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Mirrors

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Author

White, Austin

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Austin White

Mirrors

For Solo Vocalist, SATB Choir, and Piano

2019

Ca. 6'

Mirrors

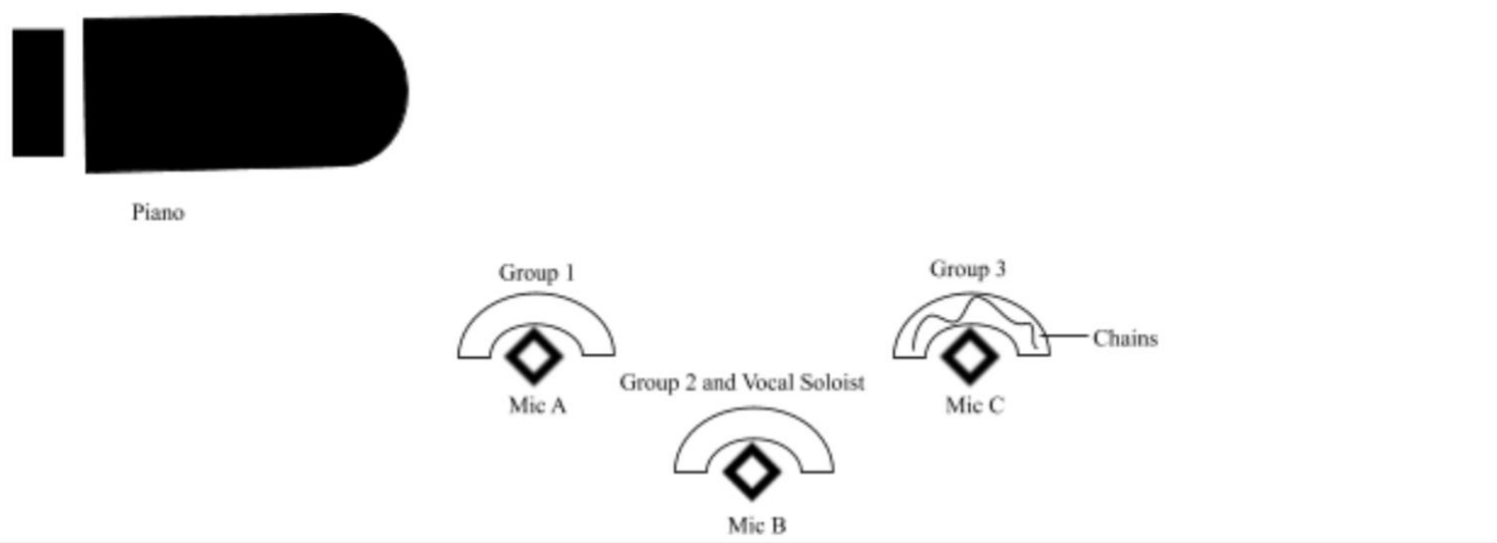
2019
Austin White
Ca. 6'

Instrumentation:

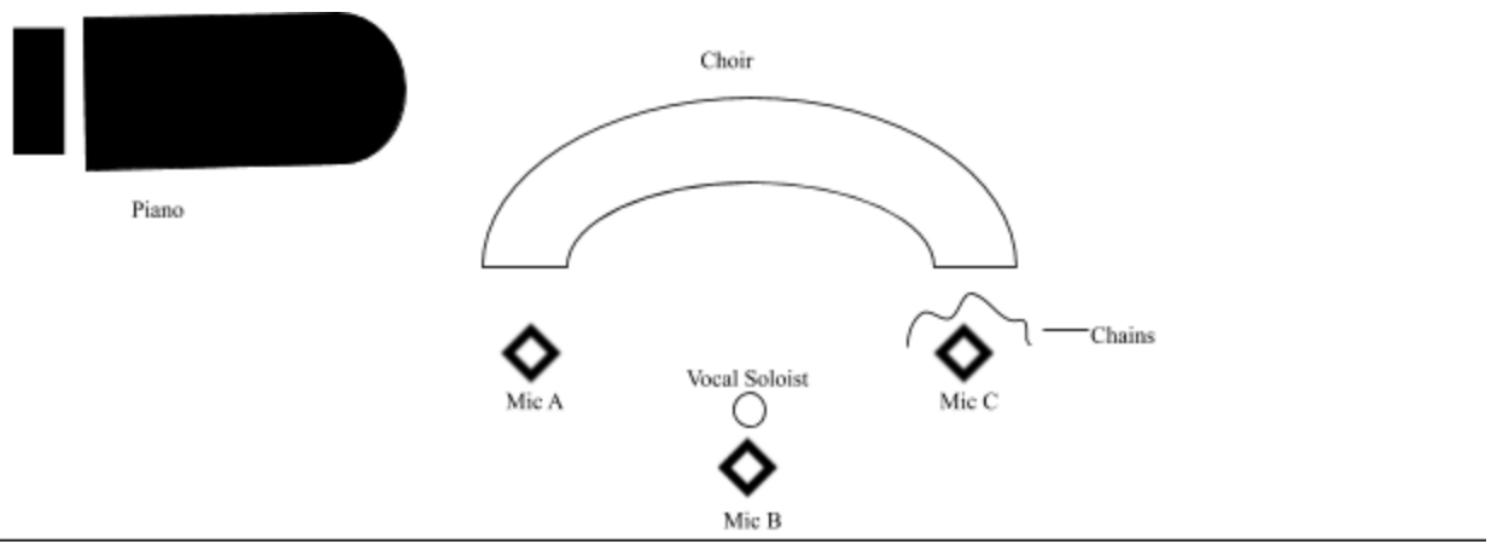
Solo Vocalist, (range C3-G4)
SATB Choir (circa 20 members)
Piano
Three microphones
Several chains of differing length

Setup Diagram:

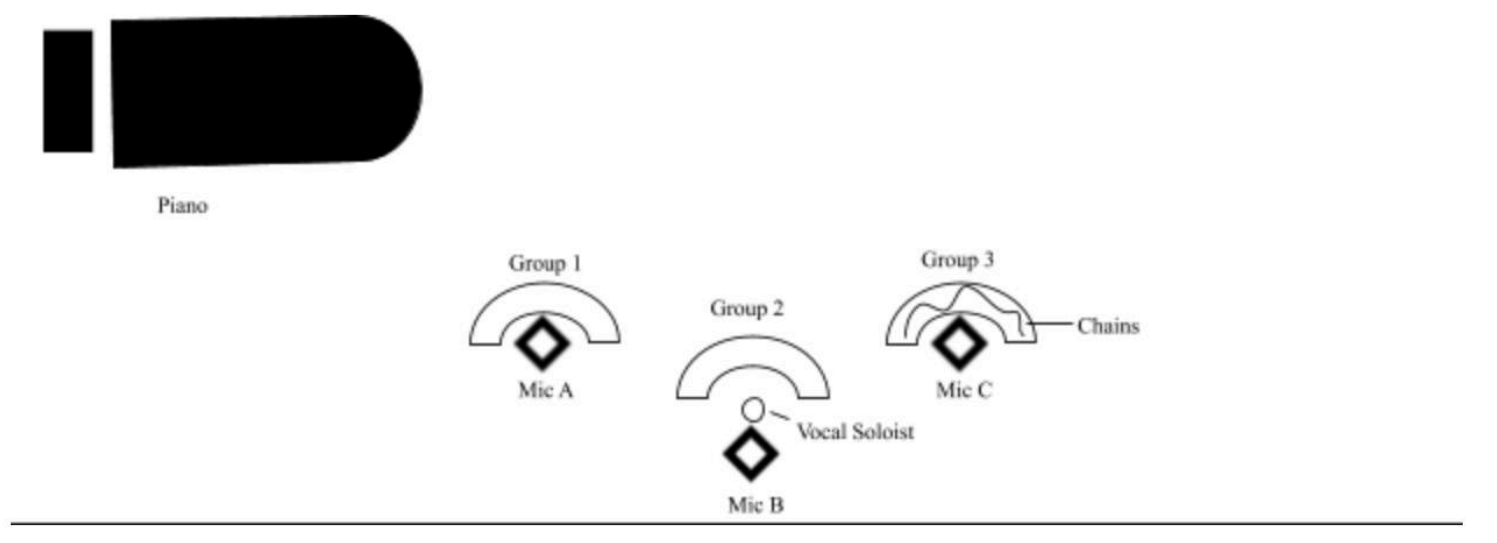
Position 1



Position 2



Position 3



Performance Notes:

General:

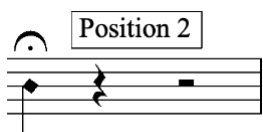
The solo vocalist has a choice to perform this work in a musical theatre style rather than an operatic style. If they choose to sing in a more theatrical style, the composer requests that they use microphone B when singing to enhance the color and dynamic range of their voice. If the solo vocalist chooses to sing in an operatic style, the composer requests that they do not sing directly into the microphone and stand several more feet back than indicated in the setup diagram. At measure 100, it is important that the pianist and solo vocalist are well coordinated since their parts are homo-rhythmic. If a conductor is needed for the performance, it will be necessary to move the stage setup back several feet to allow the conductor to be in front.

Staging:

There are three different stage positions that occur throughout this work. Each stage position change occurs during a fermata that precedes the indicated position number (see example a). These position changes should occur swiftly and as quietly as possible. There are three different groupings that occur amongst the SATB choir each one tasked and assigned to their own microphone.

Group 1 must consist of a close-to-equal balance of SATB voice types and is assigned to microphone A. Group 2 is assigned to microphone B and will be required to stomp and clap by themselves throughout the score (though sometimes the whole choir will be doing this in tandem). Group 3 is assigned to microphone C and is tasked with picking up and rattling chains that will be placed on the floor surrounding microphone C. Group 3 will need to interpret a graphic notational system that is further explained in the Notations and Extended Techniques section.

Example a:



Notations and Extended Techniques:

X note heads indicate speech of unspecified pitch (see example b).

Example b:



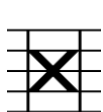
The rhombus and dotted curved lines are a form of graphic notation that represent the rattling of chains and their intensity (see example c). The rhombus represents the microphone in space, while the dotted curved lines represent the intensity of which the chains should be shaken. If a circle is indicated above the staff, it means to gyrate the chains around in a circular fashion while rattling them.

Example c:



The boxed large X symbol indicates clapping that occurs purposefully off beat in an intoxicated manner (see example d). The box represents the temporal range where the composer intends the claps to occur, meaning all off-kilter claps should occur within that area of time in the score. It is still necessary that one choir member be assigned to clap on beat when this symbol is used.

Example d:



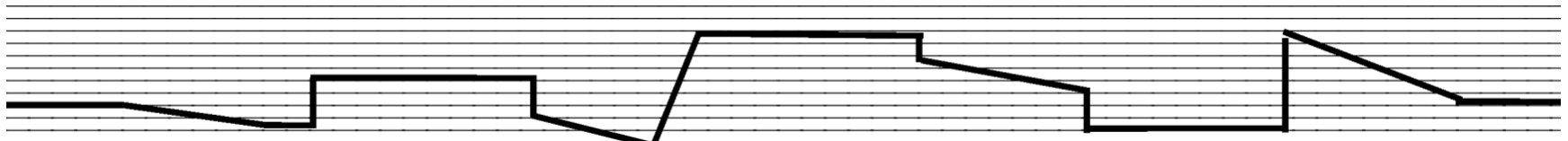
The diamond note head represents a stomp, while the triangle note head represents a regular clap (see example e).

Example e:



The 12 lined staff with line drawings is a graphic notational system representing tempo change invented by Karlheinz Stockhausen (see example f). The higher ranges on the staff correspond to faster tempi with the highest lines being presto, whilst the lower ends of the staff represent slower tempi with the lowest ends being grave. The absolute bpm changes are not as important to the composer as the relativity of the tempo changes being preserved.

Example f:



Text:

by composer

Group 1a: Rest you dirty worms, arrest you dirty worms, confess you dirty worms.

Group 1b: Rest you dirty worms, arrest you dirty worms, confess you dirty worms. Rest you dirty worms, arrest you dirty worms, confess.

Solo Vocalist: If I ever find you, hide while I'm around. If I ever find you, you'll pay. No mercy for my victims.

Choir: Victims!

Solo Vocalist: Go hide your spouse (wife) and children.

Choir: Children!

Solo Vocalist: Rest, you, worm. You grasp at your broken heart riddled by fallacies. Premonitions and thoughts used to garner intentions. Comforting lies, clever disguise at the will of the people the innocent-(beautiful) people. You confess upon witches that burn at the cross. Delirious with protest on thoughts about the hearse. immortalize, self-demonize at the cost of your conscious on victims who haunt us. Mirrors at play, I'm here to stay, god as my witness you'll pay.

