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Constellations

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Publication Date
2020

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Constellations

for

amplified soprano & chamber ensemble

Emma O'Halloran

2018

Full score in C

Commissioned by National Sawdust

Instrumentation

Flute
Clarinet in B flat
Percussion (Vibraphone, Kick Drum)
Piano
Soprano
Violin
Violoncello
Fixed Electronic Playback

Notation and Accidentals (general)

Where accidentals – including microtonal accidents – occur, they last through the bar unless otherwise corrected. They are immediately cancelled in succeeding bars unless re-applied.

A diminuendo at the end of a phrase where it is not accompanied by any dynamic simply means **fade out.**

Similarly, a crescendo at the beginning of a phrase, where it is not accompanied by any dynamic marking, means **fade in.**

Specific Instructions

For the conductor

The electronic playback part is fixed, and will require the conductor to have an in-ear click track. The click track will play two bars before the piece begins, and the time code in the score is marked accordingly (e.g. – measure 1 begins at 0:04)

Flute

Pitched air sound denotes colored air sounds with no normal flute tone.

Hollow tone: use an alternate fingering to produce the pitch, it should result in a hollow timbre.

Piano

At rehearsal section B, the player is asked to play inside the piano, striking certain pitches with a mallet. A rubber mallet is preferable, and it will require some practice as the player needs to silently depress the key before striking the string.

Note: depending on the piano, it may not be possible to strike certain strings – in this case, the player may transpose the notated pitch down an octave.

Strings

s.p. denotes sul pont, i.e. – play towards the bridge

A dashed horizontal line denotes a gradual transition

Text

Once I sprayed the ocean to the stars

Now a stranger here below
An empty tale, a morning flower
Only a part, but not the whole
Rewritten by the hour

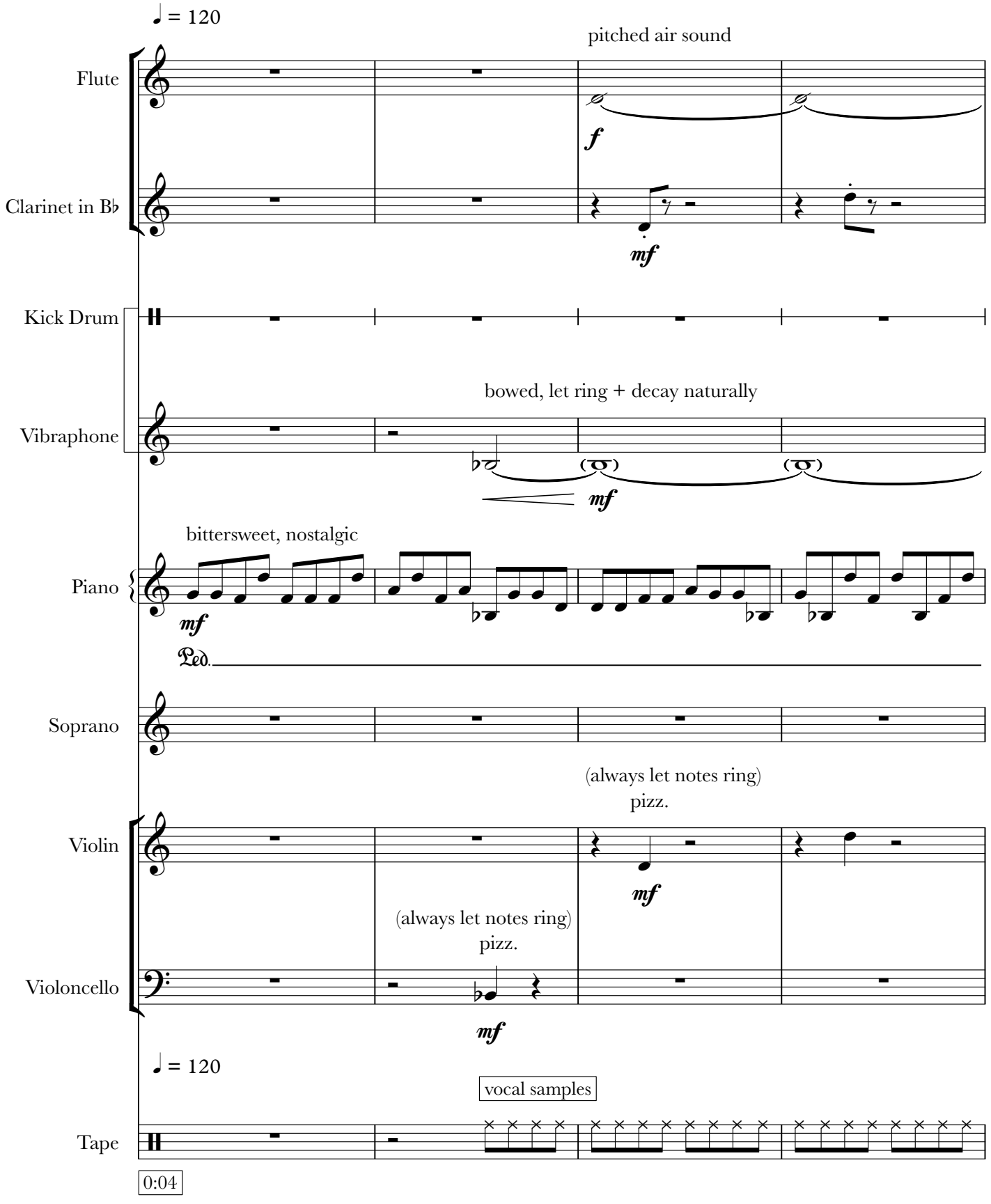
Growing up is losing your illusions

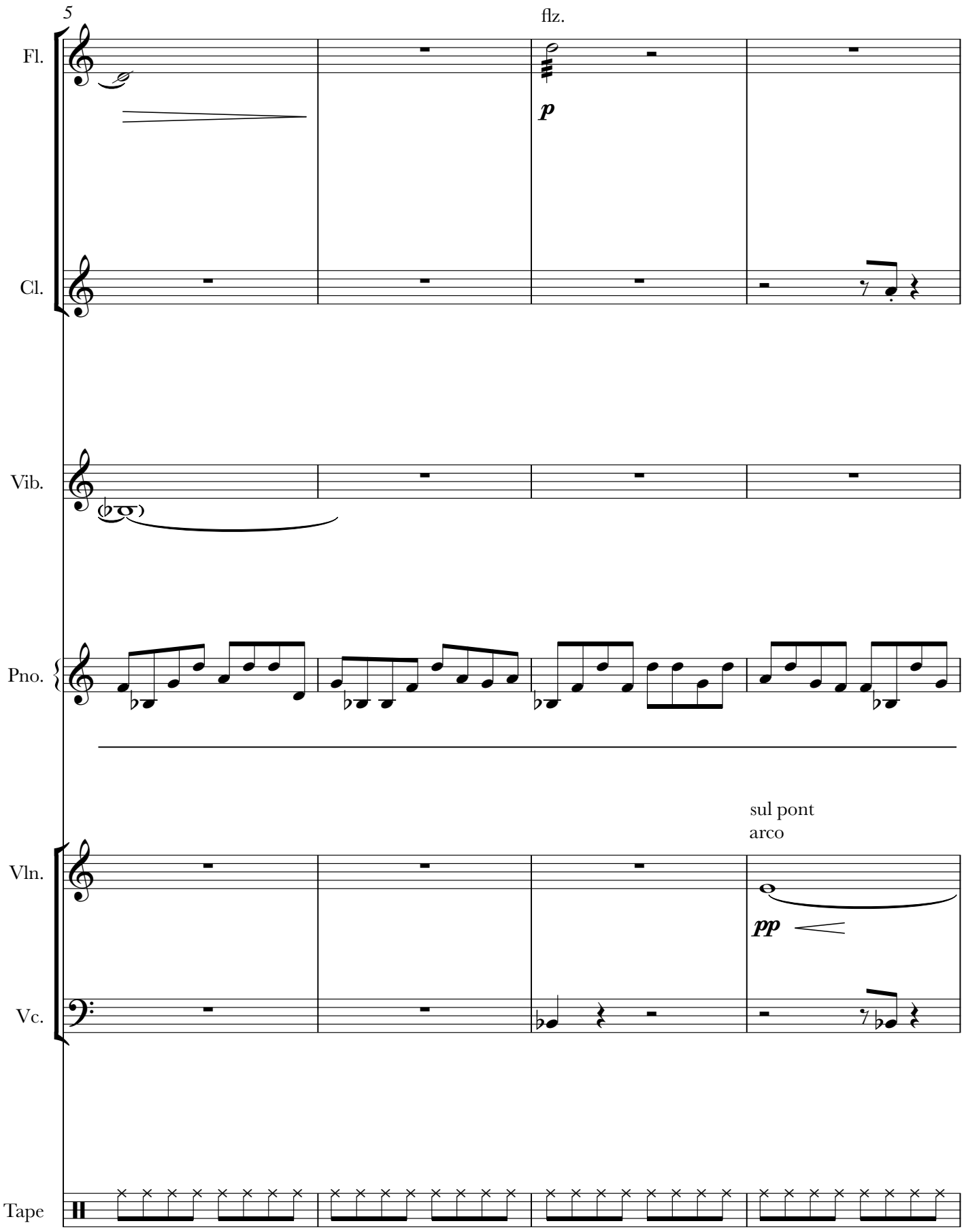
All the pieces that were pulled apart
They don't fit like they should anymore
Constellations form around my bones
And these fires
Have piled up chains of mountains
These fires burn.

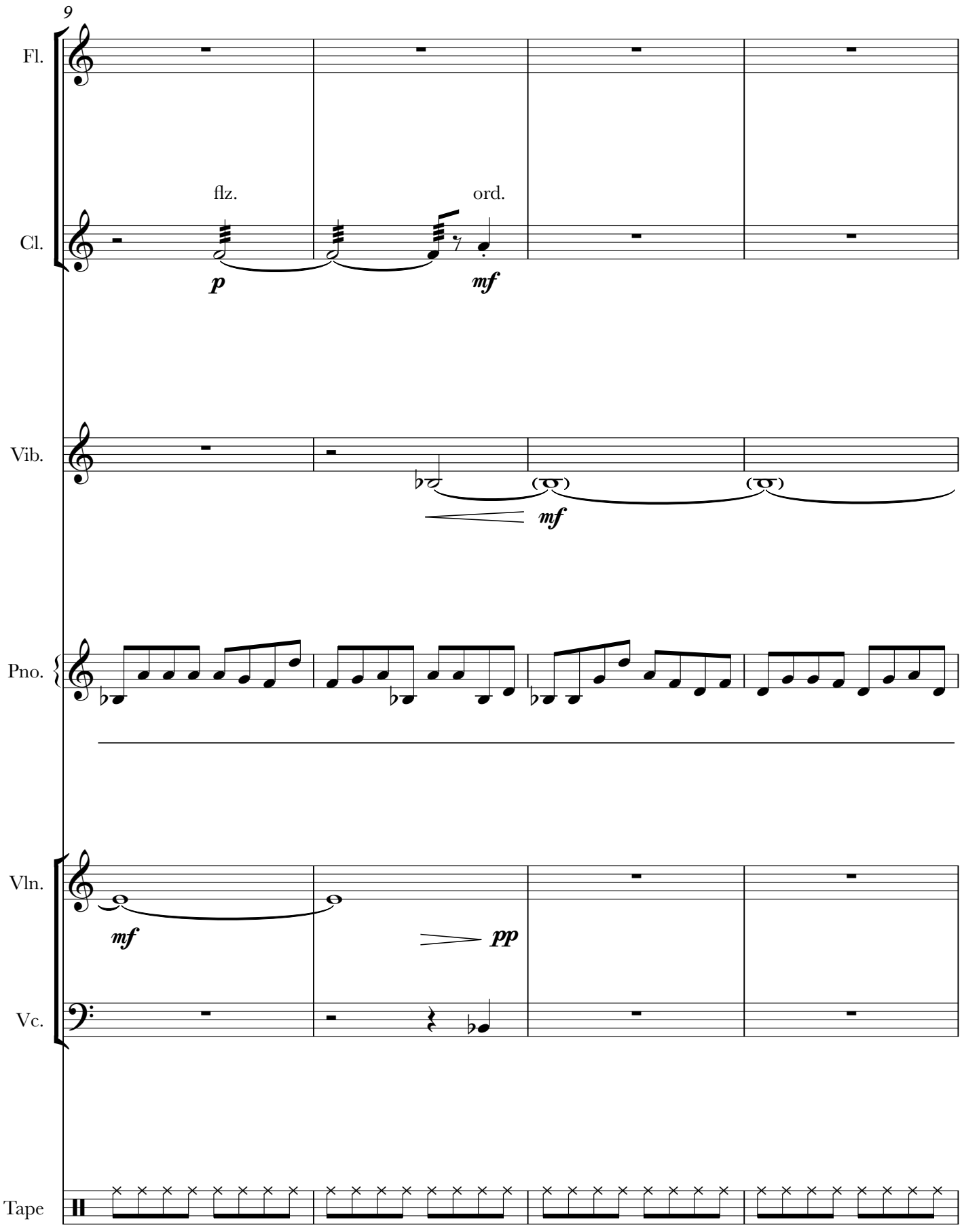
Full score in C

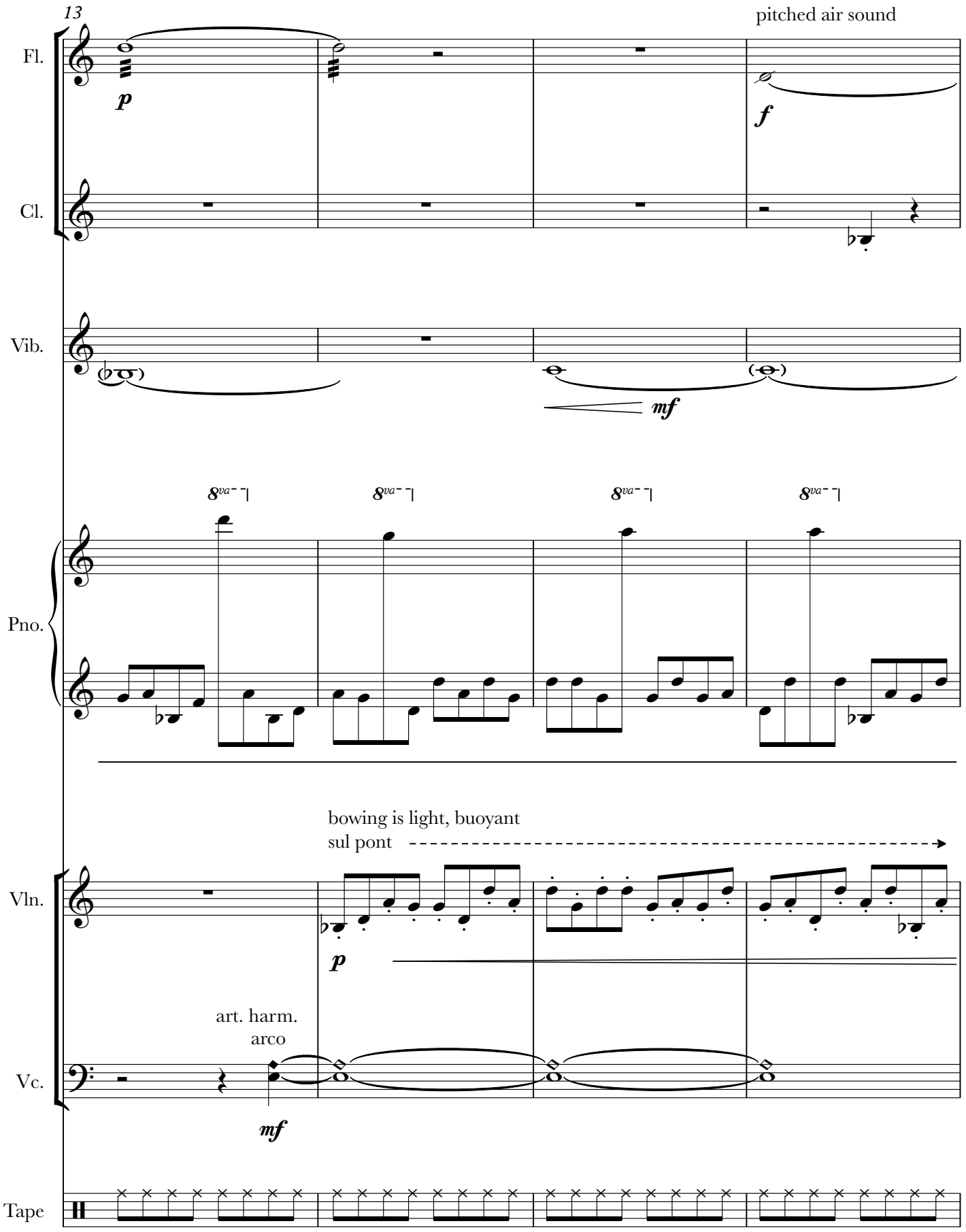
Constellations

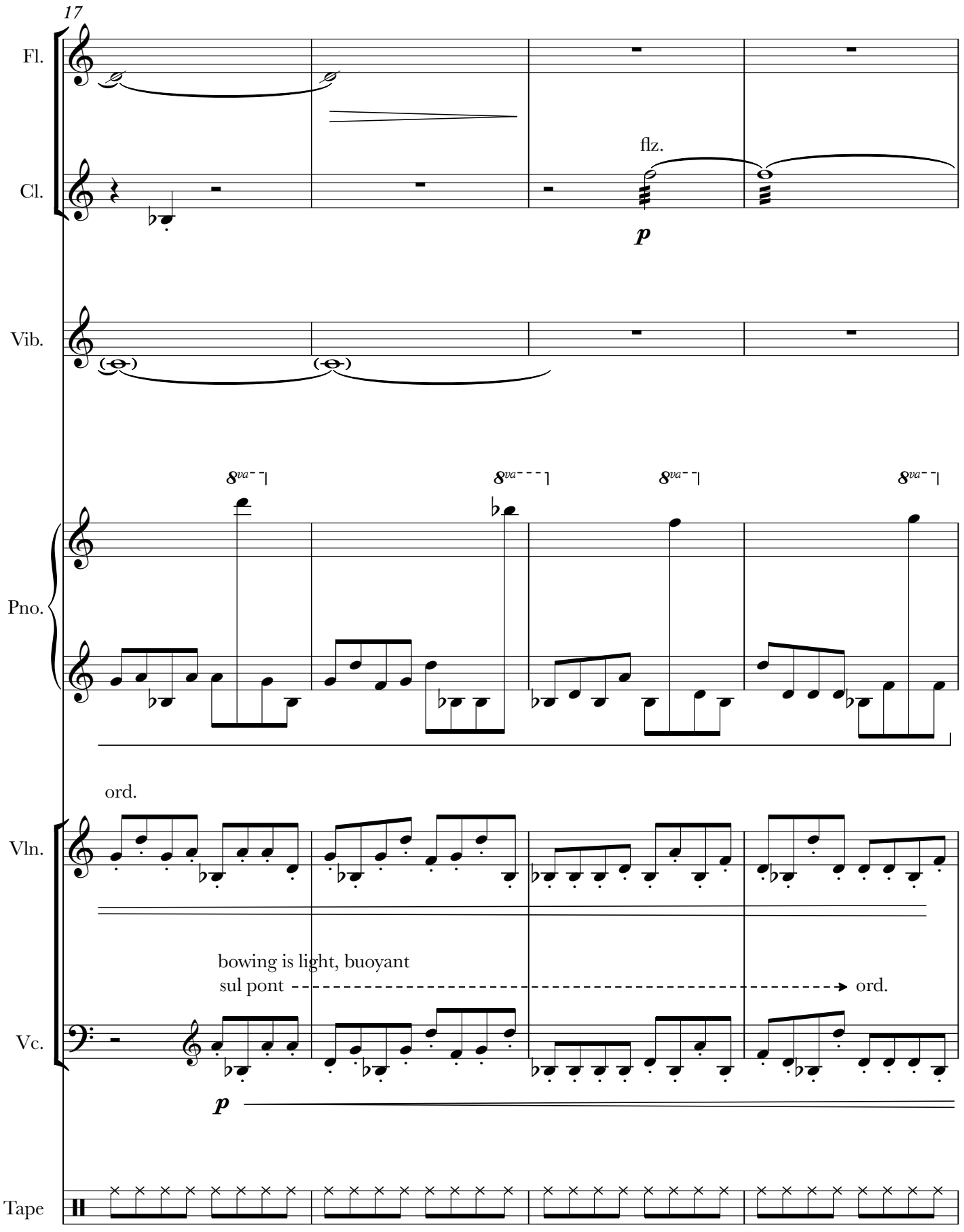
Emma O'Halloran (2018)

