



His hand turned the page over.

Diego Rocha

2020

full score

for baritone voice, trumpet, trombone, bass clarinet and fixed media

His hand turned the page over.

a monodrama

written for loadbang

2020

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ca. 15"

by Diego Rocha (b. 1996)

with text from *Ulysses* (1918-1920/1922)
by James Joyce (1882-1941)

Instrumentation:

Baritone voice
C trumpet, with plunger and cup mute
Tenor trombone, with plunger and cup mute
Bass clarinet in B-flat
Fixed media (4-channel or stereo)

Program note:

In setting out to write this piece, I wanted to explore ideas of difference in interpretation, in people and in understandings. To this end, I decided to create three sets of musical and expressive materials, each very apart from the others, both in musical and ethical terms. These evolved into the three characters present in *His hand turned the page over*. (all unnamed) who use text pulled from the same source—a small excerpt from James Joyce's *Ulysses*—and who are all played by the same performer, joined by the same ensemble and written by the same person. The purpose is to consider how, even with so many shared elements, such diverging paths may be taken. There is no overarching narrative, but the piece exists rather to create portraits of three very different people at a moment in their existence. These characters and their music do not overlap, but instead are juxtaposed quite directly next to each other, with switches from one character to another becoming more rapid as the piece goes on.

Performance notes:

Characters:

Throughout the piece, the baritone singer will be performing as one of three characters (simply labelled “One,” “Two” and “Three” in boxed text in the score). Likewise, the instrumental performers of the ensemble should change their style, physical posture and stage presence to match (insofar as is reasonably possible).

“One” is skittish and obsessive, with manic tendencies that lead to sudden and dramatic shifts in volume, pitch, tone, etc. Stylistically, the music in this section is pointillistic in texture for the most part, being predominated by short, staccato notes, flutter tonguing and similar effects. The bass clarinet should be more prominent in this section. The vocal part should be performed with somewhat thin tone. The louder moments of the voice part should, to a degree, approach pitched yelling. “One” is consumed within the text, repeating it endlessly to themselves, searching for meanings and understandings in it, as if in religious devotion.

“Two” is confident and bold, with a friendly demeanor, though hints of anger come out at points. The music here is quasi-tonal, with strong emphasis placed on harmony based in thirds. The style should be lyrical, and smooth—songlike, though with some unusual turns. The trumpet should be more prominent in this section. The voice part should be performed in an operatic style, like a heroic lead. They are reciting the text to a friend through song, both being familiar with it, like it was a story they were telling after a night out drinking.

“Three” is morose and lethargic, a sad and lonely character who also holds a strong bitterness to the world. The music here is in 24-tet and is quite legato, although not all that lyrical. Movement should feel effortful, as if every action requires a summoning of willpower to accomplish. The trombone should be more prominent in this section. The voice part should be thicker and stronger in the lower registers, while a bit weaker in the higher registers (possibly with use of falsetto for the higher parts). They are using the text to comfort themselves, as if it was a fond memory from their childhood that they are trying to untwist and recover.

The shift from one character to another should always be sudden. In the earlier parts these changes come less often, with the rate of change increasing until the final section of the piece.

Staging:

The baritone should stand a little way apart from the instrumentalists, with some space to move if they wish. During the times in which that instrument is more prominent (see above), if feasible, that performer may take a step forward, so as to show that to the audience.

Performance notes cont.:

Fixed media sections:

During the piece, there are four fixed media tracks that should be cued at specific points as given in the score. The first three do not need precise synchronization with the ensemble outside of their beginnings. The fourth requires the ensemble to play in strict tempo with it and its music is fully written out in the score for the ensemble to follow with.

The fixed media can be used in 4-channel or stereo configurations (4-channel is preferred). In a 4-channel setup, speakers should be placed in the front corners and back corners of hall, with a subwoofer (if used), placed in the middle. In stereo setup the speakers should be placed in the front corners.

For sound files, contact the composer at: diegoaaslandrocha@gmail.com.