Choir: Look at yourself in the mirror grotesque with sickly disease.

Solo Vocalist: Rest you worm.

Choir: Pleading for mercy with their dreams breaking apart at the seams.

Solo Vocalist: Rest you worm.

Choir: Hunger for violence that succeeds human desire to breed.

Solo Vocalist: You sanctify actions that fill up the void.

Choir: You Filth!

Solo Vocalist: Detesting in fashion with no ultimatum.

Choir: Rest you dirty worm!

Solo Vocalist: Ghosts in the shell, munitions from hell at the sickly convenience of personal achievement. Conscious dismay, egos at play, god as my witness you'll pay.

Choir: Look at yourself in the mirror grotesque with sickly disease.

Solo Vocalist: Rest you worm.

Choir: Pleading for mercy with their dreams breaking apart at the seams.

Solo Vocalist: Rest you worm.

Choir: Hunger for violence that succeeds human desire to breed.

Group 1: Rest you dirty worms, arrest you dirty worms, confess you dirty worms etc...

Solo Vocalist: Dressed like a worm who cast aside lament. Underestimate causal relations. Relish your hatred fostered by judgement. Contrary motives lead by their anguish.

Choir and Solo Vocalist: Dressed like a worm who cast aside lament. Underestimate causal relations. Relish your hatred fostered by judgement. Contrary motives lead by their anguish.

Choir a: Dressed like a worm who cast aside lament. Underestimate causal relations. Relish your hatred fostered by judgement. Contrary motives lead by their anguish.

Choir b and Solo Vocalist: Rest you worm, arrest you worm, confess.

Mirrors

Austin White

Position 1

♩ = ca.55

Group 1: whisper

ppp

Position 2

a tempo

rest you dirt-y worm ar - restyou dirt-y worm con - fessyou dirt-y worm restyou dirt-y worm ar - restyou dirt-y worm con - fess

Group 1: vocal fry and whisper

pp

mp

Position 2

rest you dirt-y worms ar - rest you dirt - y worms con - fess you dirt-y worms

Group 3:

Position 2

slam chains on floor

Group 2:

p

mf

Position 2

Vocal Solo

♩ = ca.55

accel. . . . a tempo

if

p

f

sub. pp

V. Solo

I ev - er find you hide while I'm a - round if

Pno.

accel. . . .

♩ = 70

ff

V. Solo

I ev - - - er find you you'll

accel. . . .

♩ = 70

Pno.

11

V. Solo

pay no mer-cy for my

Pno.

f *pp*

Ped. *

To be shouted in the upper register with undefined pitch with immediate glissando. This may also be "quietly" shouted in a whispered tone, releasing excessive amounts of air in a hissing manner.

14

Choir

victims! children!

sffz

♩=120

To be shouted in the upper register with undefined pitch with immediate glissando. This may also be "quietly" shouted in a whispered tone, releasing excessive amounts of air in a hissing manner.

V. Solo

vic-tims go hide your spouse and chil-dren rest you worm

(wife)

p *sffz* *sffz* *pp*

Pno.

pp *sffz* *sffz* *ppp*

♩=120

pedal whole section only slightly inflect strong beats.

pp *8vb* Ped. *8vb*

20

V. Solo

you grasp at your bro-ken heart

p

Pno.

8vb *8vb* *8vb*

23

V. Solo

rid-dled by fal-la-cies pre-mo - ni - tions and thoughts used to gar - ner in - ten-tions

3

Pno.

8vb *8vb* *8vb* *8vb*

p

27

V. Solo

com - fort - ing lies clev - er dis - guise at the will of the peo - ple the

Pno.

31

Choir

mp

mp

Oo

Oo

V. Solo

mf *p* *mf* 3

in - no - cent peo - ple you con - fess up - on witch - es that
(beau - ti - ful)

Pno.

34

Choir

half of the sopranos singing f gliss to g flat, while the other half holds as indicated *mf* *n.*

half of the sopranos singing f gliss to g flat, while the other half holds as indicated *mf* *n.*

V. Solo

burn at the cross de - lir-i-ous with pro - test on thoughts a - bout the hearse

Pno.

38

Choir *p* Oo

V. Solo *mf* im - mor - tal - ize self - de - mon - ize at the cost of your con - scious on *f*

Pno.