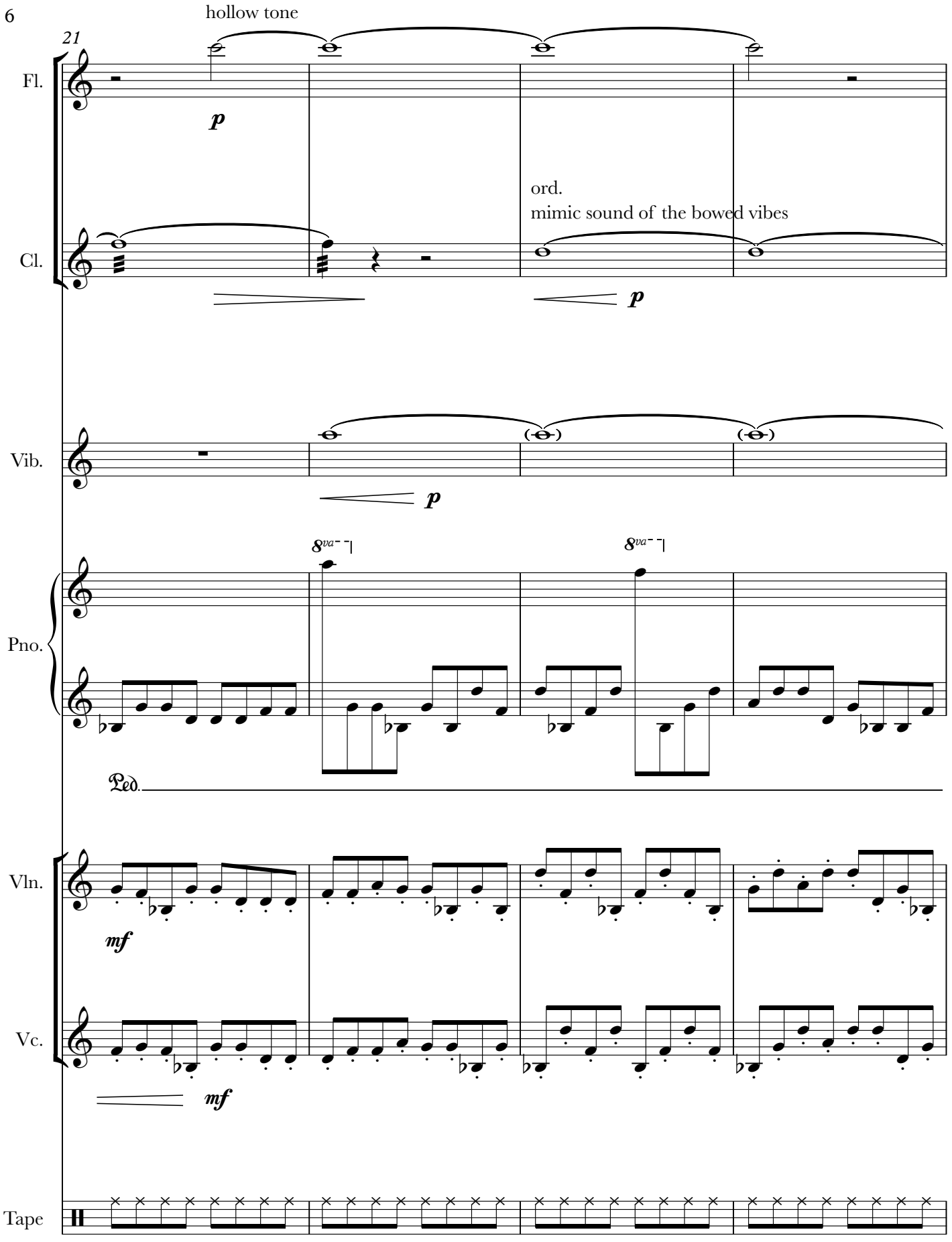


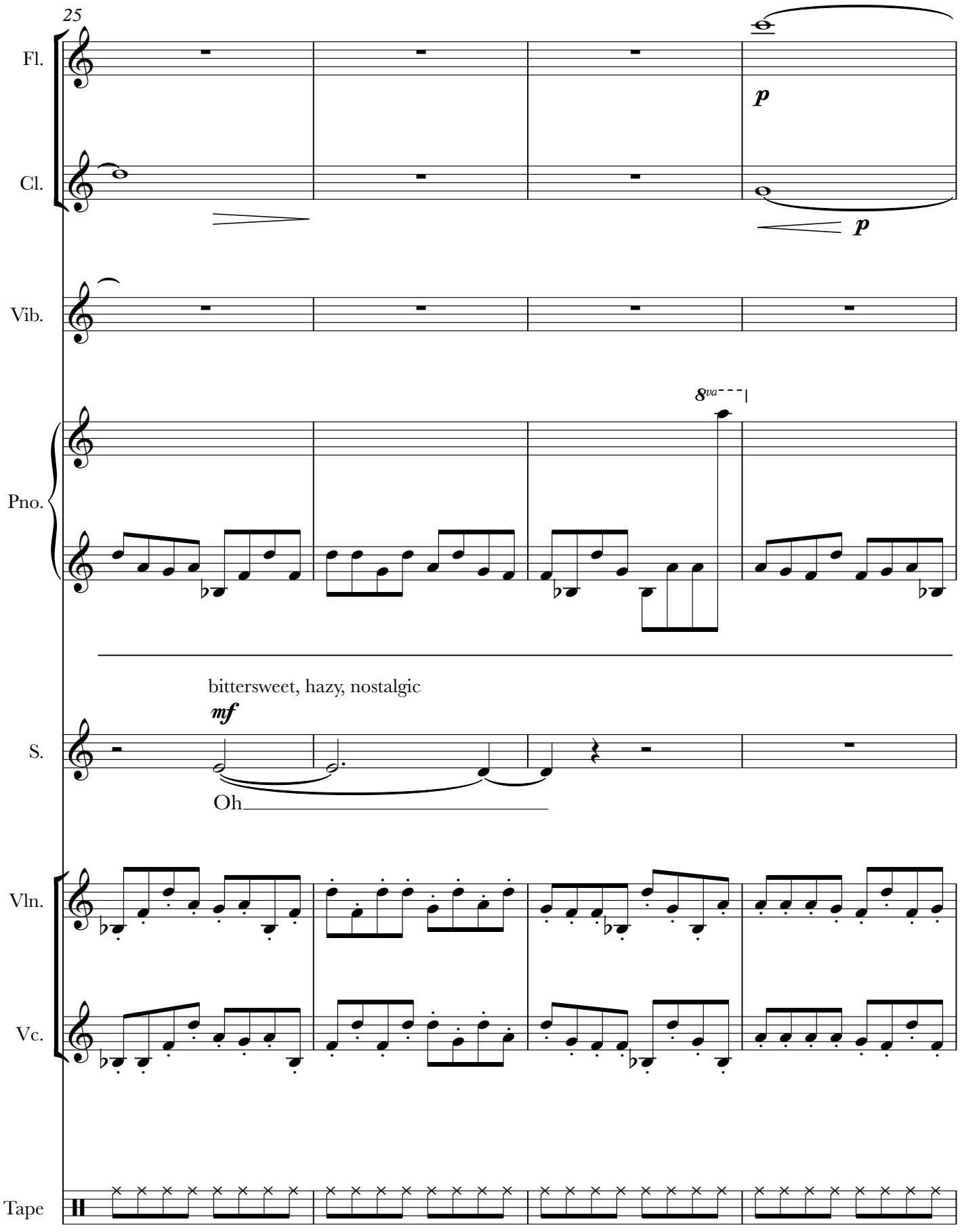

5
flz.
Fl.
p
Cl.
Vib.
Pno.
sul pont
arco
Vln.
pp
Vc.
Tape

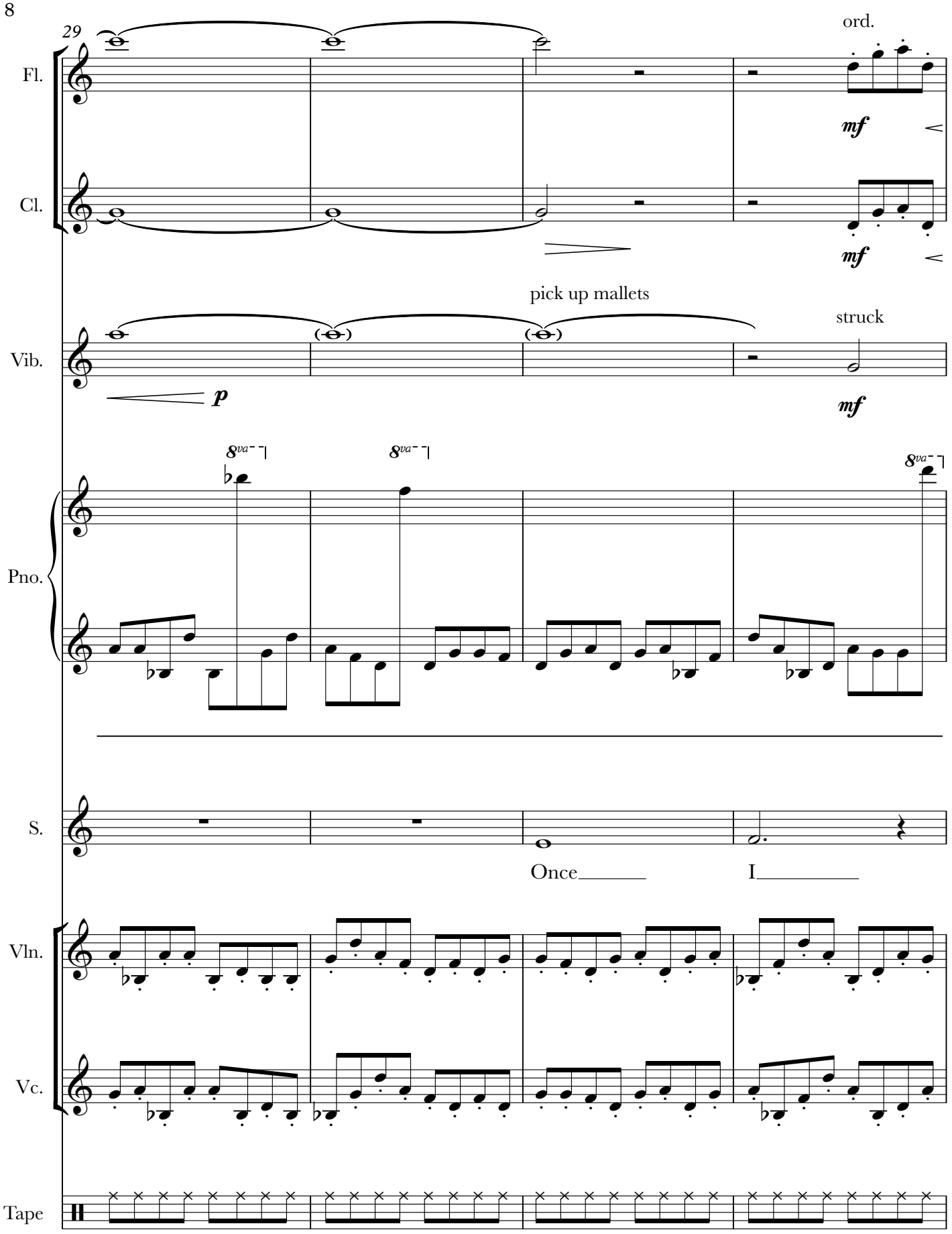

9
Fl.
flz.
ord.
Cl.
p
mf
Vib.
mf
Pno.
Vln.
mf
pp
Vc.
Tape

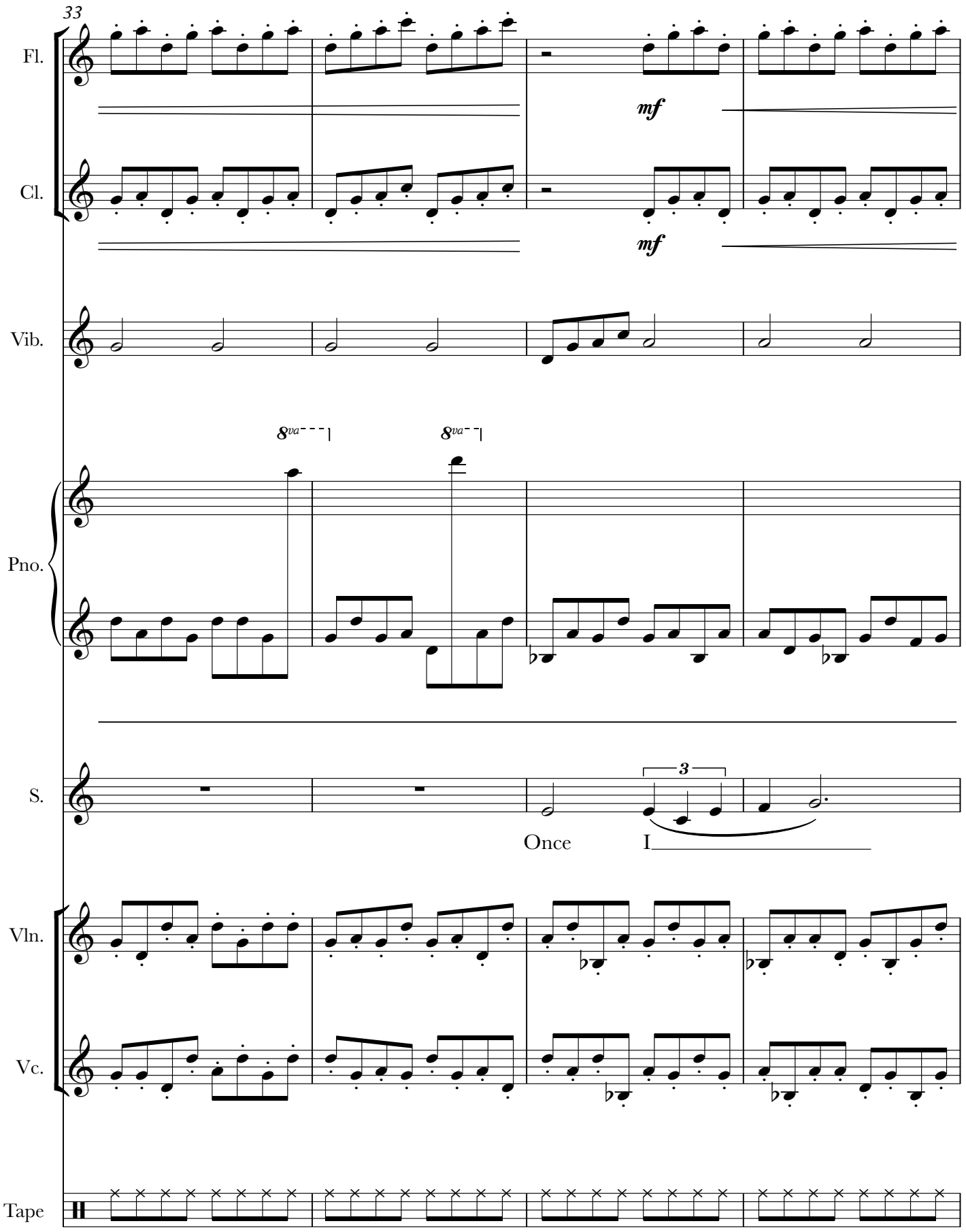

13
pitched air sound
Fl.
p
f
Cl.
Vib.
mf
8va
Pno.
bowing is light, buoyant
sul pont
Vln.
p
art. harm.
arco
Vc.
mf
Tape

