* *mp*

Vln. *f* *p* *f* *pizz.* *f* *3* *CLT* *mp*

Vc. *f* *mf* *pizz.* *3* *CLT*

22 *pp* *mf* *f* *mp* *mf* *p* *ppp*

S. a s s sub - ject - ive sub - ject at - s o - la - tion sh sh sh s sh sh (ha) _

Fl. *pp* *mf* *pp* *mf* *pp* *sub* *ppp* *f*

Cl. *sub* *ppp* *mp* *pp* *p* *pp* *f*

A. Gtr. *p* *mf* *f* *mp*

Vib. *mf* *pp* *mf*

Pno. *p* *pizz.* *p* *arco* *SP* *p* *mf* *CLB* *arco* *ST*

Vln. *p* *pizz.* *p* *arco* *ST*

Vc. *p* *pizz.* *p* *arco* *ST*

25 *mp* *p* *mp* *mp* *mf* *p* *mf* *sub* *mf*

S. *al-ways* *un - der* *(sh sh sh)* *con -* *(sh sh sh sh)* *trol* *hə*

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

Cl. *pp* *mf* *sub* *pp*

A. Gtr. *(whispered)* *3* *un - der wraps* *ppp*

Vib. *Bongos* *mf* *pp* *f* *ppp*

Pno.

Vln. *mp* *ST* *mp*

Vc. *mp* *ST* *mp*

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

S. *b b ba - ck* *scat - ter* *l l l ī k k st -*

Fl. *pp* *mf* *p* *pp* *mf* *p* *ppp* *7* *7* *p* *p*

Cl. *sub* *pp* *mf* *sub* *ppp*

A. Gtr.

Vib.

Pno.

Vln. *arco* *pp*

Vc. *arco* *pp* *pizz.* *f*

6

35

S. *pp* *f* *mp* *mf* *mp* *f* *sub* *pp* *non vib.* *mp*
 ar s s ha th th the w w weight of wa - ter m ha m m m m m m ha

Fl. *pp* *mf* *sub* *pp* *f* *p* *mf*

Cl. *pp* *mf* *pp* *ppp*

A. Gtr. *f* *mp* (whispered) of

Vib. *p* *ppp* (whispered) spo-ken

Pno. *ppp* (whispered) words *pp*

Vln. *arco* *ppp* *< f* *p* *5* (whispered) left *mp*

Vc. *f* *pp* (whispered) un *mp*

40

S. *mf* *pp* *mf* *p* *mf* *sub* *p* (approximate pitch) *f* *mp* *f* *non vib.* *p*
 st sh sh sh m st m ha m m m m m hold - ing lim - b b b b b s like

Fl. *ppp* *mf* *mf* *ppp*

Cl. *mf*

A. Gtr. *pp*

T. t. *p* [Tam-tam] [Vib.] [Snare] *ppp* *sub* *pp* *mf* [Vib.] *pp* *3*

Pno. *ppp*

Vln. *arco* *SP* *ppp* *pizz.* *mf* *arco* *ORD* *f* *tr* *SP* *pizz.* *mp* *arco* *SP* *pp* *< f*

Vc. *p* *mf* *arco* *SP* *pp* *< mp* *pizz.* *mp* *arco* *SP* *pp* *< f*

46

S. or - k k-kad - s no need fa fa fa for s s s s 7

Fl. *ppp* *mf* *sub* *pp* t t p *mf*

Cl. *ppp* *mf* *pp* *mf*

A. Gtr. *ppp*

Vib. *ppp* *f* (to bongos) p *mf*

Pno. *ppp* *f* *pp*

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

Vc. *pp* *f* *pizz.* *mp* *pp*

ST arco → SP *mp* *pizz.* *mf*

ST arco → SP *mp* *pp*

50 *mf* p *mf* *pp* *mf* p *mf* f

S. cin - der blo - cks when scar - s s s are ma - da da of le - - - da

Fl. p t t *mf* *pp* *ppp* 3 5 *mf*

Cl. *ppp* *pp* *ppp* *mf* *sub* *pp* *sub* *pp*

A. Gtr. *mf* p *f*

Vib. (to t-t) *mp* (to vib., soft mallets) *mf* *sub* *pp* *f* *ppp* *mp* *pp* *mf* (to snare, brushes)

Pno. *ppp* *mp* *pp* *mf*

Vln. arco ST → SP *pp* *mf* *p* *pizz.* *f* *mp* *p*

Vc. *mp* *p* *mf* *pizz.* *mp*

8

rit. B $\text{♩} = 60$

55

S. *st t t t hā t hā*

Fl.

Cl.

A. Gtr.

Vib. *mp p mf sub pp < mf* (to bongos, soft mallets) (Bongos) *pp* (to t-t, tri beater)

Pno. *pppp*

Vln. *mf p pp*

Vc. *pizz. p < f mp p pp ppp*

non vib.

62

S. *a mi-cro-sc-o-pic e-c-on-o-my a-v v v v v po-si-tio-nā in-flu-ence s s*

Fl.

Cl.

A. Gtr.

Perc. *f* 3 *mp mf* (Wood blocks) *fingertips* 3 3 *mp mf* (Bongos) (to vib.) *Vib.* 3 *p* (to snare, wire brushes) *Snare* *p <*

Pno.

Vln. *f* *CLB* *CLT* 3 *pizz. mf*

Vc. *f* *CLB* *mp*

67 *mp* *p* *f* *pp* *mf* *sub* *mf* *f* *pp* *mf*

S. *ss* a sy - stem - ic tox - ic t t tra - d da i - t builds up in your t t teeth your hair, bone s,

Fl.