General performance notes:

In 24-tet sections, backwards flats are used to indicate quarter flats, forward and backward flats together are used to indicate three-quarters flats, sharps with one vertical stem are used to indicate quarter sharps, and sharps with three vertical stems are used to indicate three-quarters sharps. All quarter tones are to be played 50-cents from their neighboring chromatic tones.

Accidentals apply throughout the measure in which they appear, but not across the octave.

Noteheads with a backwards slash running through them indicate slap tongue.

In the baritone's part, x-noteheads are used to indicate notes performed without pitch.

Beginning in m. 16 a special notation is used. In this, the line on the staff is used to indicate relative density or sparseness of notes, with the upper part of the staff indicating a greater density of notes while the lower part indicates a lesser density of notes. Notes should all be played staccatissimo and irregular in rhythm (similarly to preceding section), with freely chosen pitches (though taking care to avoid obvious pitch centers). Performers can freely vary their dynamics, tone, playing technique, etc., but care should be taken that the vocalist is always audible. The transition from the previous fully notated material to this section should be seamless. (These instructions are given in the score at this point as well.)

Flutter tonguing is indicated with the text "flz." and tremolo lines where applicable. In cases where tremolo lines are impractical (such as m. 7 of the bass clarinet part), a bracket is used to indicate where flutter tonguing begins and ends.

Score in C

His hand turned the page over.

a monodrama

James Joyce

Diego Rocha

One
ca. 42" ca. 6" 48"

Baritone

Trumpet in C

air sound (through instrument) flz. (each note ca. 2-6")
ppp < >
under electronics (inaudible)
ppp

Tenor Trombone

air sound (through instrument) flz. (each note ca. 3-8")
ppp < >
under electronics (inaudible)
ppp

Bass Clarinet in Bb

slap
with increasing rate of attacks...
ppp *mf* *ppp*
40" 48"

Fixed Media

cue track 1
static sounds, with small pitched attacks emerging, and then the chord:
cresc.

2 Intense, Skittish ♩ = 102

don't rearticulate prep. plunger to plunger
ff

don't rearticulate prep. plunger to plunger
ff

don't rearticulate (slap) flz. (slap)
ffp *ff*

Intense, Skittish ♩ = 102

flz.
p subito
ff
5:4
5:4
9 16 4 8
flz. (half-open)
pp *mp*
6:4
7:4
7:4
flz. (slap)
3:2
prep. track 2
9 16 4 8

quasi-sprechgesang
falsetto
thin, strained
pp
5:4
Wee - p no
(no pitch)
f
(still quasi-sprechgesang)
open
ppp
open
5:4
3:2
mf
3:2
3:2
5:4
pp
3:2
pppp
p
cue track 2
3:2
ppp
mp
n
p
pp
mf

8 (hum) glottal stop
16 *pp* *f* *p* *f* *p* *ff* *mp* *f* *p* *mp* *p* *ff*

m - (o) - ore, woe - ful sh - e - p-herd w - ee - p

The staff here is used to indicate relative density or sparseness of notes, with the upper part of the staff indicating a greater density of notes while the lower part indicates a lesser density of notes. Notes should all be played *staccatissimo* and irregular in rhythm (similarly to preceding section), with freely chosen pitches (though taking care to avoid obvious pitch centers). Performers can freely vary their dynamics, tone, playing technique, etc., but care should be taken that the vocalist is always audible.

The transition from the previous fully notated material to this section should be seamless.

22 Forcefully whisper: —
For Lycidas, your sorrow, is not dead, sunk though he be be-neath the watery floor

f Half-whispering, half-yelling
prep. plunger

27

gradually open
flz.

f *p* *n* *ff* *pp* *f* *ff*

p *f* *p* *ff* *f* *ff*

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

31

p *mf* *p* *f* *p*

flz. *p subito* *ff*

it must be a move-ment then thought is the phrase of thought

ff *ff* *mf* *ff*

more and more wildly

*f**pp**ff*

36

form of forms pos-si-ble as pos-si-ble form of forms thought of thought of ...

repeat "thought of"

The musical score for measures 36 and 37 is shown. Measure 36 is divided into three groups of notes, each with a bracket indicating a specific time signature: 5:4, 6:4, and 7:4. The notes are mostly eighth and sixteenth notes. Measure 37 continues the sequence with a 5:4 bracket. The lyrics are written below the notes. The score includes a piano part with five staves, each with a single line of music.