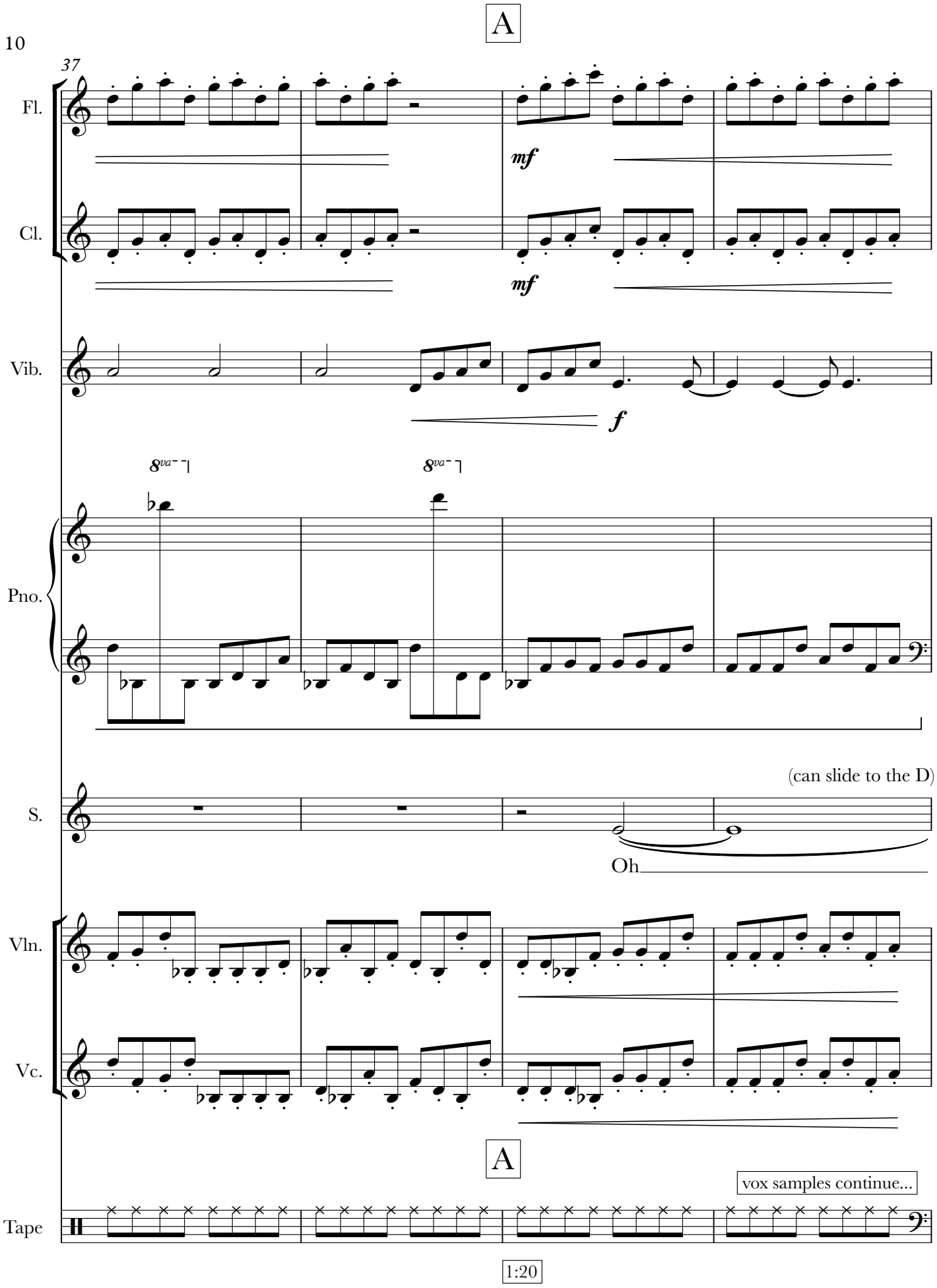

17
Fl.
Cl.
flz.
p
Vib.
8va
Pno.
ord.
Vln.
bowing is light, buoyant
sul pont
ord.
Vc.
p
Tape

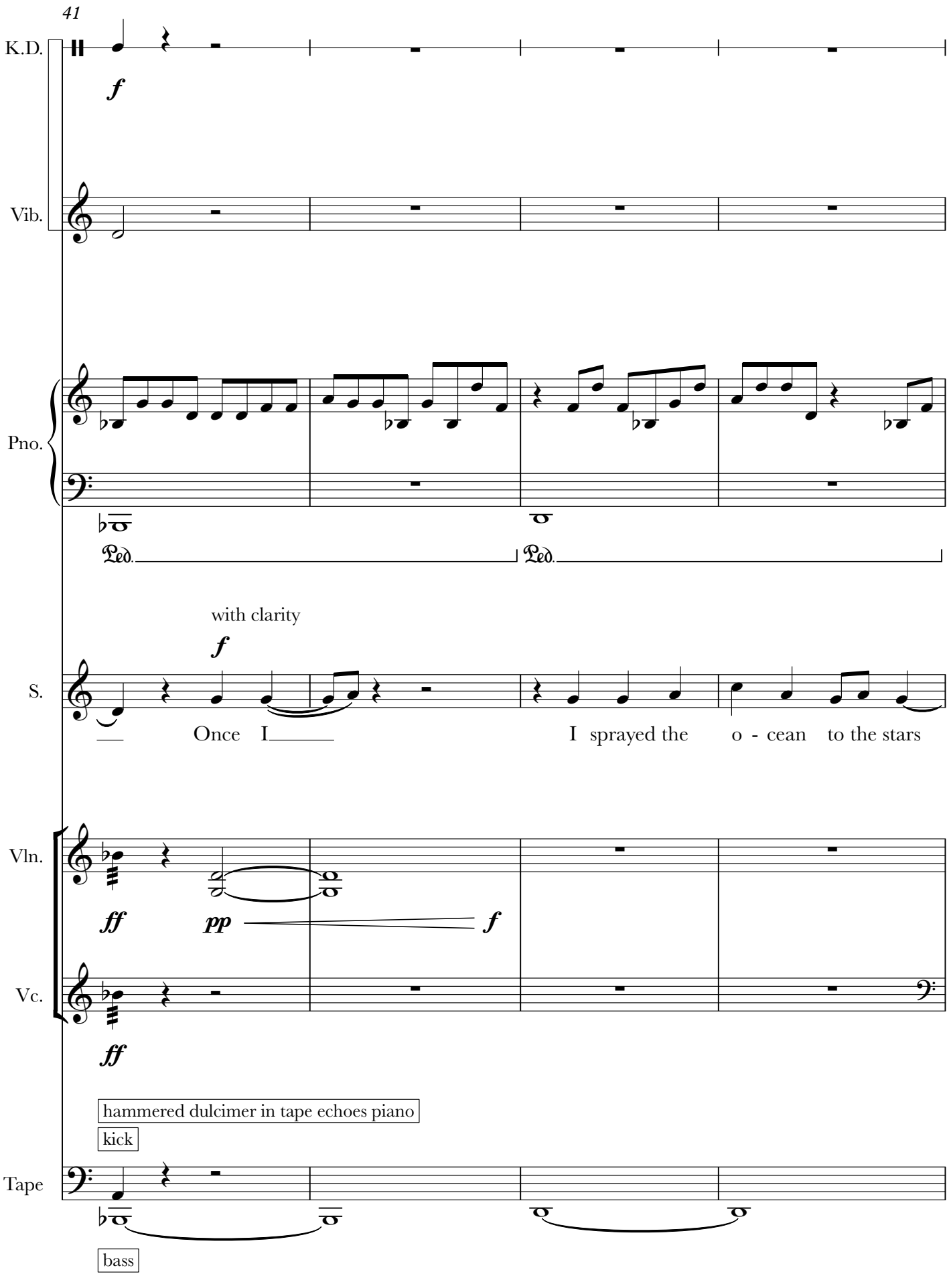

hollow tone
21
Fl.
p
ord.
mimic sound of the bowed vibes
Cl.
p
Vib.
p
8va
8va
Pno.
Ped.
Vln.
mf
Vc.
mf
Tape

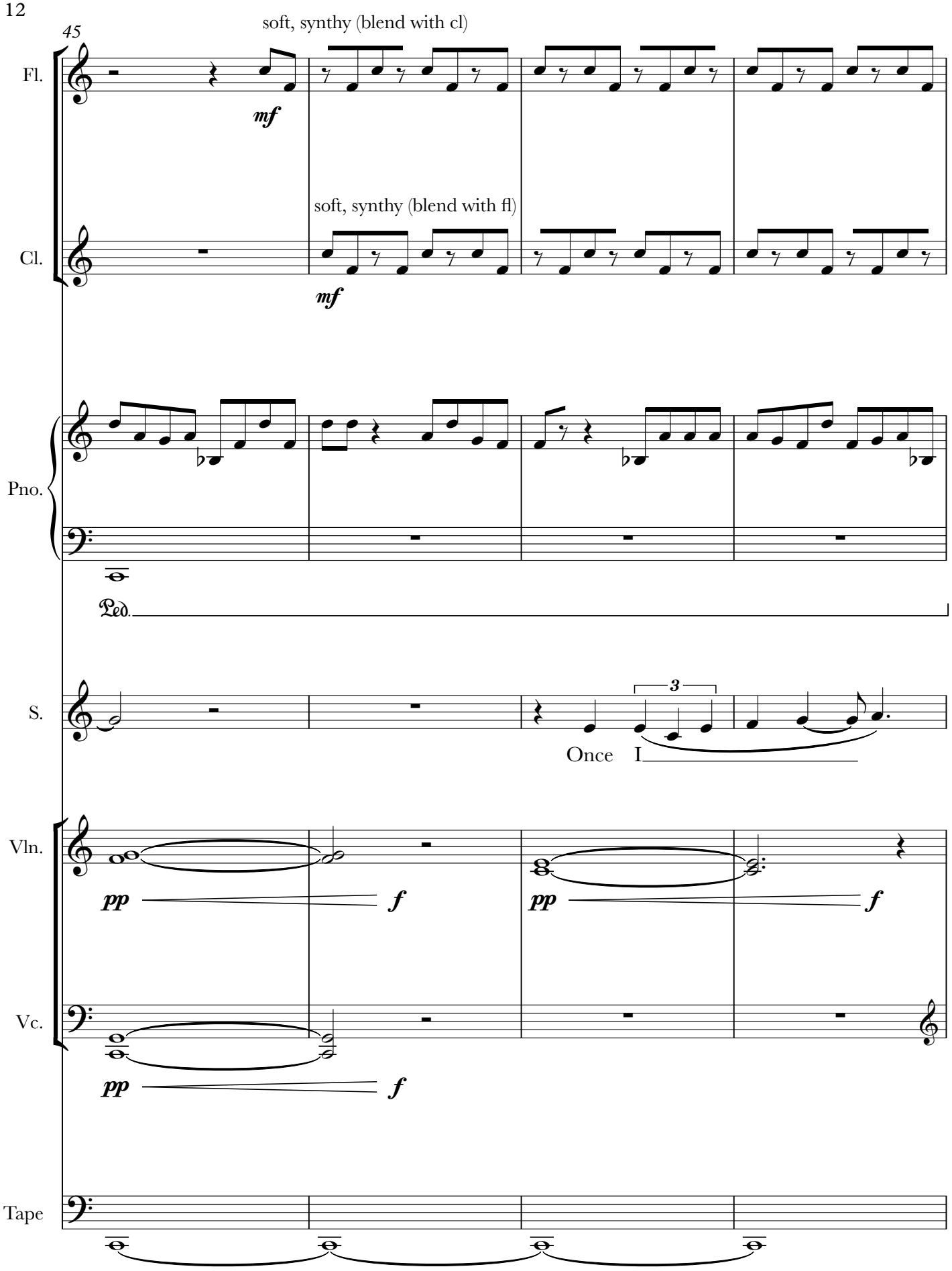

25
Fl.
Cl.
Vib.
Pno.
8va
S.
bittersweet, hazy, nostalgic
mf
Oh
Vln.
Vc.
Tape
p
p

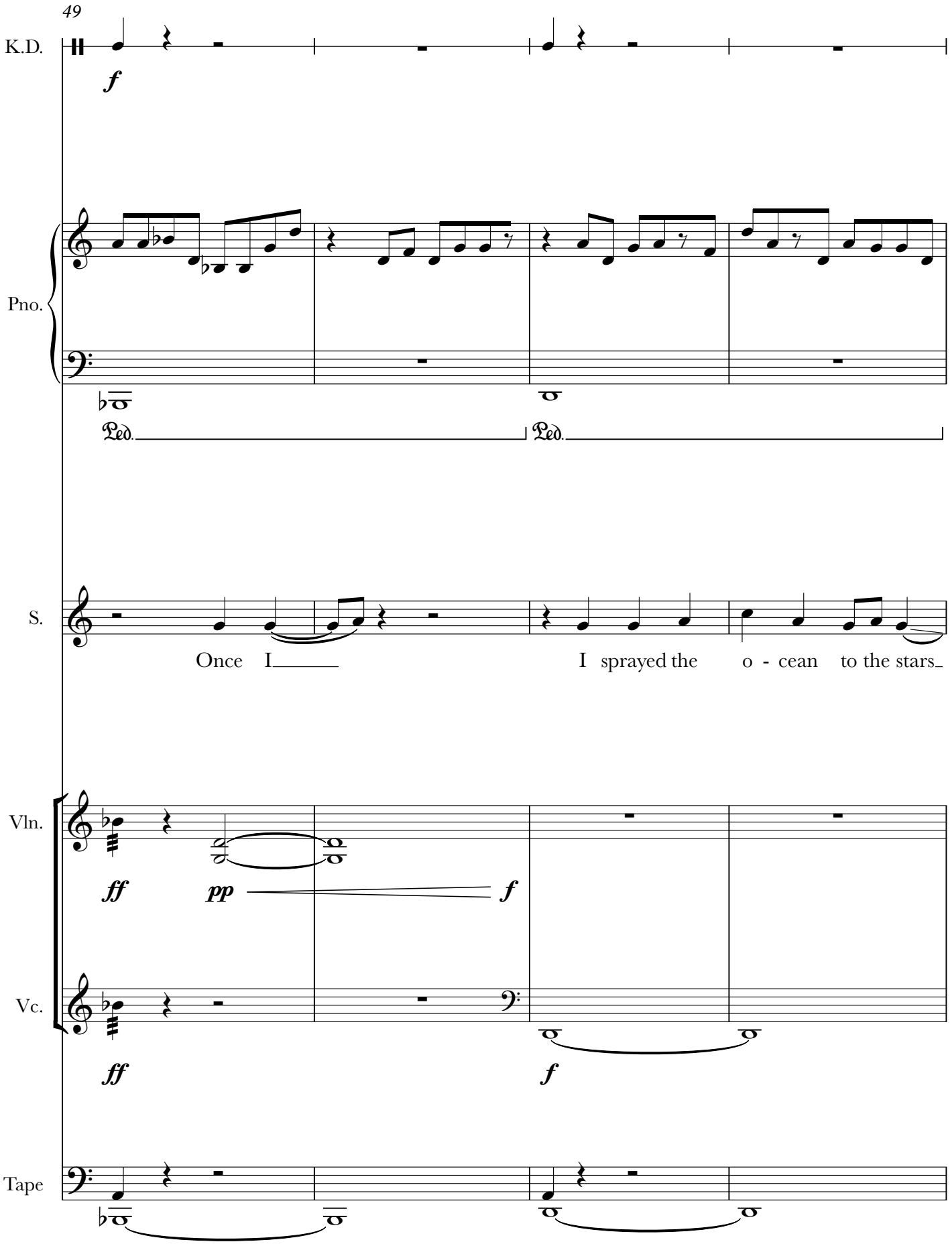

29
Fl.
ord.
mf
Cl.
mf
pick up mallets
Vib.
struck
p
mf
8va
Pno.
S.
Once
I
Vln.
Vc.
Tape

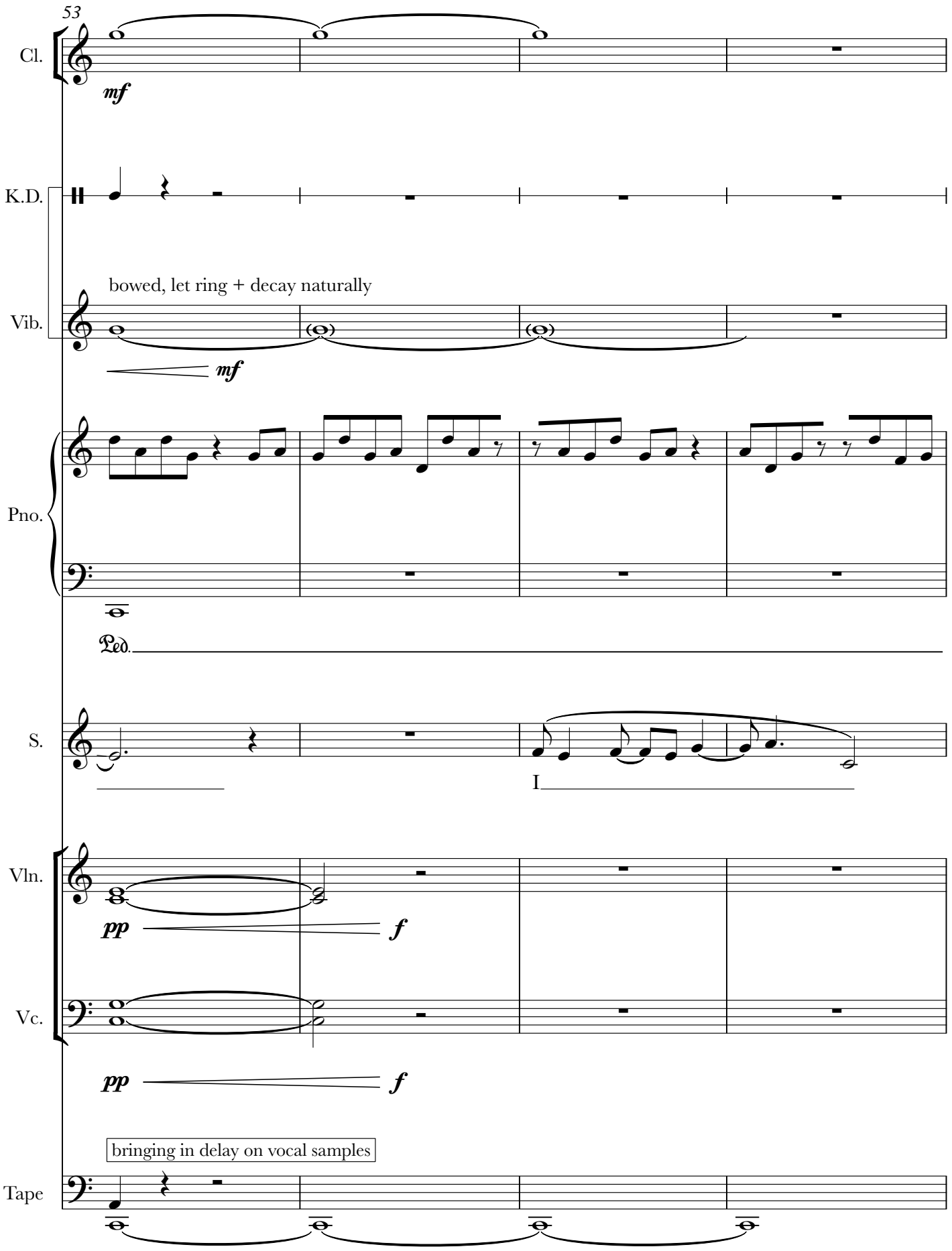

33
Fl.
mf
Cl.
mf
Vib.
8va
8va
Pno.
S.
3
Once
I
Vln.
Vc.
Tape

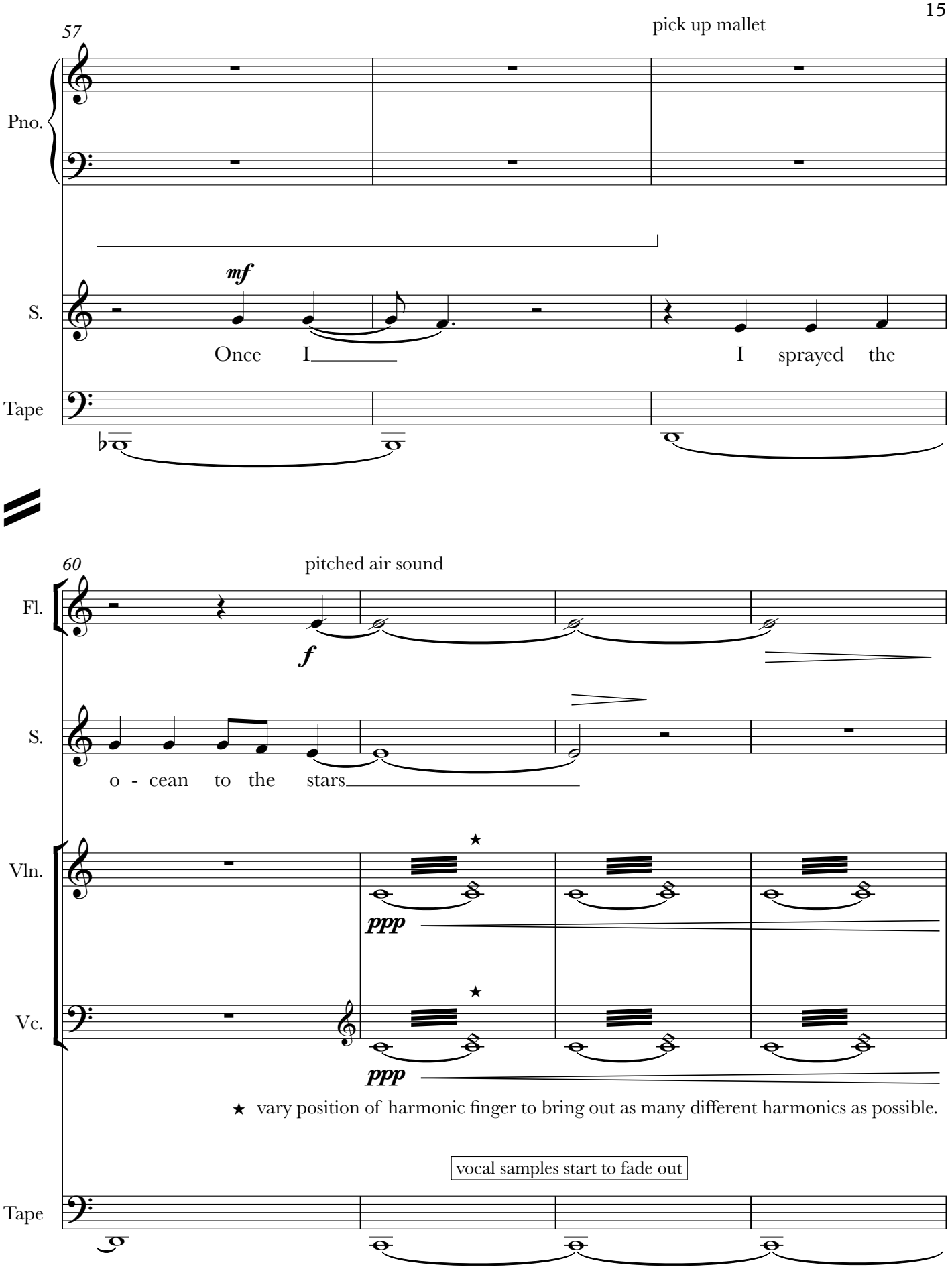

A
37
Fl.
mf
Cl.
mf
Vib.
f
8va
8va
Pno.
(can slide to the D)
S.
Oh
Vln.
Vc.
A
vox samples continue...
Tape
1:20