42

Choir *f*

V. Solo *f* vic - tims who haunt us mir - rors at play

Pno.

45

Choir *mp* look at your-self in the mir - ror gro - tesque with

V. Solo *mf* I'm here to stay god as my wit - ness you'll pay *ff*

Pno. *mf*

everyone stomp and clap

50

Choir

sick-ly dis-ease plead-ing for mer-cy with their dreams break-ing a - part at the seams hun-ger for vio-lence that

V. Solo

rest you worm rest

Pno.

f

8^{vb}

56

Choir

suc-ceeds hu-man de - si-re to breed

V. Solo

you worm

Pno.

diphthong

8^{vb}

63

Choir

V. Solo

you

Pno.

pp

8^{vb}

Ped.

68

Choir *sffz sffz*
You filth!

V. Solo *sffz sffz*
You filth!

V. Solo
sanc - ti - fy ac - tions that fill up the void de - test - ing in fash - ion with

Pno.

72

Choir *sffz sffz* *sffz sffz sffz*
Rest you dirt - y worm!

V. Solo *sffz sffz* *sffz sffz sffz*
no ul - ti - ma - tum ghosts in the shell mu -

Pno.

75

Choir

V. Solo *mf* *pp*
ni - tions from hell at the sick - ly con - ven - ience of per - son - al a - chieve - ment

Pno.

78

Choir

mp

Oo

mp

Oo

V. Solo

con - scious dis - may e - gos at play

Pno.

(8)

81

Choir

mp

look at your-self in the mir - ror gro - tesque with sick - ly dis - ease

mp

look at your-self in the mir - ror gro - tesque with sick - ly dis - ease

everyone stomp and clap

ff

V. Solo

god as my wit - ness you'll pay

Pno.

mf

(8)

mf

86

Choir

plead - ing for mer - cy with their dreams break - ing a - part at the seams hun - ger for vio - lence that suc - ceeds

plead - ing for mer - cy with their dreams break - ing a - part at the seams hun - ger for vio - lence that suc - ceeds

f

V. Solo

rest you worm rest you

Pno.

8vb

8vb

hu - man de - si - re to breed

hu - man de - si - re to breed

worm

8

Pno.

8^{vb}-----|

Choir

V. Solo

Pno.

100

Position 3

Group 1: whisper manically with various different rhythms and intensities of volumes/register

rest you dirty worms, arrest you dirty worms, confess you dirty worms etc...

Position 3 Group 3

Position 3 Group 2

Position 3

mf *ff* *pp* *mf*

dressed like a worm who cast a - side la - ment un - der - es - ti - mate caus - al re - la - tions

Pno.

mp *f* *ppp* *mp*

Choir

V. Solo

Pno.

mp *sffz sffz* *f* *ff* *pp*

rel - ish your ha - tred fos - tered by judg - ment con - trar - y mo - tives lead by their an - guish

108 ♩ = ca.65

cres. and accel. until climax

Choir

V. Solo

Pno.

cres. and accel. until climax

dressed like a worm who cast a - side la - ment un - der - es - ti - mate caus - al re - la - tions

dressed like a worm who cast a - side la - ment un - der - es - ti - mate caus - al re - la - tions

dressed like a worm who cast a - side la - ment un - der - es - ti - mate caus - al re - la - tions

cres. and accel. until climax

112

Choir

V. Solo

Pno.

rest you worm a - rrest you worm con -

rel - ish your ha - tred fos - tered by judg - ment con - trar - y mo - tives lead by their an - guish

rel - ish your ha - tred fos - tered by judg - ment con - trar - y mo - tives lead by their an - guish

rest you worm a - rrest you worm con -

Rest you worm Rest a - rrest you worm con -

14 116 fess

Choir

V. Solo

Pno.

♩ = ca.150 Scream without defined pitch from the upper registers and glissando down to the lower. Some choir members should enter at different times Creating a quasi-sheppard's tone effect if possible.

120

Choir

V. Solo

Pno.

Breathe heavily as if running out of air, then gasp violently and hold breathe until after the work is finished. If it is not possible for certain members to hold their breath they may exhale inaudibly (It is important that the sound or sensation of exhaling does not occur, leaving a sense of tension and suffocation at the end of the work.)

124

Choir

V. Solo

Pno.