38

The musical score for measures 38 through 42 is shown. Measure 38 is a whole rest. Measures 39 through 42 are also whole rests. The piano part consists of five staves, each with a single line of music.

mp *f* mp

3:2 3:2

weep no more shep-herd, weep

prep. plunger senza plunger

f *pp* *ppp*

(senza plunger)

3:2 5:4 3:2

f *p* *ppp*

p *ppp*

p thin, light *pp*

no more

whisper quietly:
"For Lycidas, your sorrow,
is not dead, Sunk though he
be beneath the watery floor..."

If fixed media is still playing,
wait until it ends before
beginning crescendo

4/4 4/4 4/4

Baritone recites paragraph somewhat quickly, getting more and more frantic and manic throughout.

" | " are used to indicate breathes/pauses (a short, gasping breath).

The reading should generally grow in volume throughout, but the performer should sporadically vary their volume throughout the text.

Read as if fixated upon the text, as if the character had recited this text to themselves many times before.

Very Dramatic.

Begin immediately after cut-off of m. 51

Text reading should take ca. 26-34"

"It must be a movement then, an actuality of the | possible as possible.

Aristotle's phrase formed itself within the gabbled verses | and floated

out into the studious silence of the library of Saint Genevieve

where | he had read, sheltered from the sin of Paris, night by night.

By his elbow a delicate Siamese | conned a handbook of strategy.

Fed and feeding brains about me: | under glowlamps, impaled,

with faintly beating feelers: and in my mind's darkness | a sloth of the

underworld, reluctant, shy of brightness, shifting her | dragon scaly folds.

Thought is the thought of thought. Tranquil brightness.

The soul is in a manner all | that is:

the soul is the form of forms.

Tranquillity sudden, vast, candescent: | form of forms."

Trombone and Trumpet begin playing at m. 52 *immediately* at the conclusion of the text.

Trumpet in C

Tenor Trombone

mp *mf* *p*

mp *mf* *p*

56

mf

mf

60

p *f* *p* *mf* *ff*

p *f* *p* *mp* *ff*

66

ff *mp* *mf* *p* *pp*

mp *mf* *p* *pp*

Baritone Solo *mp* *f*

weep no more, wo - ful _____ shep-herd weep no__ more for ly-ci-

Trumpet in C

Tenor Trombone

Bass Clarinet in Bb *p* *mf*

p

das your sor - row is not dead sunk though he

mp *pp*

p *pp*

may be be - neath sunk though he _____ may _____ be be - neath the

pp *p* *f*

83 *f* *p* *mf* *ff* *mp* 15

wat - t'ry floor, the dear might of Him that walked the wa - ves
(watery)

87 *mf* *p* *pp*

soul is the form of forms thought of thought.

mf *p* *pp*

prep. track 3

Intense, Skittish ♪ = 102

to plunger

flz.

ff *p subito* *ff*

5:4 5:4

6:4 6:4

7:4 7:4

mp *ff*

flz.

(slap) 5:4 4:6

ppp *ff*

cue track 3
chaotic

ff *mf*

Intense, Skittish ♪ = 102
with filtered noise

(+35 cents)

9 16

senza plunger

flz.

ord.

p *ff*

5:4 6:4 3:2

3:2 3:2

(slap)

flz.

3:2

9 16

100 *pp* \leq *f* *mp* *p* \leq *ff* (very sudden cut off)

Three
Morose, lugubrious ♩ = 62

f - orms of form-s_____

senza plunger

pp

pp 9:8

pp 5:4 5:4

Morose, lugubrious ♩ = 62

cue track 4

prep. track 4

f

Musical score for measures 105-108. The score is written for four staves: Bass, Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 3/2. The music features complex rhythmic patterns, including triplets and slurs. The dynamics are marked *mp* (mezzo-piano) and *pp* (pianissimo). The text "floating, very glissy" is written above the Alto staff in measure 107. The Bass staff has a *mf* (mezzo-forte) marking in measure 106.