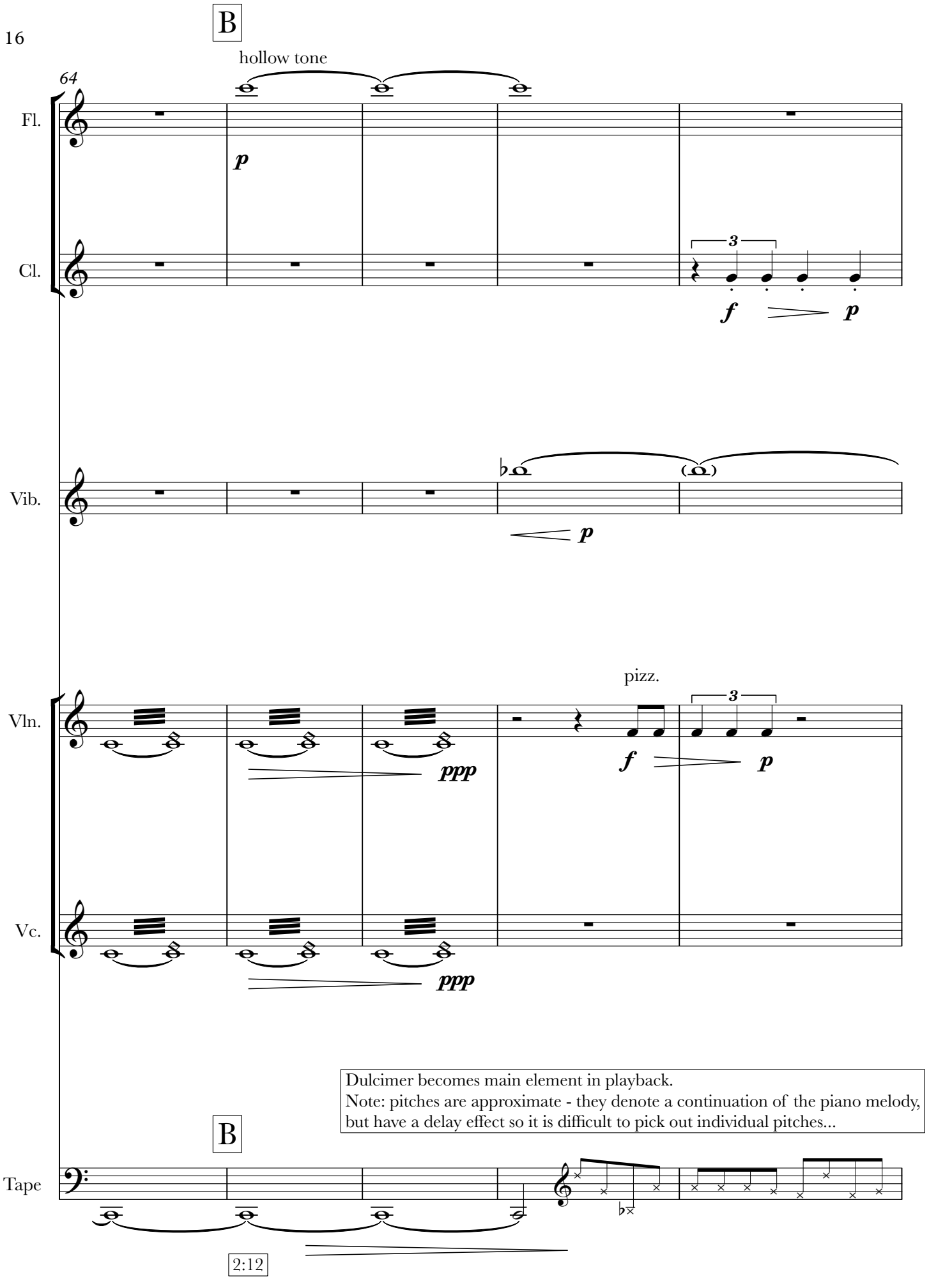

41
K.D.
f
Vib.
Pno.
Ped.
Ped.
with clarity
f
S.
Once I
I sprayed the
o - cean
to the stars
Vln.
ff
pp
f
Vc.
ff
hammered dulcimer in tape echoes piano
kick
Tape
bass

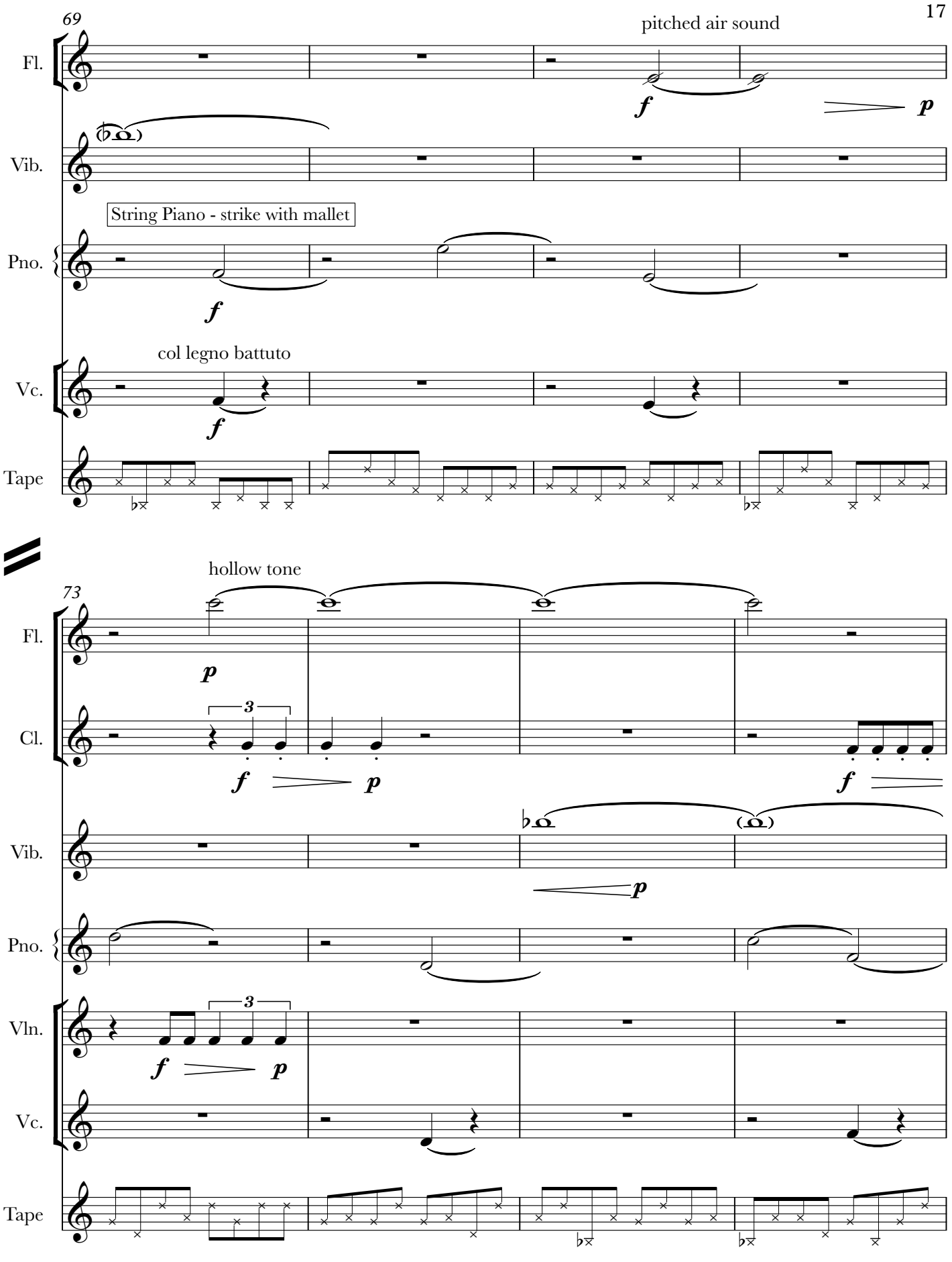

45
soft, synthy (blend with cl)
Fl.
mf
soft, synthy (blend with fl)
Cl.
mf
Pno.
Ped.
S.
3
Once I
Vln.
pp
f
pp
f
Vc.
pp
f
Tape

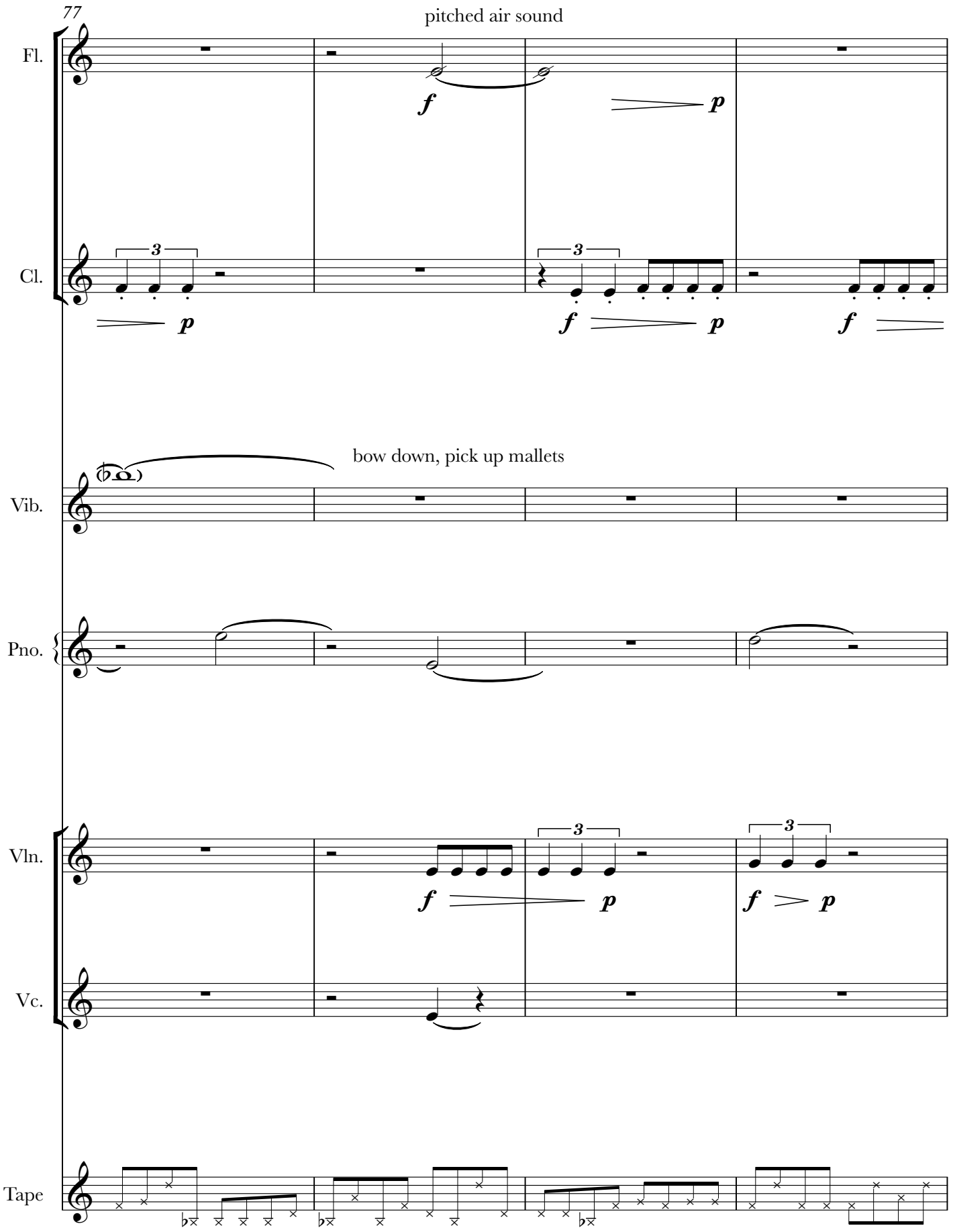

49
K.D.
f
Pno.
Ped.
Ped.
S.
Once I
I sprayed the
o - cean
to the stars
Vln.
ff
pp
f
Vc.
ff
f
Tape

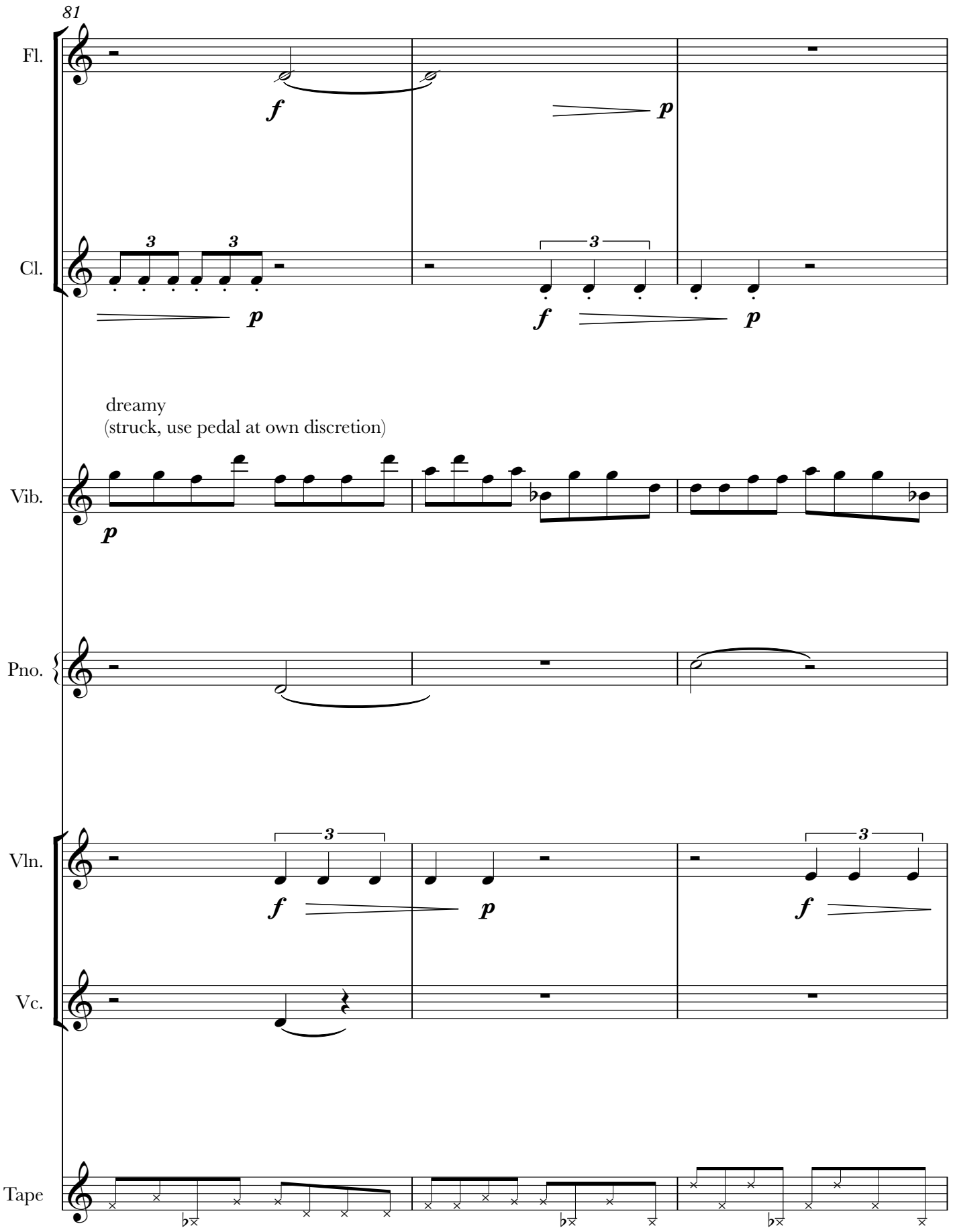

53
Cl.
mf
K.D.
bowed, let ring + decay naturally
Vib.
mf
Pno.
Ped.
S.
I
Vln.
pp
f
Vc.
pp
f
bringing in delay on vocal samples
Tape

