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**Title**

Things You Don't Yet Know You Feel

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**Author**

Westwood, Sarah

**Publication Date**

2020

full score

soprano

violin I

violin II

viola

cello

*Things You Don't Yet Know*

*You Feel* (2019)

Sarah Westwood

## Mood Ring

### **Band**

Let me hold you, love, like love holds disease,  
breathing the essence of one another,  
like a lover taking you in their arms  
calming fears you don't yet know you feel.

### **Stone**

Like a light, after light, I am water;  
an ever-coiling skein of refraction  
turning, churning this thermotropic surf.

when you kiss me I am water  
when you hold me I am water  
when you hate me  
when you kick me

when you curse me I am water  
when you touch me I am water  
when you taste me I am water  
when you take me  
when you turn me  
when you break me I am water

Violet, blue, green, yellow, brown, grey, black.  
Back to back with brokenness I am trapped;  
water damage more a damning of water.

### **After**

Years after, I found that small black disc  
silent as remembrance and cold with sleep.  
I squeezed it in my palm for that fleeting glimpse  
of fear and passion before the lights went  
out.

Georgie Vivienne Lorimer, 2019

'Band' and 'After' are used for *Things you don't yet know you feel*

**Legend:**

non. vib / vib /  
molto vib

as stated but if your voice naturally has some vibrato, this is fine - I'd like varying degrees

e  
(*Let*)

please sing the vowel found within the italicised word below

breathy

airier sound, still pitched. Quieter dynamic is fine if needed to produce



inward breath. If needed, please shorten the note value



this ornament should be as fast as possible, particularly the second note



whisper. At louder moments of the piece this might be a 'stage whisper'



spoken at natural pitch

ki

if a consonant is underlined in the first section (vowel section), I'd like it to be plosive

b 1 - b77

this section please try to be a hybrid instrument with the ensemble. A few words may sound but on the whole, the meaning is masked. An otherworldly place

b 78 - b117

this is the section where you break away from the ensemble and you are heard. Whilst it's more lyrical, I imagine this an improvisation that you're creating / gliding over the quartet. At the end the quartet increases its speed, so words might get lost again (but for other reasons).

**Legend:**

col legno battuto: over the bridge / bow with hair: m.s.p bow with both wood and hair of bow, either side of bridge.

---



skating - keep physically the same distance apart from the first double stop

---



ornaments should be as fast as possible, don't worry if it's not at the same time as the rest of the ensemble

---

pulsating against the rest of the ensemble will test this at the residency! Beforehand, the ensemble shared simmer rhythms, I hope for syncopation but only subtly

---

b 1 - b77 this section please try to be a hybrid instrument with the ensemble. A few words from the voice may sound but on the whole, the meaning is masked. An otherworldly place

---

b 78 - b117 this is the section where the soprano break's away from the ensemble and she is heard. At the end the quartet increases it's speed, so words might get lost again (but for other reasons).

**Legend:**

col legno battuto: over the bridge / bow with hair: m.s.p

---

bow with both wood and hair of bow, either side of bridge.

pulsating against the rest of the ensemble

---

will test this at the residency! Beforehand, the ensemble shared simmer rhythms, I hope for syncopation but only subtly

---



circular bow

---

tap  
L.H



tap LH on sul D

---

b70 -77

---

dampen LH - play on sul D + A only, changing pitch with position of bow

---

skating



skating - keep physically the same distance apart from the first double stop. Continue until the end of the piece

---

b 1 - b77

---

this section please try to be a hybrid instrument with the ensemble. A few words from the voice may sound but on the whole, the meaning is masked. An otherworldly place

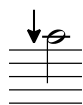
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b 78 - b117

---

this is the section where the soprano break's away from the ensemble and she is heard. At the end the quartet increases it's speed, so words might get lost again (but for other reasons).