Musical score for measures 109-112. The score is written for four staves: Bass, Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 3/2. The music continues with complex rhythmic patterns, including triplets and slurs. The dynamics are marked *p* (piano). The text "(chords continue as before)" is written above the Bass staff in measure 110.

113

Measures 113-115 of a musical score. The score is written for five staves: two grand staves (treble and bass clef) and three individual staves (treble, bass, and a lower bass staff). The key signature is one sharp (F#). The time signature is 3/2. The music features a variety of dynamics and articulations. In measure 113, the first grand staff has a whole rest, and the second grand staff has a whole rest. The third grand staff has a whole rest. The fourth grand staff has a whole rest. The fifth grand staff has a whole rest. In measure 114, the first grand staff has a whole rest, and the second grand staff has a whole rest. The third grand staff has a whole rest. The fourth grand staff has a whole rest. The fifth grand staff has a whole rest. In measure 115, the first grand staff has a whole rest, and the second grand staff has a whole rest. The third grand staff has a whole rest. The fourth grand staff has a whole rest. The fifth grand staff has a whole rest. The dynamics include *mp* (mezzo-piano) and *fp* (fortissimo). The articulations include slurs and accents.

116

Measures 116-118 of a musical score. The score is written for five staves: two grand staves (treble and bass clef) and three individual staves (treble, bass, and a lower bass staff). The key signature is one sharp (F#). The time signature is 3/2. The music features a variety of dynamics and articulations. In measure 116, the first grand staff has a whole rest, and the second grand staff has a whole rest. The third grand staff has a whole rest. The fourth grand staff has a whole rest. The fifth grand staff has a whole rest. In measure 117, the first grand staff has a whole rest, and the second grand staff has a whole rest. The third grand staff has a whole rest. The fourth grand staff has a whole rest. The fifth grand staff has a whole rest. In measure 118, the first grand staff has a whole rest, and the second grand staff has a whole rest. The third grand staff has a whole rest. The fourth grand staff has a whole rest. The fifth grand staff has a whole rest. The dynamics include *fp* (fortissimo) and *pp* (pianissimo). The articulations include slurs and accents.

121

weep no more wo - ful shep - herd

weep no more to cup mute

echo to cup mute

mp *pp* *mfpp* *mp* *pp* *mp* *pp*

125

for ly - ci - das your sor - row is not

spread, overblown

f *ff* *fp* *ff* *fp* *fp* *fp* *fp*

129

dead

fp *fp* *fp* *fp* *mp* *fp* *fp* *fp* *f* *fp*

133

fp *fp* *fp* *fp*

22 Confident, lyrical ♩ = 72

135 [Two] *mf* *f* *mf* *p*

rid - dle me, rid - dle me — ran - dy ro my fa - ther — gave me seeds to sow

open *pp* *mp* *p* *pp*

open *pp* *mp* *p* *pp*

pp

140

mp *mf* *pp*

mp *mf* *pp*

to plunger

ff

p subito

ff

5:4

5:4

to plunger

f

ff

6:4

ff

6:4

flz.

5:4

4:6

f

fpp

ff

mp

7:4

ff

7:4

f

p

7:4

turn ov-er

Ste-phen said qu-iet-ly

senza plunger

5:4

fff

5:4

flz.

6:4

fff

3:2

flz.

(ord.)

senza plunger

2:3

7:4

fff

flz.

155

mp *pp*

5:4 5:4

I don't see a-ny-thing

n *pp*

7:4 7:4

6:4 9:8 9:8

n *pp*

158

Two

mf

weep no

pp *p*

11:8

pp 9:8 5:4 6:4

p

5:4 5:4 6:4 7:4

pp *p*

more wo - ful - shep-herd

ff *(mp) f* *mp* *fp*

ffp *ff*

ffp

fp *mfp* *mfp* *mfp*

p *ff* *mp*

fp *fp* *mfp* *mfp*

Two One

p *flz.* *ord.*

his hand turned the page o - ver

ff *p subito* *flz.*

pp *ff* *pp* *mp*

mf *p* *mp* *7:4* *ppp*

quasi-sprechgesang

175 *mf* squeaky *mp* *f*

what, sir? tal-bot asked sim-ply ben - ding for-ward His__ hand

flz.