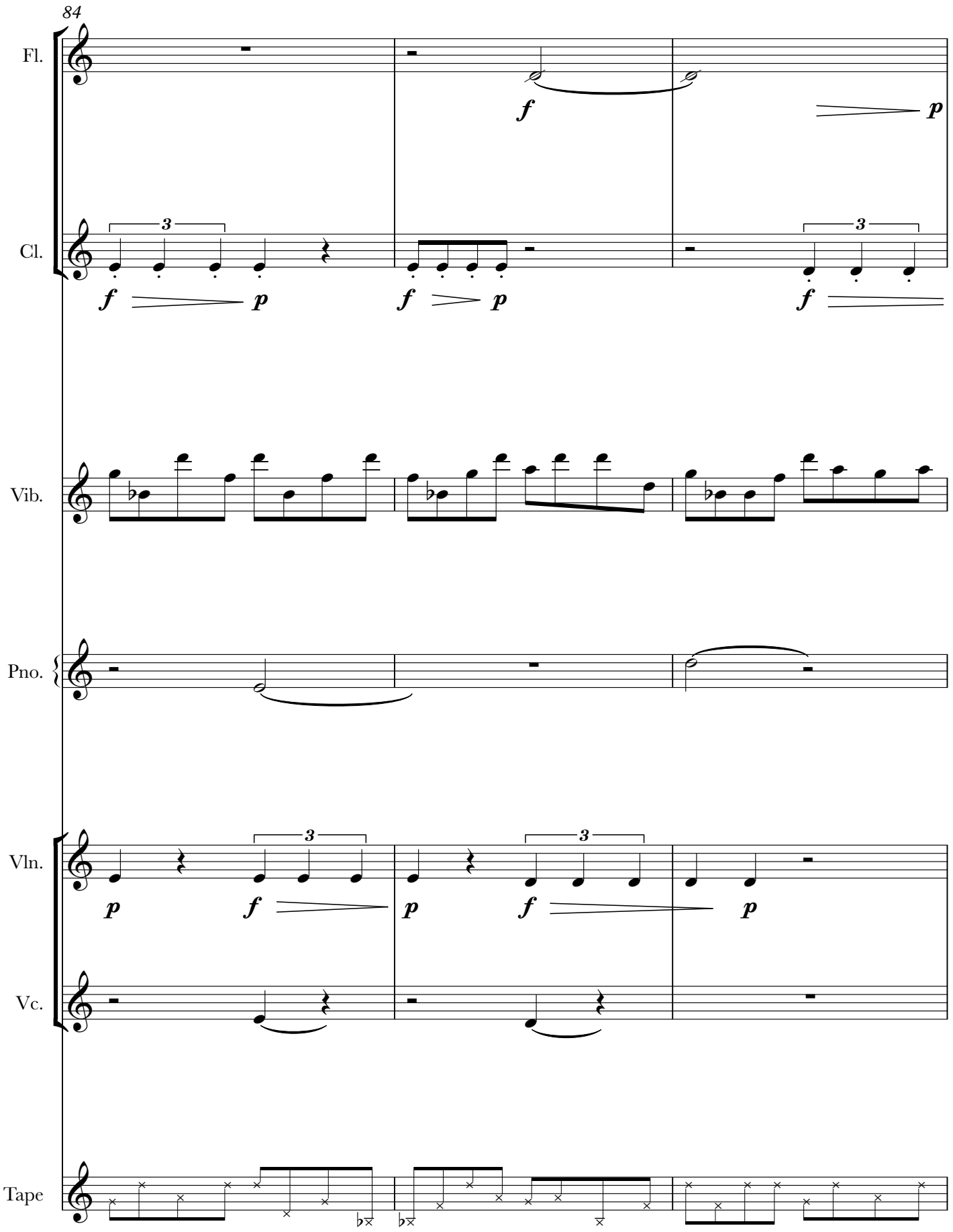

57
pick up mallet
Pno.
S.
mf
Once I
I sprayed the
Tape
60
pitched air sound
Fl.
f
S.
o - cean to the stars
Vln.
ppp
Vc.
ppp
★ vary position of harmonic finger to bring out as many different harmonics as possible.
vocal samples start to fade out
Tape

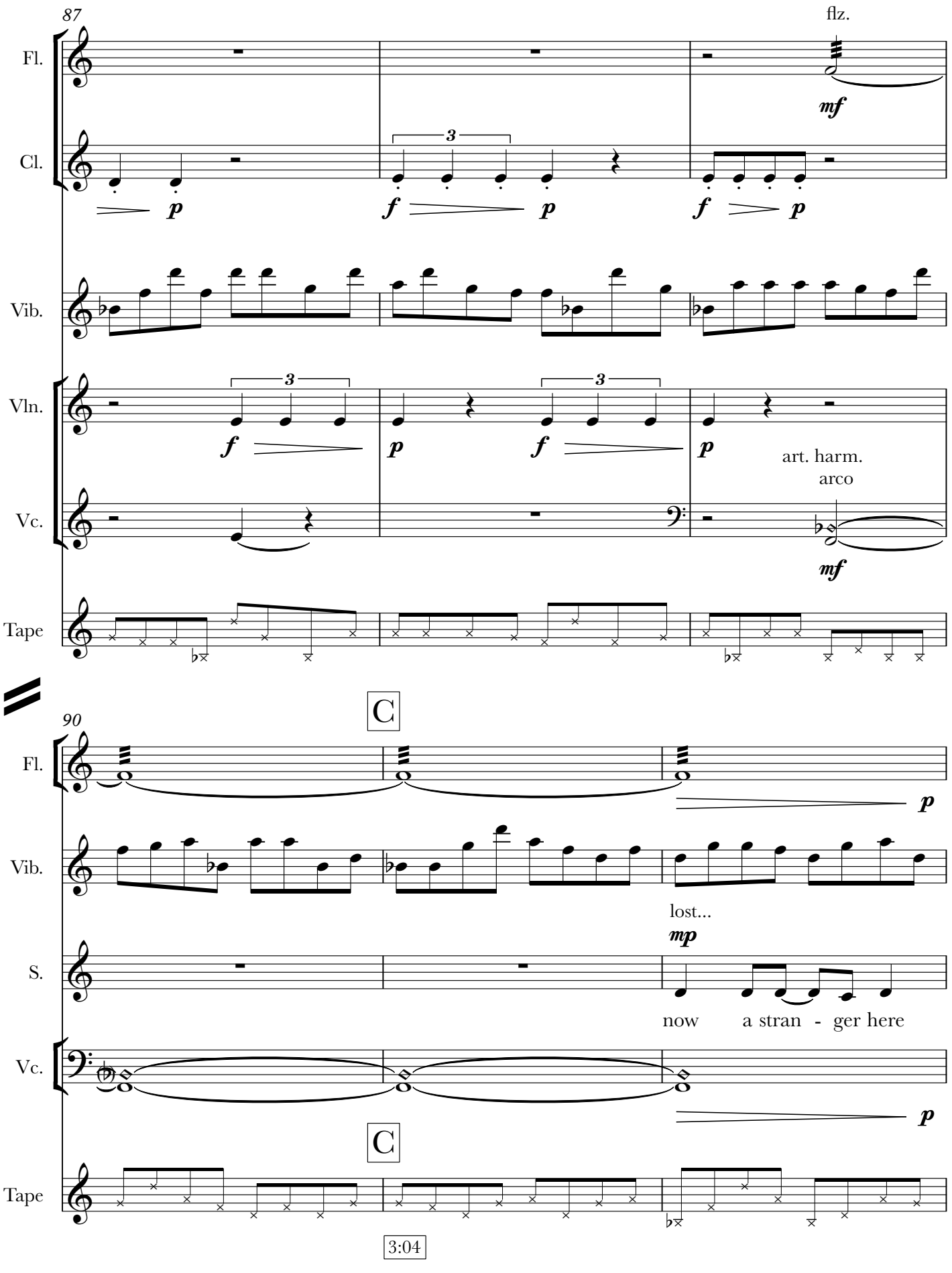

B
hollow tone
64
Fl.
p
Cl.
3
f
p
Vib.
p
pizz.
Vln.
3
ppp
f
p
Vc.
ppp
Dulcimer becomes main element in playback.
Note: pitches are approximate - they denote a continuation of the piano melody, but have a delay effect so it is difficult to pick out individual pitches...
B
Tape
2:12

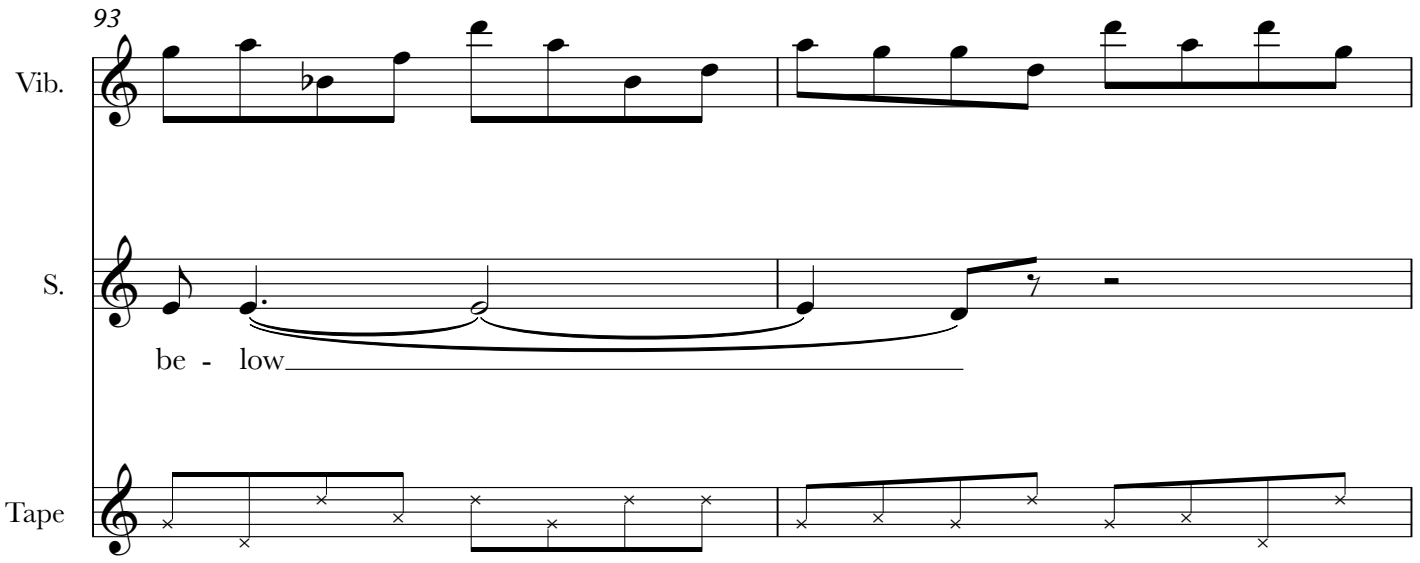

69
pitched air sound
Fl.
f
p
Vib.
String Piano - strike with mallet
Pno.
f
col legno battuto
Vc.
f
Tape
hollow tone
73
Fl.
p
Cl.
3
f
p
f
Vib.
p
Pno.
Vln.
3
f
p
Vc.
Tape