**Legend:**



vertical bow. Down = toward bridge. Up = away from bridge



ornaments should be as fast as possible. Don't worry if you're not at the same time as the rest of the ensemble

pulsating against the rest of the ensemble

will test this at the residency! Beforehand, the ensemble shared simmer rhythms, I hope for syncopation but only subtly



circular bow

s.b.

Soft battuto (not as heavy as arco battuto)

b70 -77

dampen LH - play on sul C, G + D only, changing pitch with position of bow

b 1 - b77

this section please try to be a hybrid instrument with the ensemble. A few words from the voice may sound but on the whole, the meaning is masked. An otherworldly place

b 78 - b117

this is the section where the soprano break's away from the ensemble and she is heard. At the end the quartet increases it's speed, so words might get lost again (but for other reasons).

**Legend:**

col legno battuto: over the bridge  
/ bow with hair: m.s.p



bow with both wood and hair of bow, either side of bridge.

ornament should vary in speed. Take time with same, and as fast as possible with others



circular bow

pulsating against the rest of the ensemble

will test this at the residency! Beforehand, the ensemble shared simmer rhythms, I hope for syncopation but only subtly

bow t.p.

bow tail piece



skating - keep physically the same distance apart from the first double stop. Continue until the end of the piece

b 1 - b77

this section please try to be a hybrid instrument with the ensemble. A few words from the voice may sound but on the whole, the meaning is masked. An otherworldly place

b 78 - b117

this is the section where the soprano break's away from the ensemble and she is heard. At the end the quartet increases it's speed, so words might get lost again (but for other reasons).



# Things you don't yet know you feel

Sarah Westwood

♩ = 80

non. vib otherworldly,  
pure tone imagine the ensemble all as the same being until b. 83

*p*

Soprano

*e*  
(Let *e*  
me

col legno battuto: over bridge  
*p* bow with hair: m.s.p until b.19

Violin I

col legno battuto: over bridge  
*p* bow with hair: m.s.p until b.17

Violin II

Viola

Violoncello

5

*o*  
hold

*o*  
hold

10 *breathy* *ord.*

o hold o you o love

col legno battuto: over bridge  
bow with hair: m.s.p until b.21

*p*

16 *accel.* . . . . *mf* . . . . .

i like o love

*mf*

19

o holds o holds i dis

m.s.p.  
*mf*

m.s.p.  
*mf*

4/4 3/4

Detailed description: This system contains four staves of music for measures 19-22. The top staff is a vocal line in 4/4 time, with lyrics 'o holds o holds i dis'. The second and third staves are piano accompaniment in 4/4 time, marked 'm.s.p.' and 'mf'. The bottom staff is a bass line in 4/4 time. Measure 22 ends with a 3/4 time signature.

23

sease ease

*f* *mp*

*f* *mp*

m.s.p.

3/4 4/4

Detailed description: This system contains four staves of music for measures 23-26. The top staff is a vocal line in 3/4 time with lyrics 'sease ease'. The second and third staves are piano accompaniment in 3/4 time, marked 'm.s.p.'. The bottom staff is a bass line in 3/4 time. Measure 24 changes to 4/4 time. Dynamics include 'f' and 'mp'.