ppp *p* *ppp* *ppp* *p*

pp *ppp* *p* *ppp* *ppp*

p *ppp* *ppp* *p* *p*

(use falsetto for notes C₄ and higher)

180

turned the page ov - ver. He leaned back and went on a-gain ha-ving just re-mem-bered.

p *pp* *mp*

ppp *pppp* *pp* *pppp*

p *pppp* *pppp* *p*

ppp *pp* *pppp*

184

Two

Confident, lyrical ♩ = 72

Of him that walked waves.

mp *f* *p* *mf* *ff*

ppp

mp *f* *p* *mp* *ff*

189 Three **Morose, lugubrious** ♩ = 62 *f*

for ly - ci - das your sor-row

spread, overblown

to cup mute spread, overblown

mp *fp* *fp* *fp* *fp*

fp *ff* *fp* *ff* *fp* *fp* *fp*

mp *fp* *fp* *fp* *fp*

195 One Two

n *pp* *n* *pp* *n* *ff* *p*

senza cup mute ord.

ff *p*

n *pp* *n* *pp* *n* *ff* *mp*

198

Three

f

3:2

3:2

for

ly - ci - das

your

ff fp ff fp flz. ffp

203

One

Two

Three

ff pp fp ff f

208

One

Two

Three

One

n pp n fp n ff

213 Two Three Two Three One Two Three One

p *fp* *p* *fp* *ff* *p* *fp* *n*

5:4 6:4 7:4 6:4

217 Two Three One Two Three Two Three

p *fp* *ff* *p* *fp* *p* *fp*

5:4 5:4 6:4 7:4 6:4 7:4

221 One $\leftarrow \text{fl.} = \text{fl.}$

Two Three

Two

One Intense, Skittish ♩ = 102

ff *p* *f* *fp* *ff*

3:2 3:2 3:2 5:4 6:4 3:2 3:2 5:4 4:6

to plunger to plunger flz.

ff *p* *fp* *fp* *ff*

226 (falsetto) *ff* accel. 31

thought is the

flz.
p subito *ff* 5:4 5:4 5:4 3:16

ff 6:4 6:4 6:4 3:16

mp 7:4 *ff* 7:4 7:4 7:4 3:16

229 *fff* (♩ = ca. 126) a tempo (♩ = 102)

thought of thought of thought_____

The musical score consists of four staves. The first staff is a vocal line with the lyrics 'thought of thought of thought_____'. It begins with a *fff* dynamic marking and a tempo of ca. 126. The second, third, and fourth staves are piano accompaniment. The second staff features complex rhythmic patterns with dynamic markings *fff* and *5:4*. The third staff continues the piano accompaniment with dynamic markings *fff* and *3:2*. The fourth staff concludes the piano accompaniment with dynamic markings *fff* and *3:2*. The score includes various time signatures (3/16, 5/32, 2/16, 3/4, 5/4) and rests.

32

234

form of forms____ tran-quil bright-ness soul is the form_____ of__ forms.

(senza plunger)

(senza plunger)

Three

f *f* *p* *fp* *fp* *f* *p* *fp* *fp* *p* *mf*

12/16 12/16 12/16 12/16 12/16 12/16 12/16 12/16 12/16 12/16 12/16

238 (4+3+5) *mf* *p* *mf* *p*

— for ly-ci-das — soul — soul is the form soul —

fp *mfp* *mfp* *mp-pp* *mp-pp*

fp *mfp* *mfp* *mp-pp* *mp-pp*

p *mf* *p* *mp* *p* *mp*

(with embouchure) (with embouchure)

244

mp

ly - ci - das _____ soul _____

p *p* *p* *mp* *p*

p *mp* *p*

p *mp* *p*

3:2 *p*

249

pp

mp *p*

pp

253

poco rit.

ppp

pp *ppp*

ppp