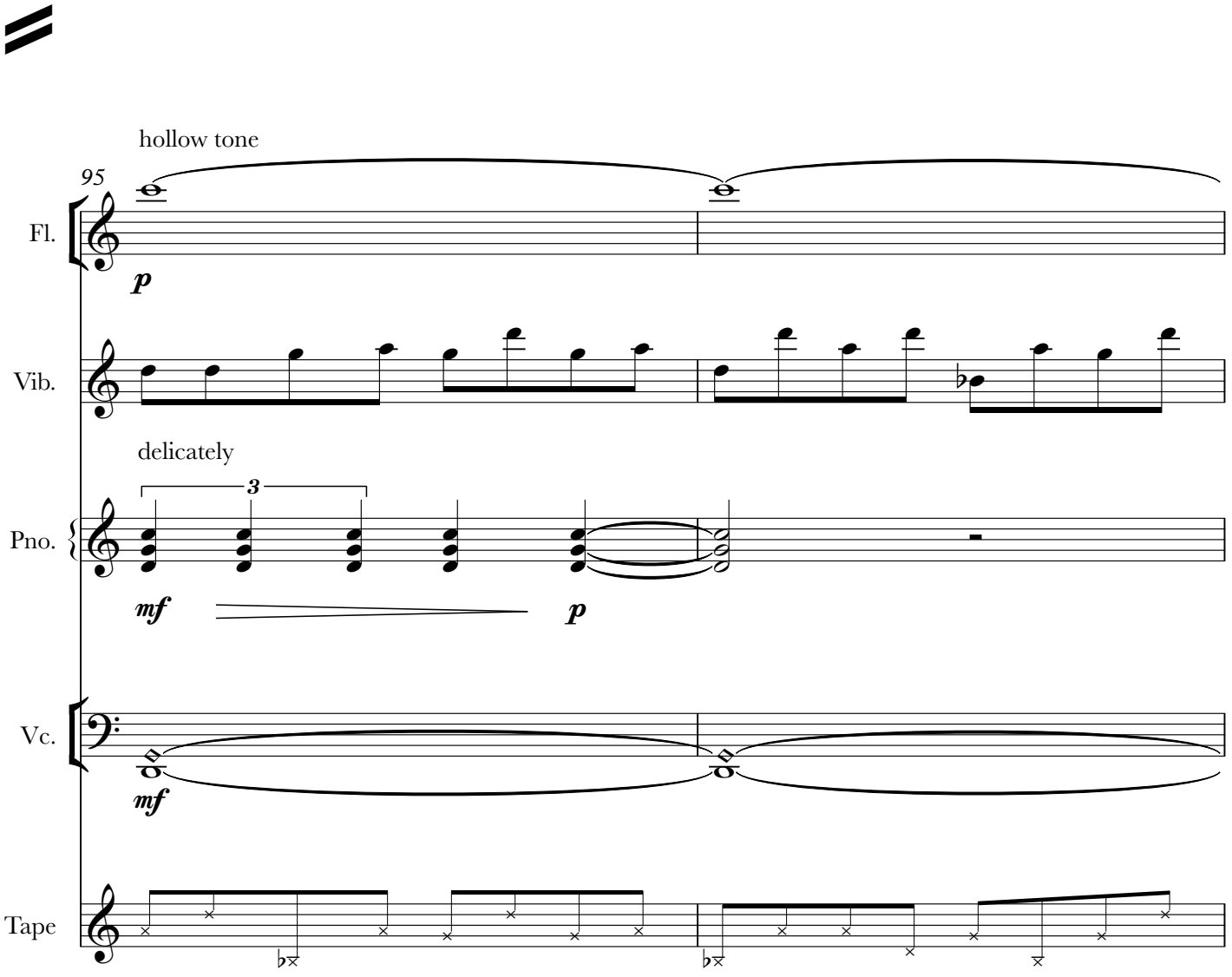

77
pitched air sound
Fl.
Cl.
bow down, pick up mallets
Vib.
Pno.
Vln.
Vc.
Tape

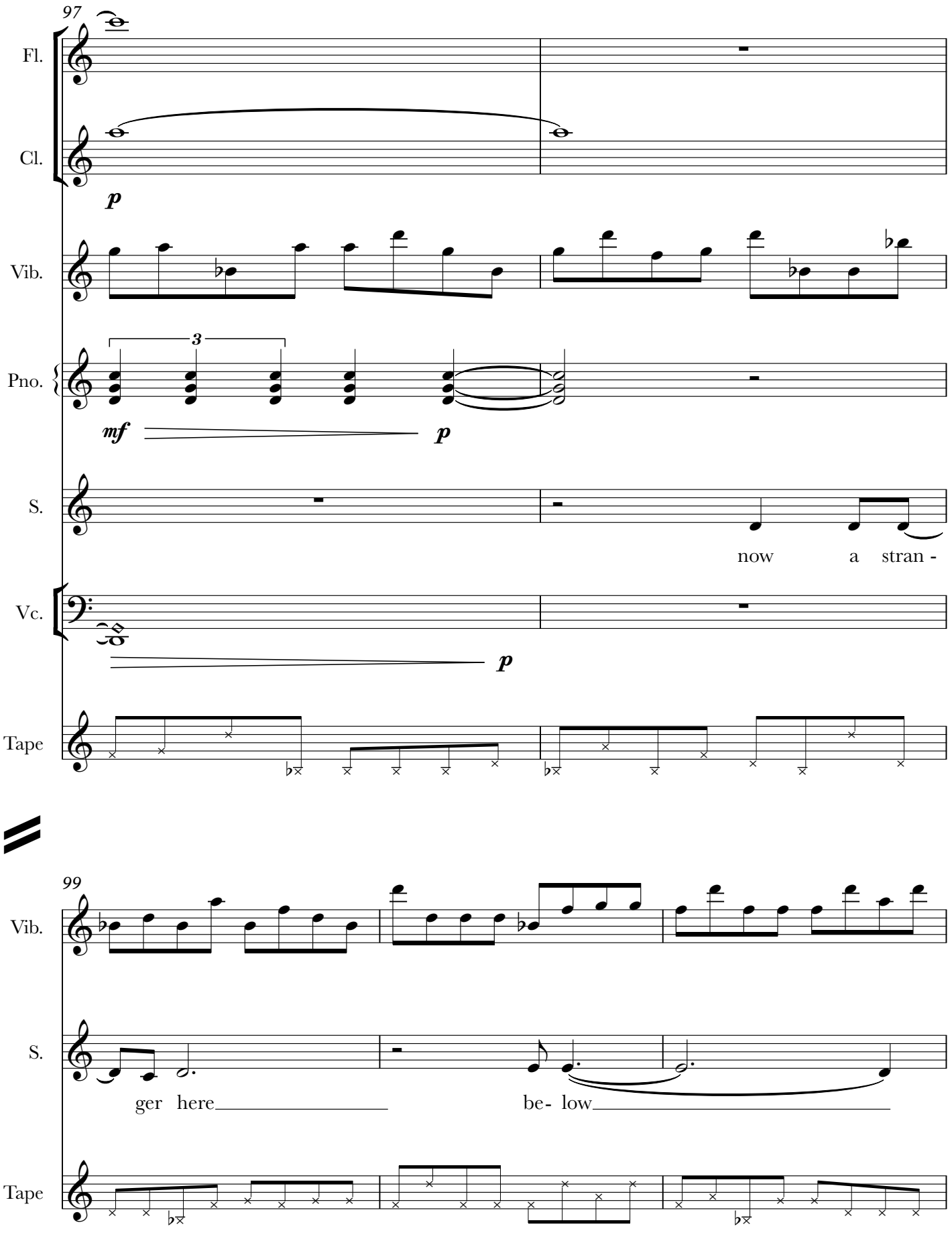

81
Fl.
Cl.
dreamy
(struck, use pedal at own discretion)
Vib.
Pno.
Vln.
Vc.
Tape

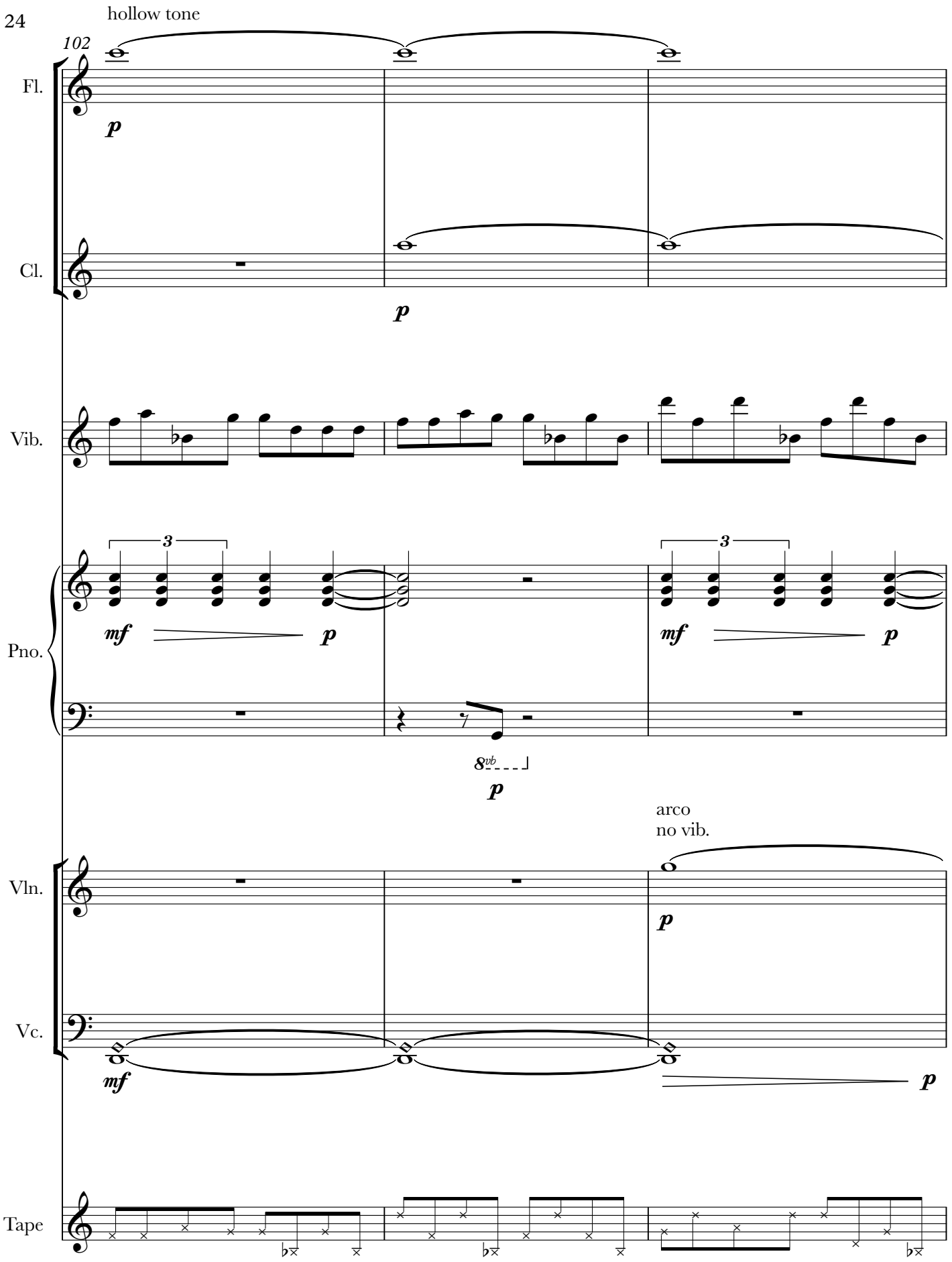

84
Fl.
Cl.
Vib.
Pno.
Vln.
Vc.
Tape

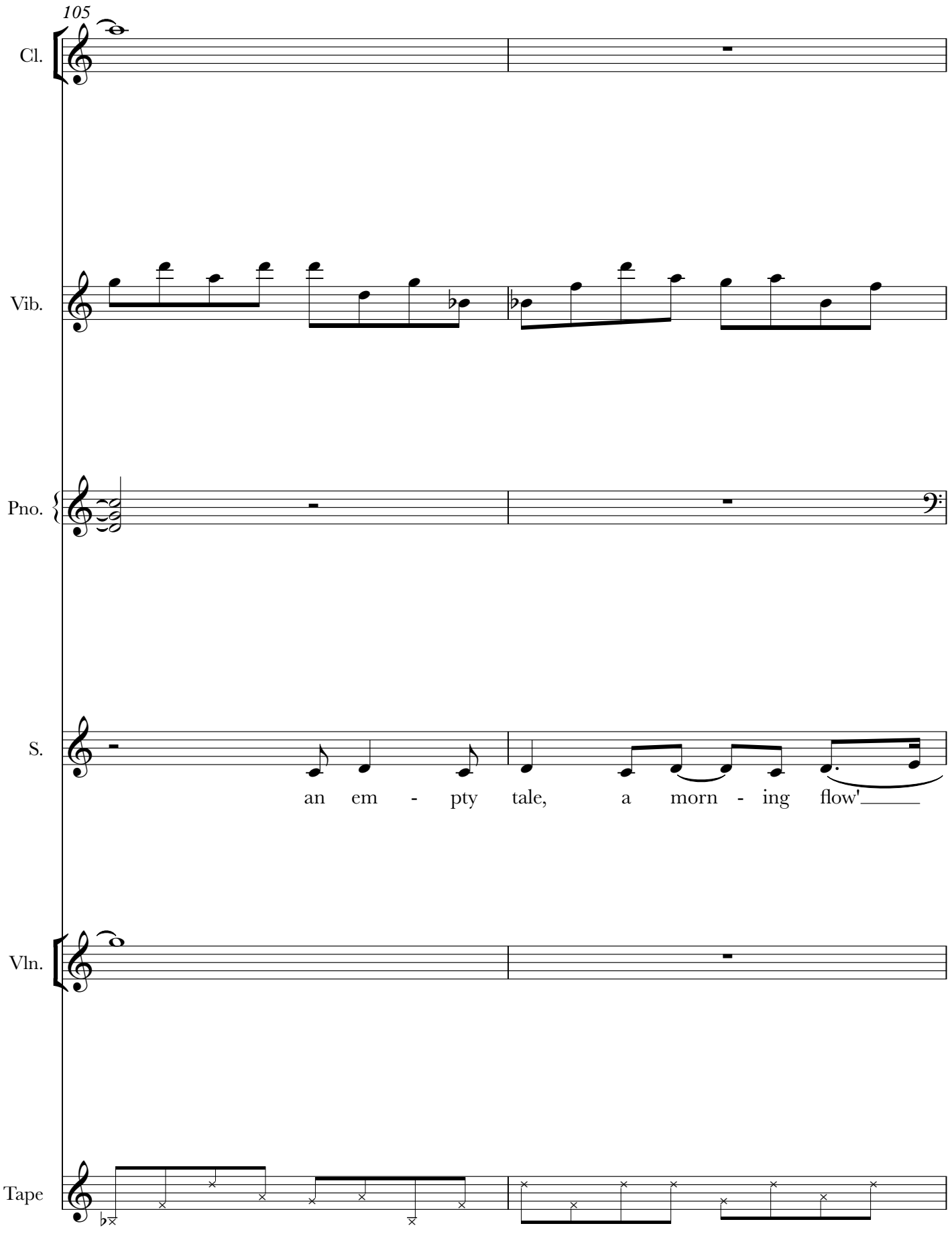

87
flz.
Fl.
Cl.
Vib.
Vln.
Vc.
Tape
art. harm.
arco
C
90
S.
lost...
now a stran - ger here
3:04

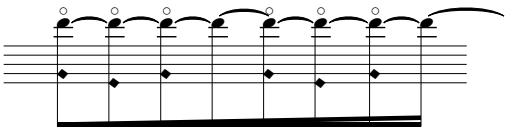

93
Vib.
S.
be - low
Tape


hollow tone
95
Fl.
p
Vib.
delicately
3
Pno.
mf
p
Vc.
mf
Tape


97
Fl.
Cl.
p
Vib.
Pno.
3
mf
p
S.
now a stran -
Vc.
p
Tape
99
Vib.
S.
ger here
be- low
Tape


hollow tone
102
Fl.
p
Cl.
p
Vib.
Pno.
3
mf
p
3
mf
p
8vb
p
arco
no vib.
Vln.
p
Vc.
mf
p
Tape


105
Cl.
Vib.
Pno.
S.
an em - pty tale, a morn - ing flow'
Vln.
Tape



shimmering
unmeasured timbral trill

Fl.

p

Vib.

Pno.

3

mf

p

8vb

p

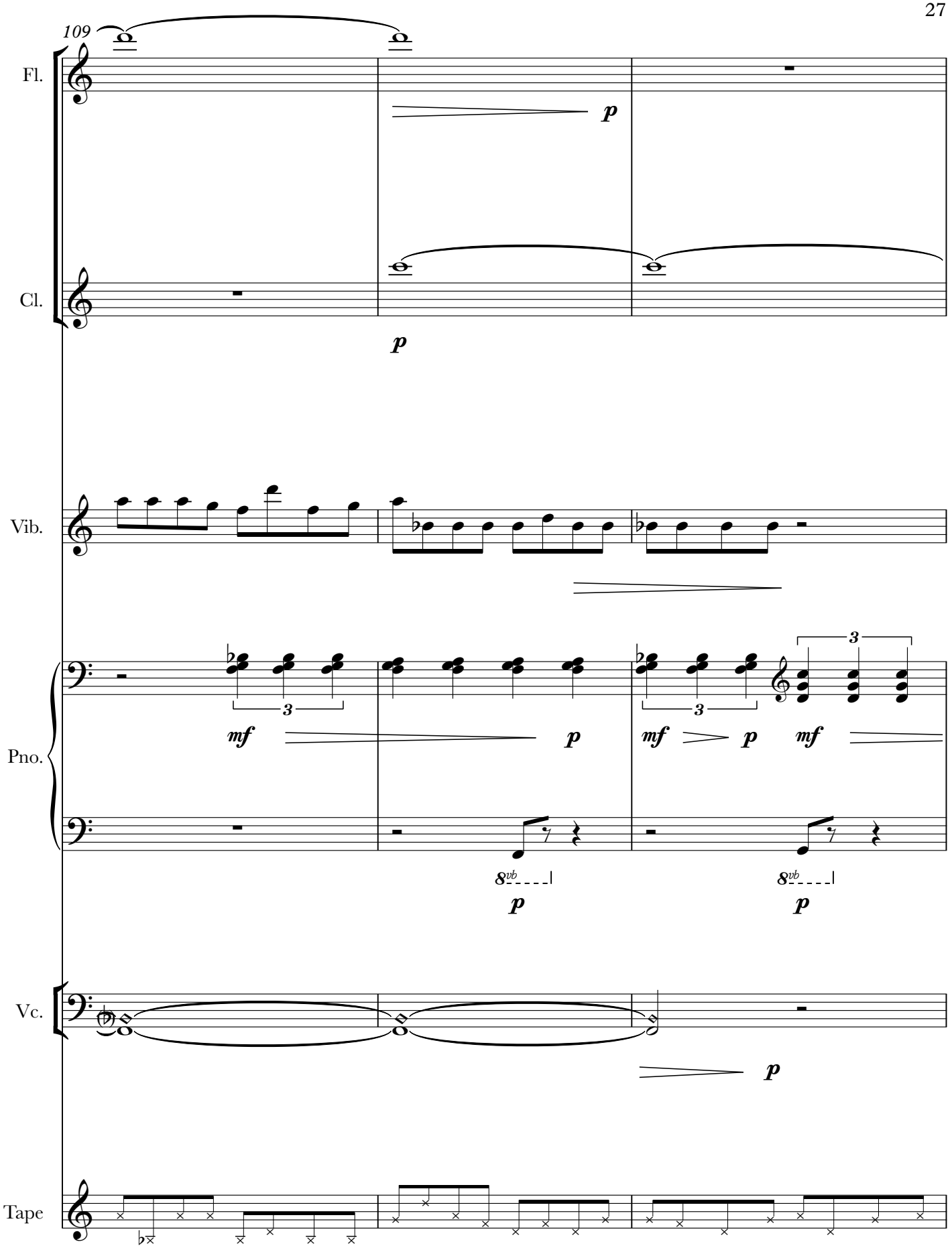
S.

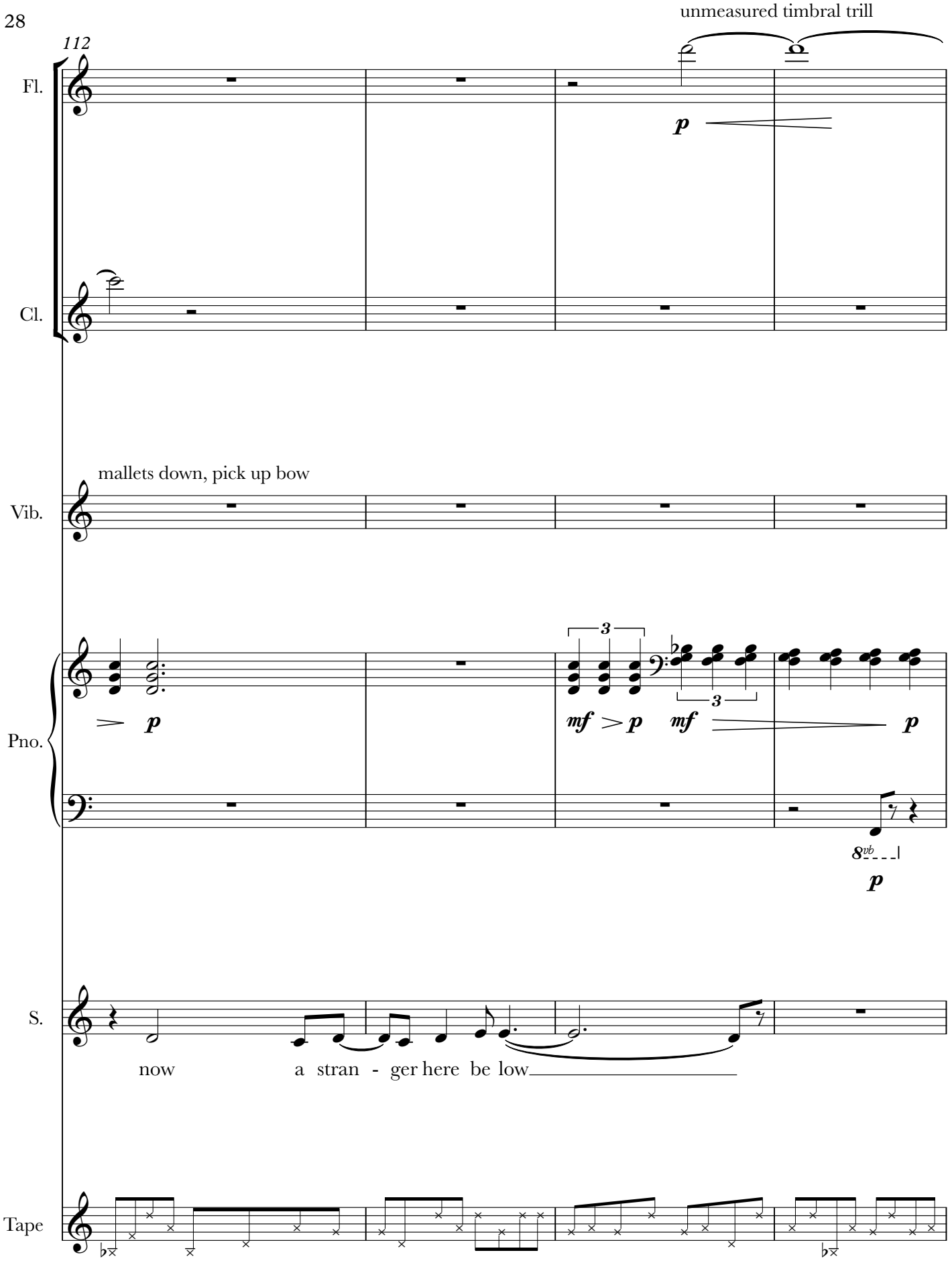
r

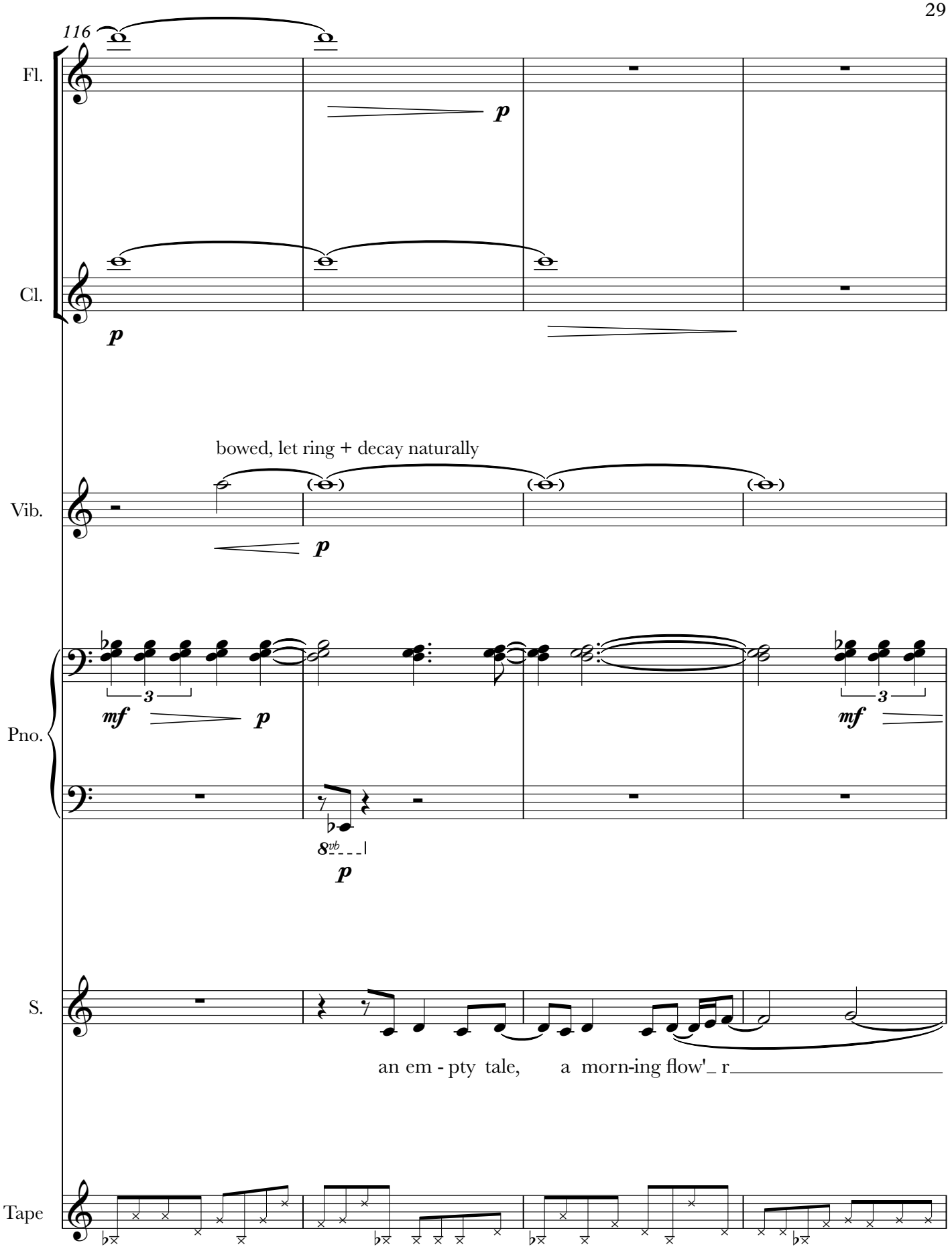
Vc.

