Triage

for alto flute, bass clarinet, piano, violin, cello
and electronics

Luke Stoneham
Instrumentation

Piano
Alto Flute*  Bass Clarinet in Bb*
Violin  Cello

*The score is transposing.

Technical requirements

One iPod Shuffle with iPod headphones.
One portable MiniDisc player (or equivalent device).
Two mini-jack headphone splitter cables.
Two mini-jack plug-to-socket headphone extension cables.
Three matching sets of earhook headphones (or similar—see below).
Surgical tape (if required).

One MD containing a single track comprising the pre-recorded cello and bass clarinet parts and, if desired, a click.
One CD containing the 'tinnitus' track.

The pianist uses an iPod Shuffl' with standard iPod headphones. The clarinettist, cellist and conductor all share a single portable MiniDisc player (or equivalent device), which is to be placed on the conductor's stand.

The output from the MiniDisc player is split three-way and fed to the conductor and, via extension leads, the clarinettist and the cellist. These three wear either earhook headphones, earbuds or other such consumer product-type headphones, rather than professional 'cans'. Whatever is decided upon, all three pairs should match. Surgical tape may be needed to hold them in place against the players' heads.

The clarinettist wears only the LEFT earpiece (therefore hearing only the LEFT channel) and allows the RIGHT earpiece to hang freely away from the head; the cellist wears only the RIGHT earpiece. The clarinettist duets with a cello line which will have been recorded (to click**) at an earlier time. This is panned to hard LEFT in the mix on the MiniDisc recording. The cellist duets with a pre-recorded bass clarinet line which is panned to hard RIGHT. The conductor wears both earpieces and therefore hears both channels. The MiniDisk recording may also include a click, if the players wish, which should be panned to both LEFT and RIGHT and therefore audible to all. This should not, however, be so prominent in the mix as to be perceptible to the audience in the resultant spill.

The pianist does not have a notated part: all of his material is fed to him as a series of pre-recorded prompts, shuffling at random on the iPod. This material will be refreshed—re-thought, re-written, re-recorded—by the composer for each performance, and revealed to the player only as the performance unfolds (doing away with the need for the pianist to be present at any rehearsals). The iPod can be pre-set, in a sealed polythene bag, with the piano. The piano lid—and perhaps the pianist's eyes—should be closed, and the piano's music stand folded down.

The flautist and the violinist do not use any technology.

When everybody is ready to begin, the pianist opens the polythene bag, takes out the iPod and puts on the headphones. The conductor then hits PLAY on the MiniDisc player (having ensured that the volume has been set at FULL); the pianist presses PLAY on the iPod once the performance has commenced.

Noise spill from all four sets of headphones is intentional.

There is an additional recorded part (very high-pitched fake tinnitus) to be played from CD on the standard house system - a pair of speakers positioned left and right to the rear of the performance area should suffice. This is to be cued at the point indicated in the score (figure E), and pulled out by ear (without a tasteful fade) some moments after everybody has finished playing.

**The clarinettist and cellist should agree on an 'as fast as possible' tempo before setting a common click and recording their parts. This will in turn determine the tempo for the entire performance.
Triage—the triage tag
Triage

to Simon Vincenzi

Flute, Clarinet, Violin and Cello

As fast as possible*

Flute, Clarinet, Violin and Cello

To Simon Vincenzi

LUKE STONEHAM

Flute
LIVE Bass Clarinet
Pre-record Cello
Violin
LIVE Cello
Pre-record Bass Clarinet

Dogged, intransigent

Blunt

f possibile sempre—as if trying to obliterate all other sounds

Rough, crude, messy—crazed, unrelenting

f possibile sempre

Fingers/key clicks only—no blowing**

Dolcissimo; moltissimo delicato

F / brutale

SOLO 1

p possibile

*Tempo to be agreed between clarinettist and cellist when recording Pre-record sections

**This material is about the gestural, the visual and the theatrical, rather than trying to achieve specific hammer-on sounds

***Finger both pitches and blow the resultant microtone (whatever it might be)
*These pianissimo open As are to sound like interference or noise pollution; they needn’t match the ‘dolcissimo; moltissimo delicato’ of the upper note*
Fl.

LIVE Cl.

Pre-rec. Vlc.

LIVE Vlc.

Fingers/hammer-on only—no bowing. Use both hands*

\( p \) possibile sempre

*This material is about the gestural, the visual and the theatrical, rather than trying to achieve specific hammer-on sounds

\( p \) possibile sempre—moth-like
LIVE Vlc.

Faltering, unstable
Blind, lost

LIVE Cl.

p possible sempre—as if heavily filtered;
washed out

Pre-rec. Vlc.

Precise, muscular, explosive—crazed, unrelenting

Pre-rec. Cl.

f possible sempre

Blind, lost
*This material is about the gestural, the visual and the theatrical, rather than trying to achieve specific hammer-on sounds*
This material is about the gestural, the visual and the theatrical, rather than trying to achieve specific key-slap sounds.

Fingers/key slaps only—no blowing*

*p possibile sempre

'SOLO' 2
A little warmer than before
Normale

*p possibile

f possibile
—like a flash of bright light

*p poss.
LIVE Cl.  
Vln  
LIVE Vlc.  
Pre-rec. Cl.  

223  

LIVE Cl.  
Vln  
LIVE Vlc.  
Pre-rec. Cl.  

224  

LIVE Cl.  
Vln  
LIVE Vlc.  
Pre-rec. Cl.  

225  

LIVE Cl.  
Vln  
LIVE Vlc.  
Pre-rec. Cl.  

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