o  
one

o  
one

o  
one

o  
one

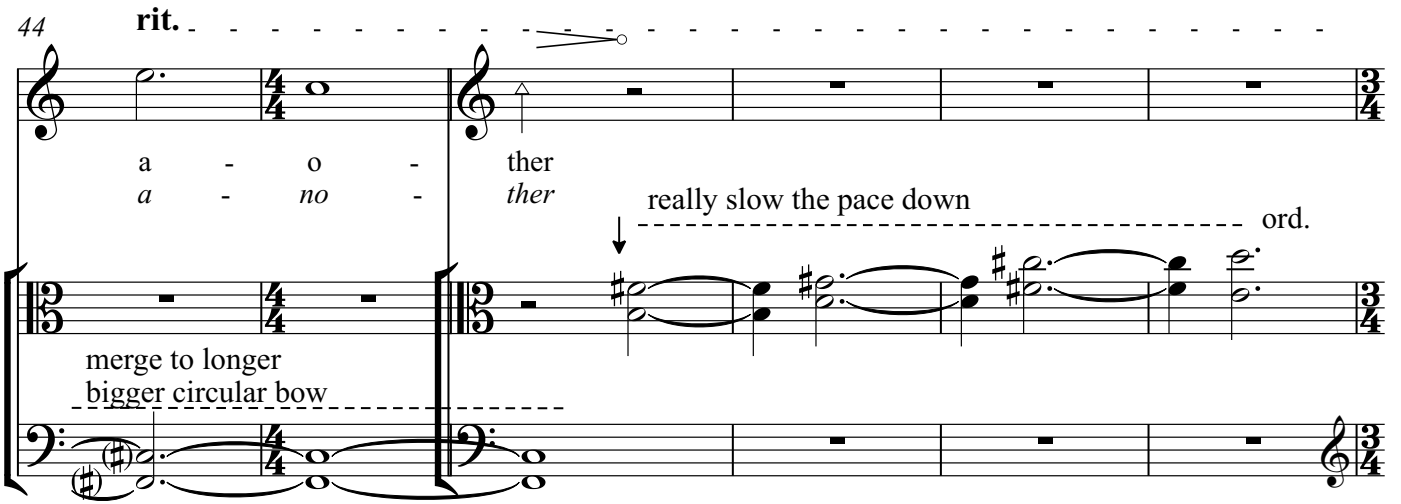
o  
one

o  
one

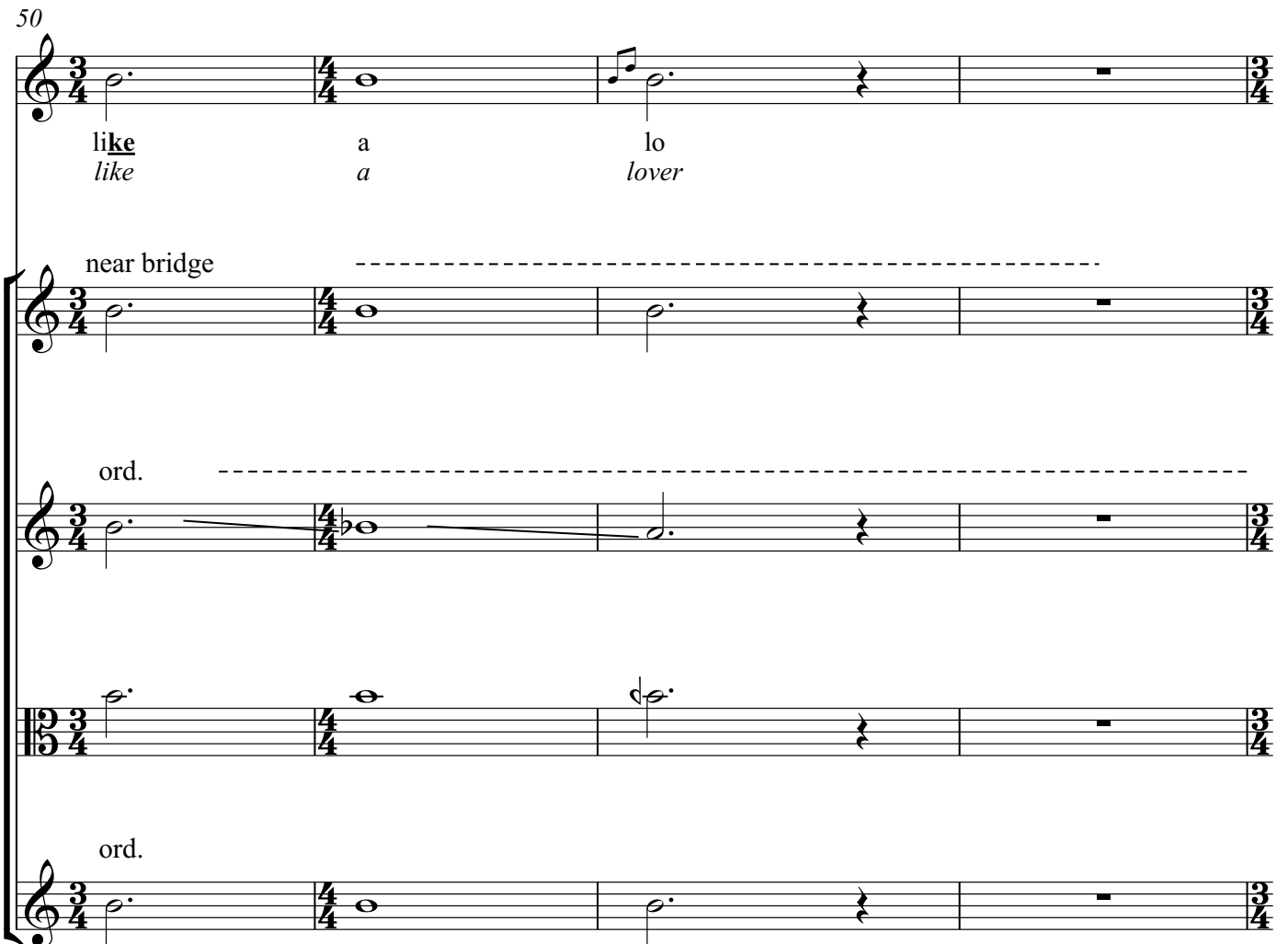
o  
one

o  
one

s.t.

44 rit. 

♩ = 100

50 

54



a - king ou i  
tak - ing you in)

ord.



near bridge




pulsating against the rest of the ensemble



rit. . . . .

♩ = 80

58 *ff* *mf*



their arms calm - ing calm ing




*ff*



*ff* *pp*



*ff* *pp*



*ff*

*vulnerable  
shaking*

62

fears you don't

*mp*

*ord. soft bow*

♩ = 60 Largo

65

*like a sigh*

*mp*

yet know you

dampen strings

m.s.p. 3 m.s.t. ord.

*mf*

quicken / pulse  
c.b. on first beat

quicken bow. / emphasis on first beat

*breathy, like a sigh*

*mp* *sempre*

bow tail piece



feel you don't

m.s.p. s.t. m.s.p. tap ord.

*p* *pp*

m.s.t. m.s.t. col legno

dampen strings  
battuto, bow tip

ord. s.b. m.s.t. 3-ord. -----

*mf* *pp*

ord. bow t.p.

(vulnerable)  
whisper

inward  
breath

yet? know? you? feel? you? feel you

s.p. tap L.H. col legno arco near bridge release LH

ord. tap L.H. ord. near bridge release LH

10 molto vib. gradually increase speed until end

83 *ff*

(mmm)

as close to L.H as possible  
gradually increase speed, dynamics and relentlessness until end

as close to L.H as possible  
gradually increase speed, dynamics and relentlessness end

as close to L.H as possible  
gradually increase speed, dynamics and relentlessness end

as close to L.H as possible  
gradually increase speed, dynamics and relentlessness end

*powerful*

87

I am

minimal expression

*mp*

wa - ter

*sfz*

93 *breathy* *ord* *mf*

years af-ter I found that small

99 *molto vib.* *f* *p* *non vib.*

black disc silent as re-mem-brance

*molto vib.*

103

*mp* < *mf* dreamy > *mp*

non. vib

and cold with sleep I squeezed

skating, until end

*sfz*

skating, until end

107

*f*

as fast as possible  
vib.

it in my palm for that fleet ting glimpse

as fast as possible

as fast as possible

as fast as possible

as fast as possible

113

*molto vib.*

*fff*

of fear \_\_\_\_\_ and pa - ssion\_\_\_\_\_

118

string quartet at this point is crazy...

.. let them drown you out

be fore the lights went ou  
(out)

crazy

crazy

crazy

crazy

*fff*

*fff*

*fff*

*fff*