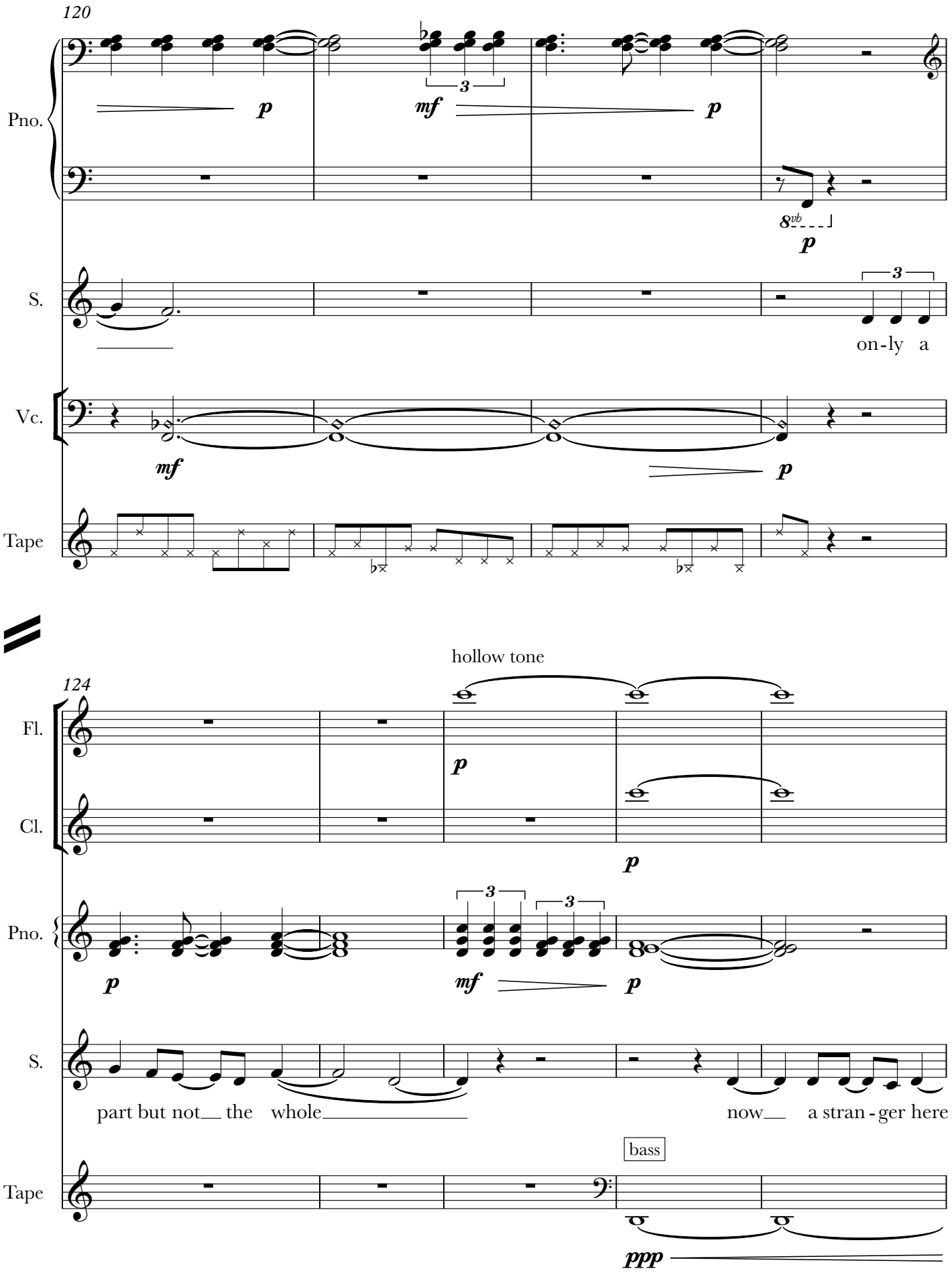
mf

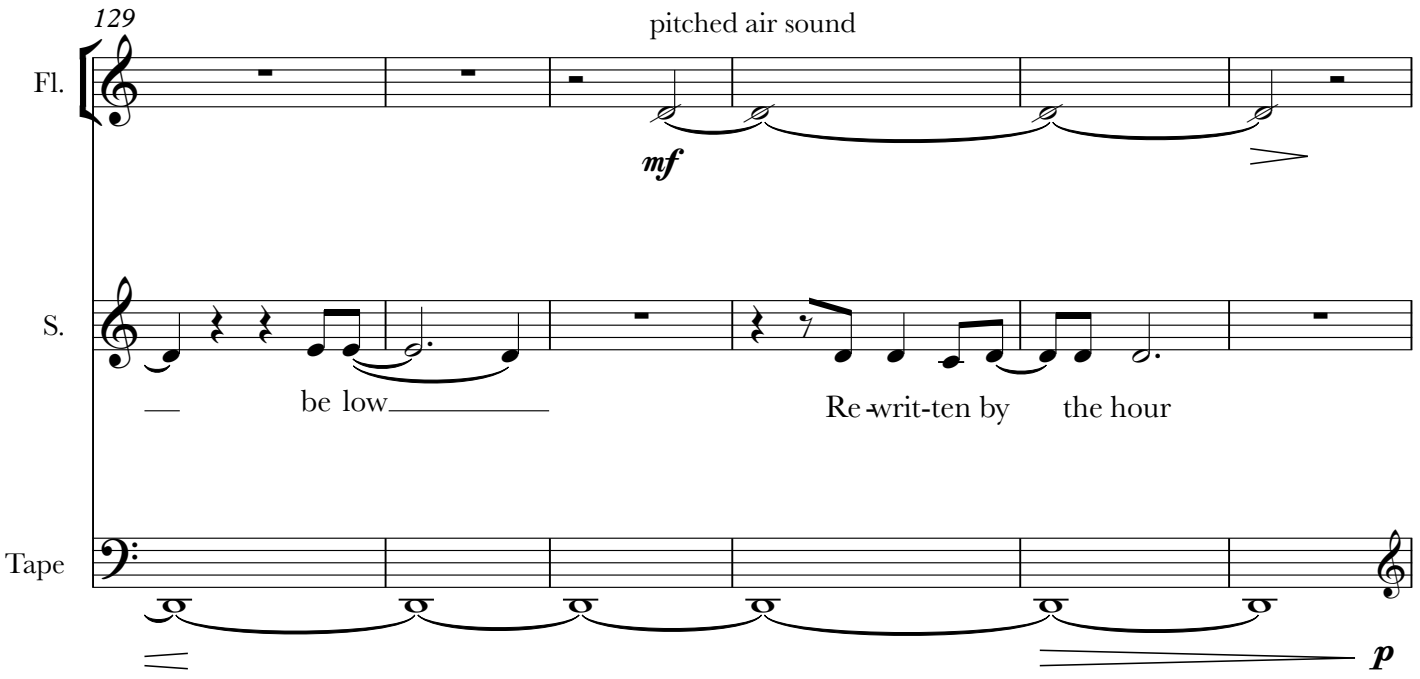
Tape

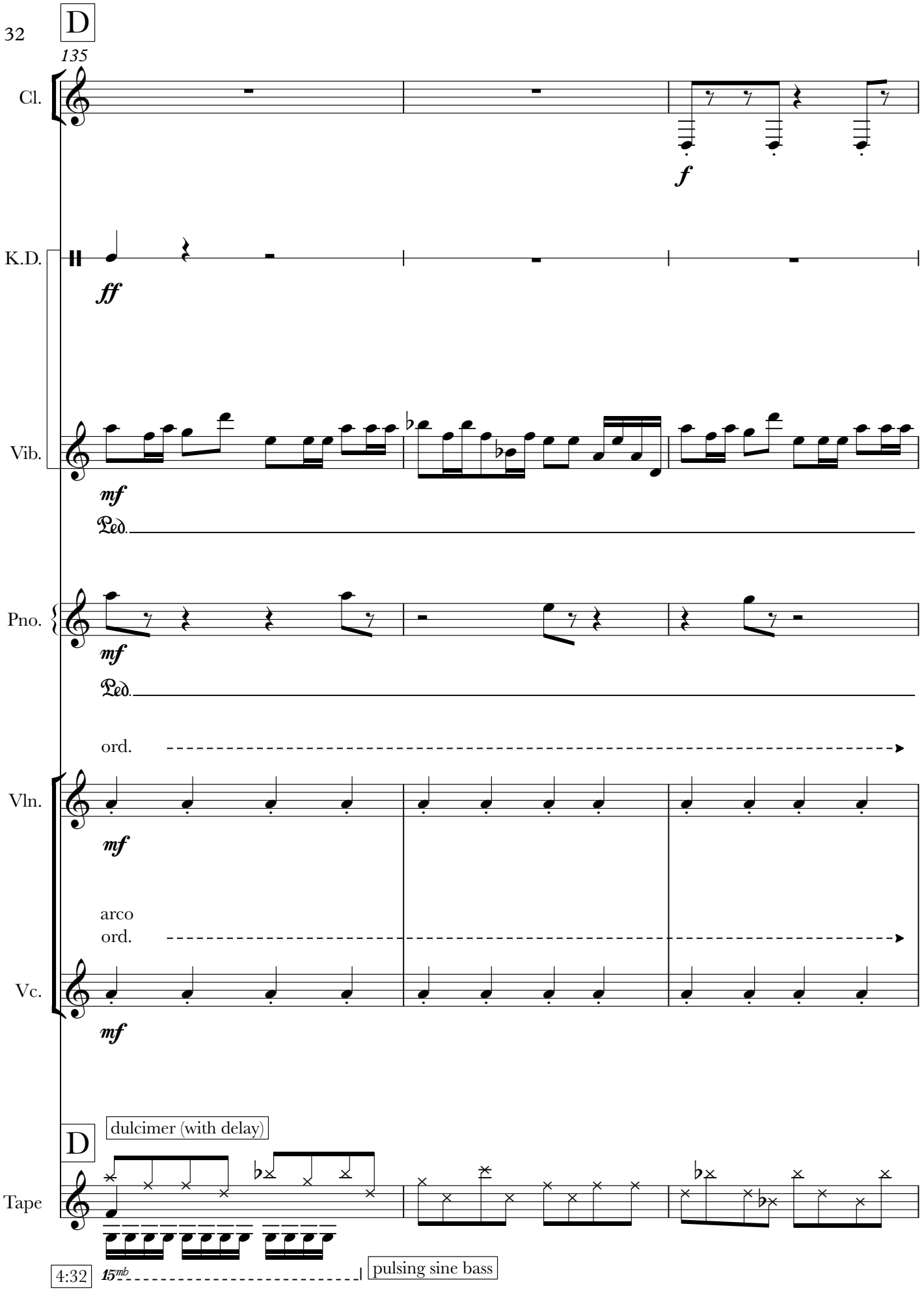

109
Fl.
p
Cl.
p
Vib.
Pno.
mf
p
mf
p
mf
3
3
3
8vb
p
8vb
p
Vc.
p
Tape

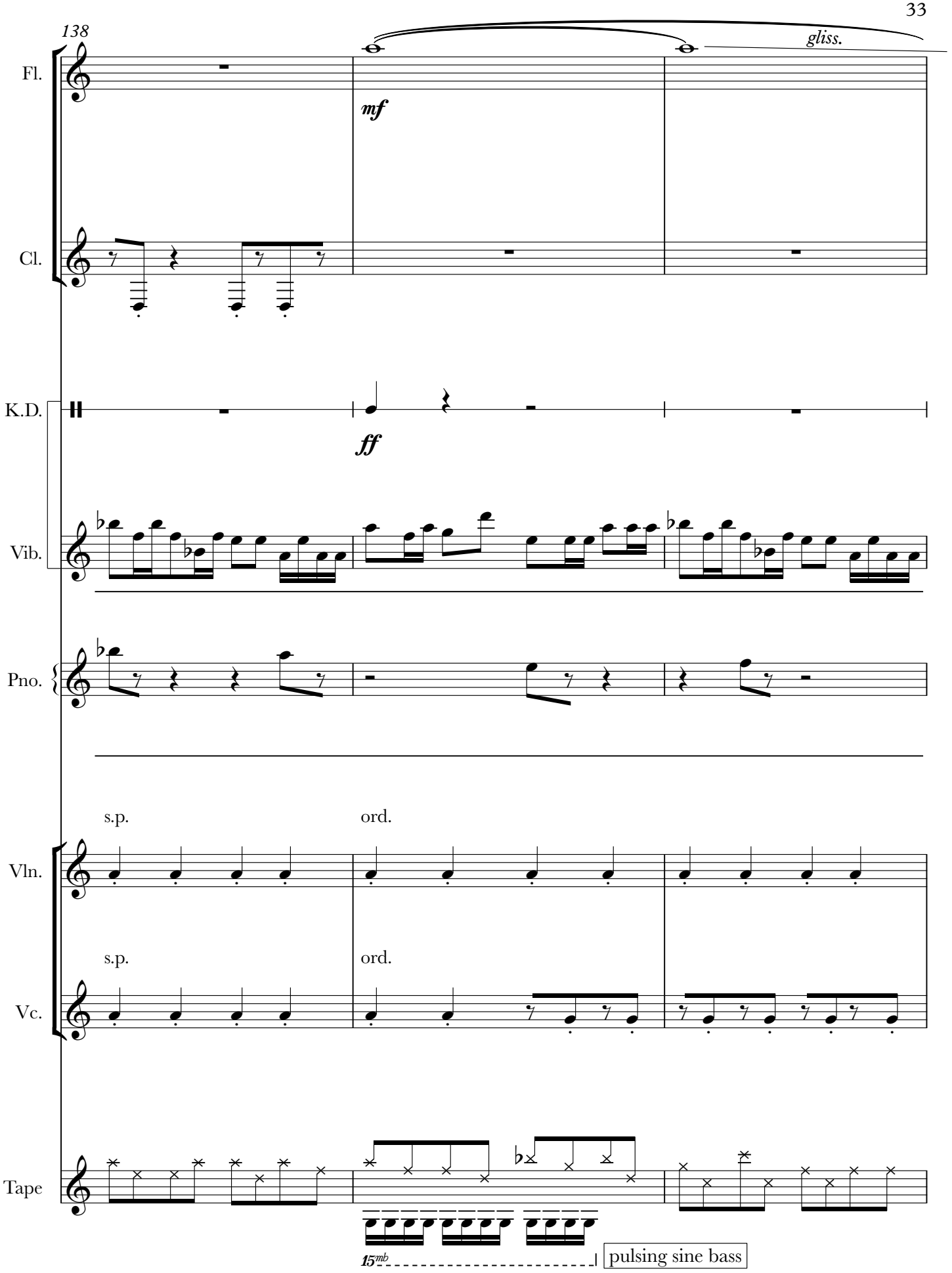

112
unmeasured timbral trill
Fl.
p
Cl.
mallets down, pick up bow
Vib.
Pno.
3
3
mf
p
mf
p
8vb
p
S.
now
a stran - ger here be low
Tape

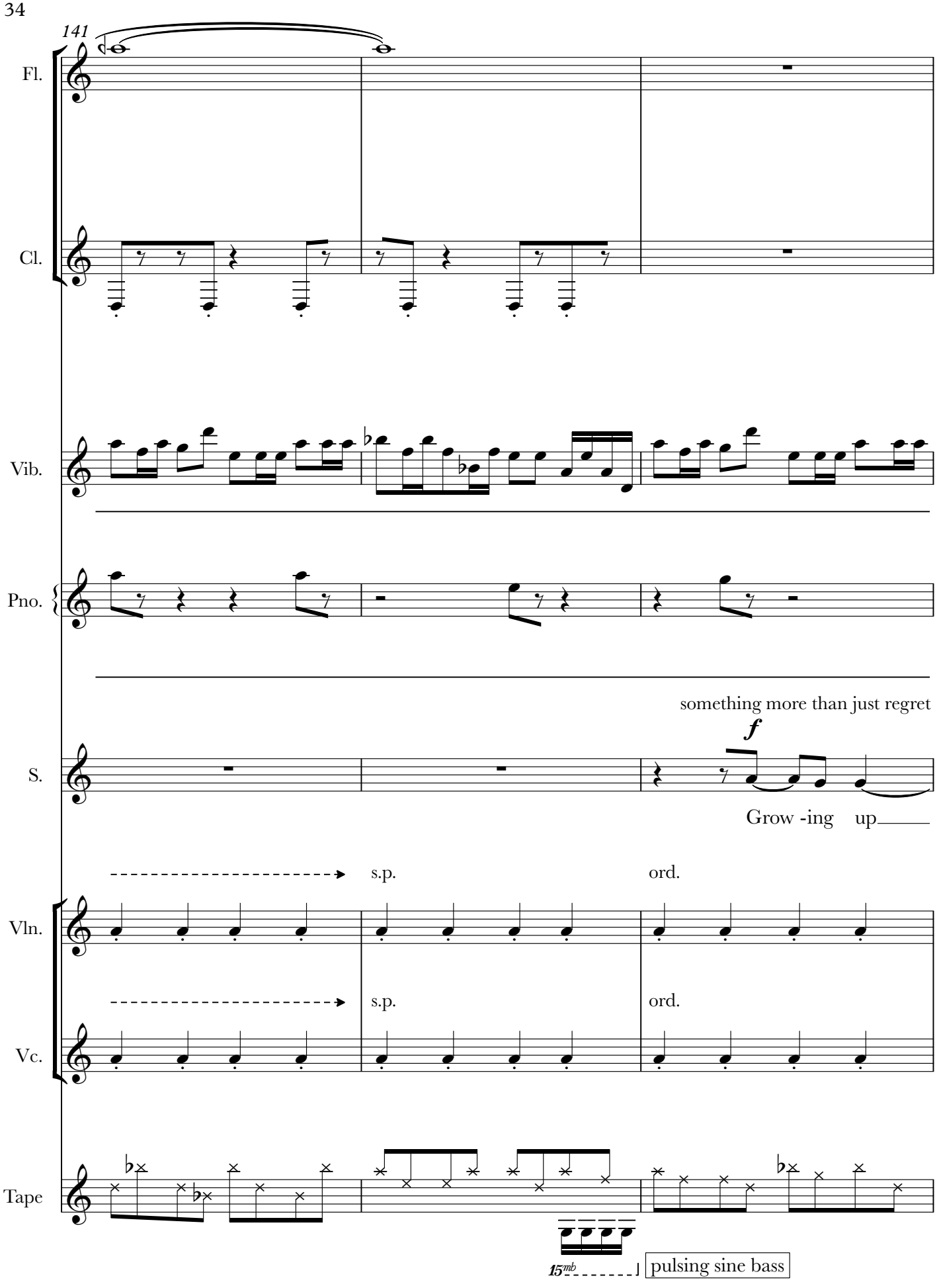

116
Fl.
p
Cl.
p
bowed, let ring + decay naturally
Vib.
p
Pno.
mf
3
p
8vb
p
3
mf
S.
an em - pty tale, a morn-ing flow'_ r
Tape