Cl.

A. Gtr. *mf* *f* *pp*

Perc. *sub* *pp* *mf* (to cymbal, with bow) *p* (to snare, with brushes)

Pno. *f* *p*

Vln. *p* *pp* *mf* *pp* *f*

Vc. *ppp* *mf* *pp* *mf*

CLB CLT

73 *f* *mp* *mf* *p* *mf* *sub* *p* *mf* *p* *f*

S. hear - t, un - til i t, has s s s as grea - t a ca - pa - ci - ty for sin - king

Fl.

Cl. (whispered) un - til *ppp* *mf*

A. Gtr. (whispered) un - til *ppp* *mp* *ppp* *mf*

Vib. (whispered) un - til *mp* *p* *mf* *p* *f* *sub* *p*

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

Vln. *f* *mp* *p* *mf* *f* *mf* *CLT*

Vc. *CLT* *CLB* *ST arco* *SP* *CLB* *CLT* *ppp* *mp* *f*

83

S. *mp* *ppp* *f* *mf* *ppp* *f* *ppp* *f* *ppp* *f*

I was s s s I ha w w w was I I I I

Fl. (whispered intensely) "more than three quarters of global lead consumption is for the production of lead acid batteries"

Cl. *f* *mp* *f* *ppp* *f* *sub* *ppp* *f* *sub* *ppp* *f*

A. Gtr. (whispered intensely) "important sources of environmental contamination include mining, smelting, manufacturing and"

Vib. *f* *mp* *pp* *mf* *sub* *ppp* *mf* *sub* *ppp* *mf*

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

Vln. *arco* *SP* *ppp* *f* *mp* *ppp* *f* *mp* *ppp* *f*

Vc. *V* *pizz.* *arco* *ST* *V* *pp* *mp* *ppp* *mf* *pizz.* *arco* *pp* *f* *pp* *f*

86

S. *W W was s s s lead da*

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

Cl. *ppp mp pp f p mp*

recycling activities *mf*

Vib. *pp f mp f mf*

Pno.

Vln. *mf p f mf f*

Vc. *p mf sub p mf f mf f*

Lead is also used in many other other products, for example pigments, paints, solder, stained glass

90

S. *how did you turn me to gold da gold da gold*

Fl. *f mf f mf p*

Cl. *sub p mf pp mf p f*

A. Gtr. *f*

Bongos

Woodblocks

Vib. *mf p f mp f sub mf f mp mf sub pp f*

crystal vessels, ammunition, ceramic glazes

Pno.

Vln. *mf f*

Vc. *mp f*

pigments, paints, solder, stained glass, crystal vessels, ammunition, ceramic glazes, jewellery, toys

CLB

arco ST

SP

pizz.

94 *f* *pp* *ff*

S. *da gold* *o (hə) oh fə fə*

Fl.

Cl.

A. Gtr.

Vib. *mf* *pp < mp* *ppp < mf* *pp* *ppp*

Pno. *ppp*

Vln.

Vc.

vib. *ppp* *mf* *ppp*

Cymbal *Snare* *Vib.* *(motors on)* *(to soft mallets)*

103 *p* *mf* *pp < mf* *pp < pp* *p* *ppp* *sub* *pp* *p* *f* *sub* *pp* *mf* *mf* *sub* *pp* *mf* *sub* *pp* *non vib.*

S. *from where did your eye - s s s s t i - la that a - shen, de-so-late sh sh shā d d ə - v blue*

Fl.

Cl.

A. Gtr.

Vib. *pp* *ppp* *Tam-Tam* *Vib.* *pp*

Pno.

Vln.

Vc.

109

S. *mf* *mp* *mp* *p* *mf* *pp* *sub pp* *mp* 13

I' d d wa-shed i - nā nā on th th ə ti - - dā mā-dā my way

Fl. *pp* *ppp*

Cl. *ppp*

A. Gtr. *pp*

Vib. *pp* *mf* *pp* *sub pp*

Pno.

Vln.

Vc.

117

S. *sub pp* *f* *pp* *f* *mp* *f* *sub pp* *f* *mp* *p* *mf* *p* *pp*

in - - land s s s sa - f f fa from the tu-mult still str str still still mm still still

Fl. *ppp*

Cl. *ppp*

A. Gtr.

Vib. *mp* *mp* *p*

Pno.

Vln.

Vc.

124 *mf* *p* *mf* *p* *ppp* *mf* *mp*

S. *I'd eat paint chips that co-lor to sin - k k k with you "love is a s s s sea_ of de-si(ar)_*

Fl.

Cl.

A. Gtr.

Vib. *mf* *ppp* *p* *ppp*

Pno.

Vln.

Vc.

≡

132 *pp* *pp* *f* *mp* *p* *mf* *sub* *pp* *mf* *sub*

S. *stretched be-tween two shore - s s s on-ly the sh sh sh shore s are real la la la bu_ t t how much more com-pel-ling*

Fl. *ppp* *mf*

Cl. *ppp*

A. Gtr.

Vib. *pp* *ppp* *mf*

Pno.

Vln.

Vc.

140

S. *pp* *mp* *mf* *p* *non vib. pp*
I s s the s s s sea"

Fl.

Cl.

A. Gtr.

Vib.

Pno.

Vln.

Vc.

ppp *ppp* *ppp*

==

144

S. *rit.*

Fl.

Cl.

A. Gtr.

Vib.

Pno.

Vln.

Vc.

ppp *pppp* *ppp* *ppp*