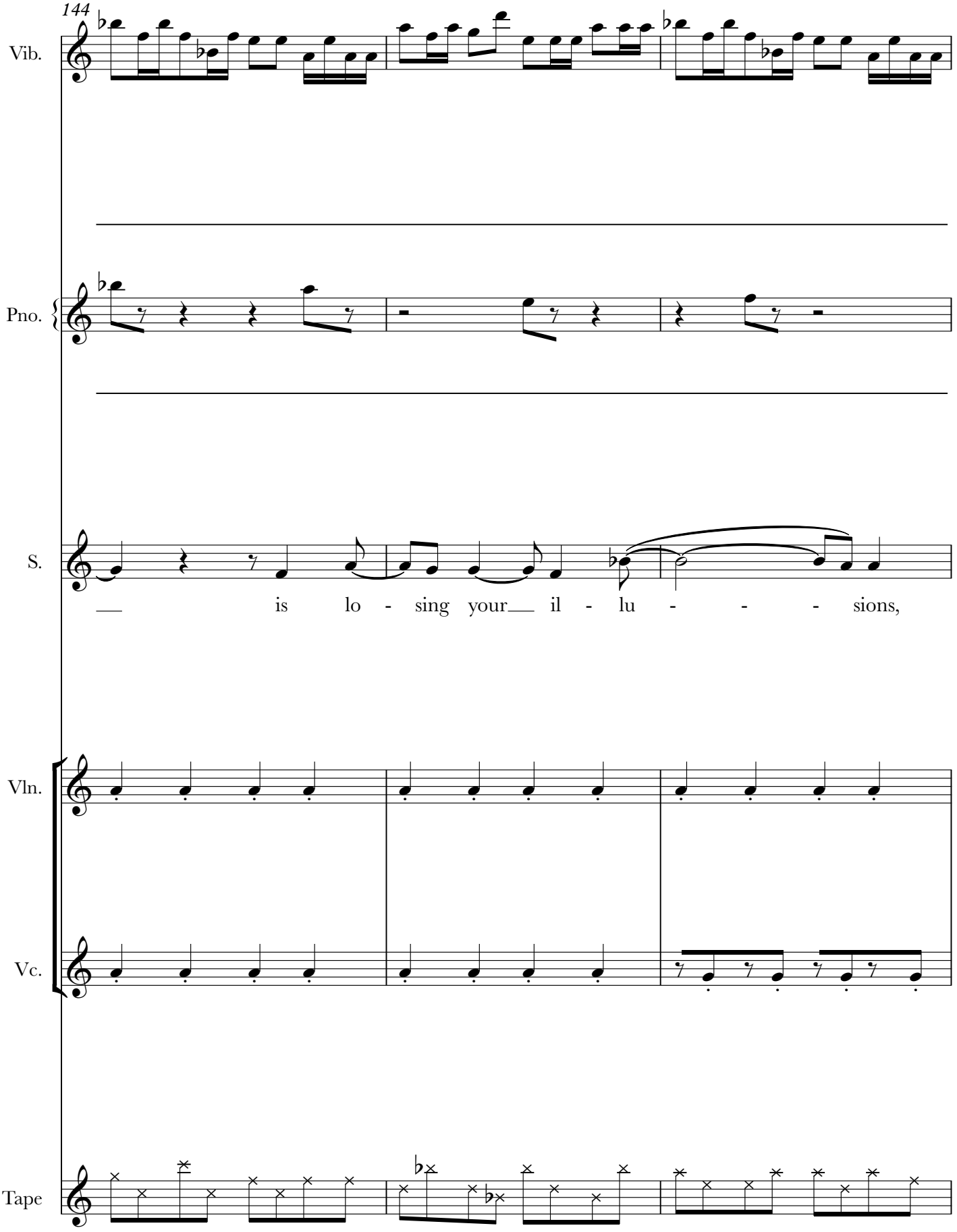

120
Pno.
p
mf
3
p
8vb
p
S.
3
on-ly a
Vc.
mf
p
Tape
hollow tone
124
Fl.
p
Cl.
p
Pno.
p
3
3
mf
p
S.
part but not the whole
now a stran-ger here
bass
Tape
ppp

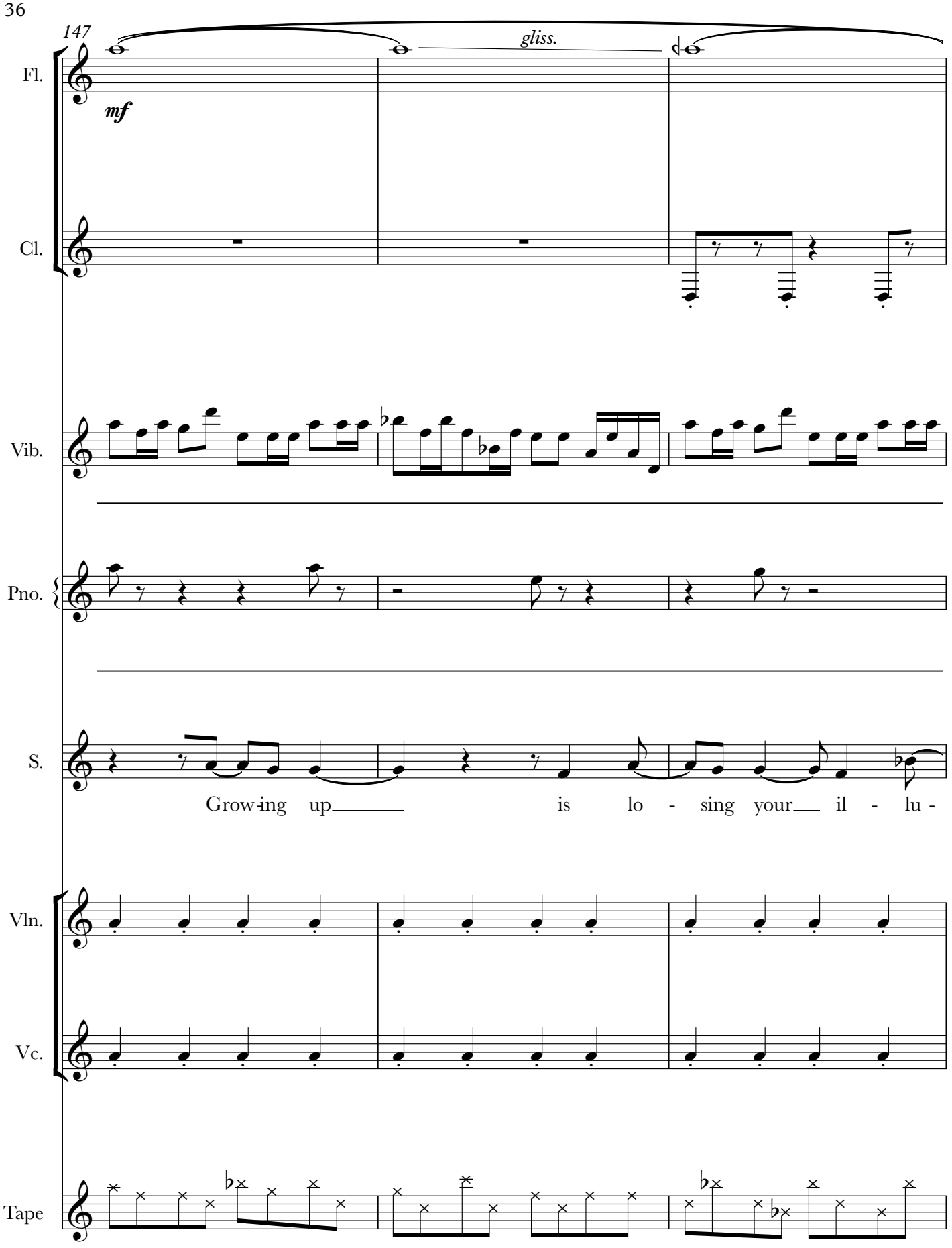

129
pitched air sound
Fl.
mf
S.
be low
Re-writ-ten by the hour
Tape
p

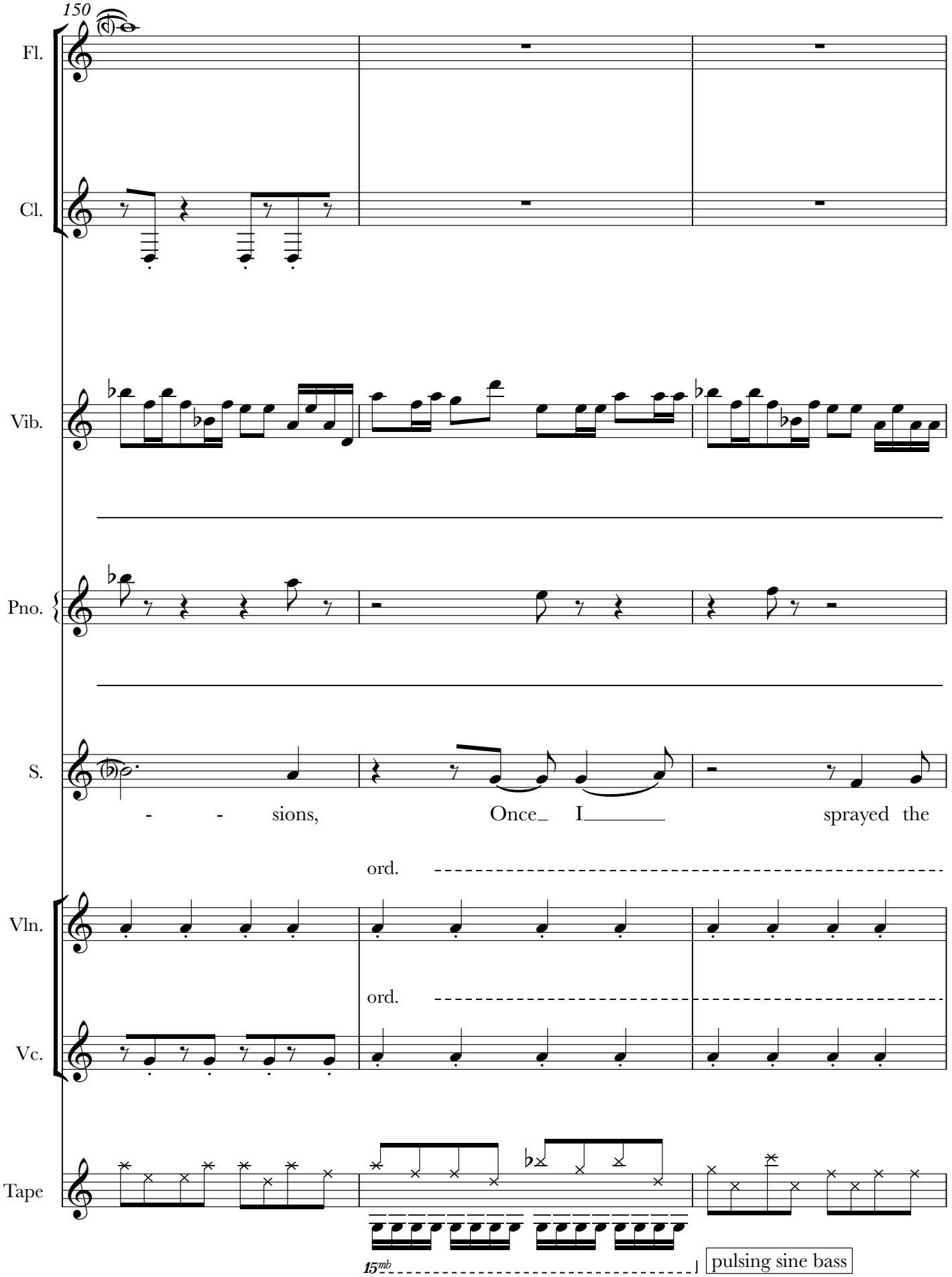

32
D
135
Cl.
f
K.D.
ff
Vib.
mf
Ped.
Pno.
mf
Ped.
ord.
Vln.
mf
arco
ord.
Vc.
mf
D
dulcimer (with delay)
Tape
4:32
15mb
pulsing sine bass

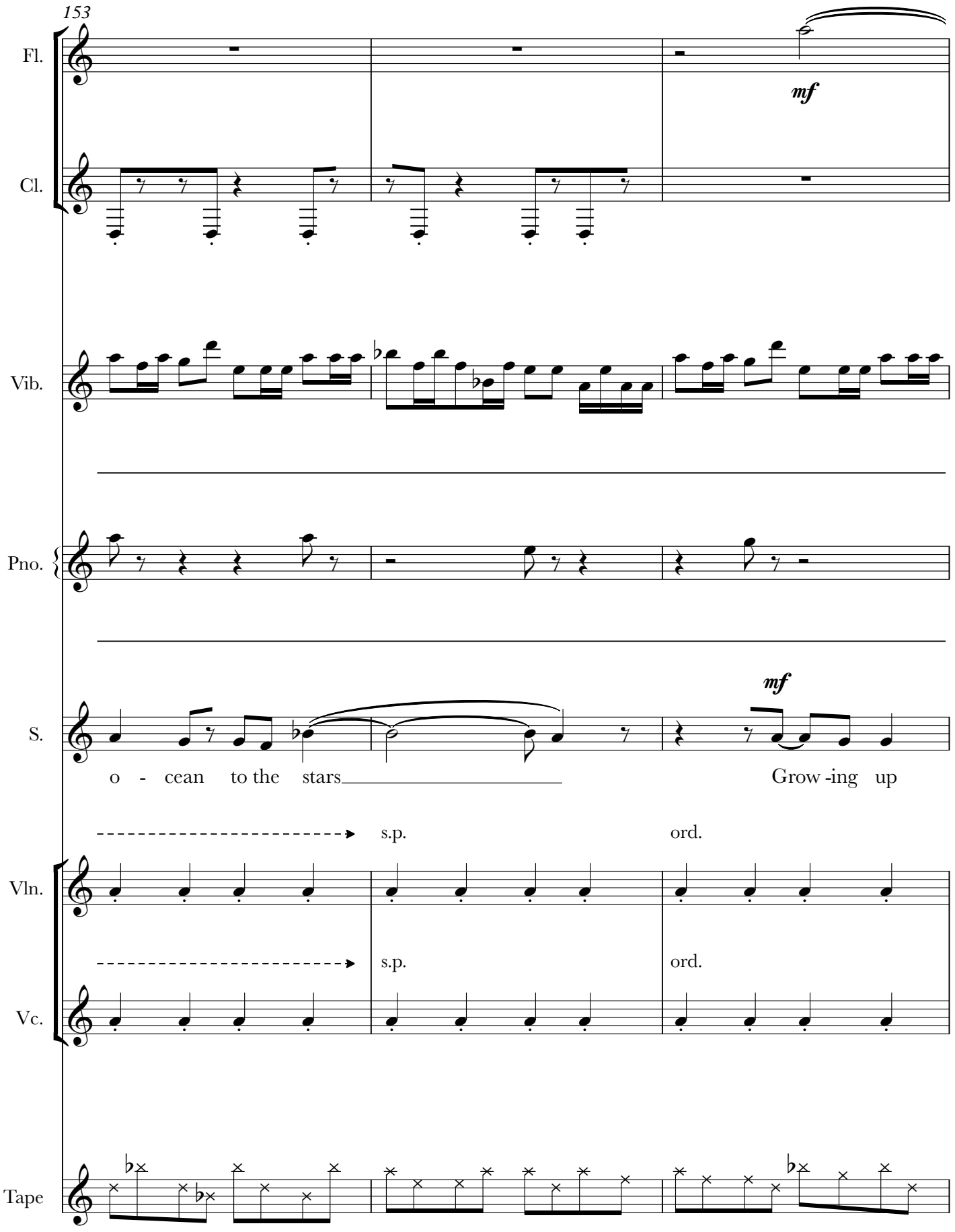

138
gliss.
Fl.
mf
Cl.
K.D.
ff
Vib.
Pno.
s.p.
ord.
Vln.
s.p.
ord.
Vc.
Tape
15mb
pulsing sine bass


141
Fl.
Cl.
Vib.
Pno.
something more than just regret
f
S.
Grow -ing up
s.p.
ord.
Vln.
s.p.
ord.
Vc.
Tape
15mb
pulsing sine bass


144
Vib.
Pno.
S.
is lo - sing your il - lu - - - sions,
Vln.
Vc.
Tape


147
gliss.
Fl.
mf
Cl.
Vib.
Pno.
S.
Grow-ing up is lo - sing your il - lu -
Vln.
Vc.
Tape


150
Fl.
Cl.
Vib.
Pno.
S.
- - sions, Once_ I_____ sprayed the
ord.
Vln.
ord.
Vc.
Tape
15mb
pulsing sine bass


153
Fl.
mf
Cl.
Vib.
Pno.
S.
mf
o - cean to the stars
Grow -ing up
s.p.
ord.
Vln.
s.p.
ord.
Vc.
Tape

aim to bend down to the G,
it's fine if it doesn't get there!

156

gliss.

Fl.

Vib.

Pno.

S.

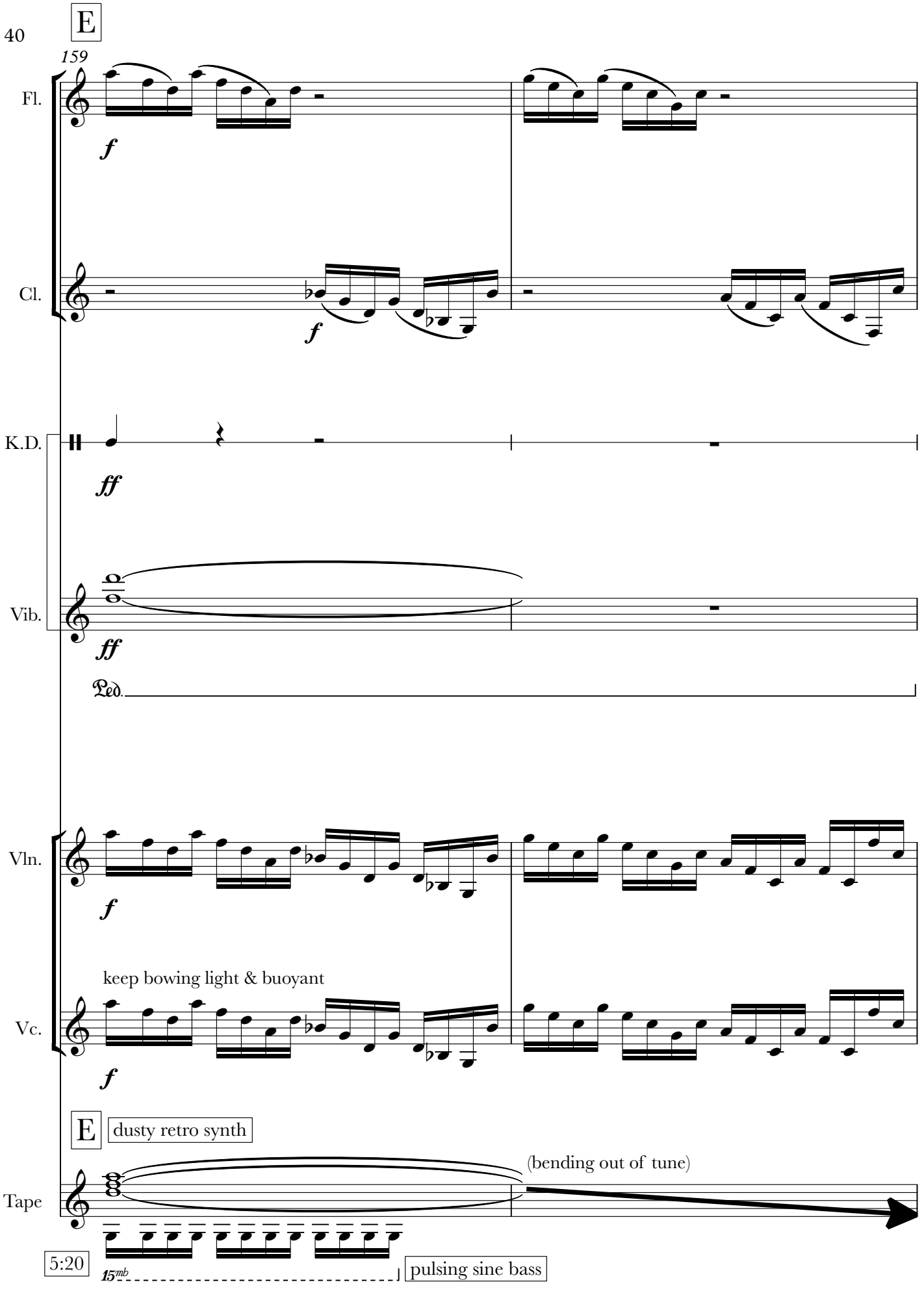
is lo - sing

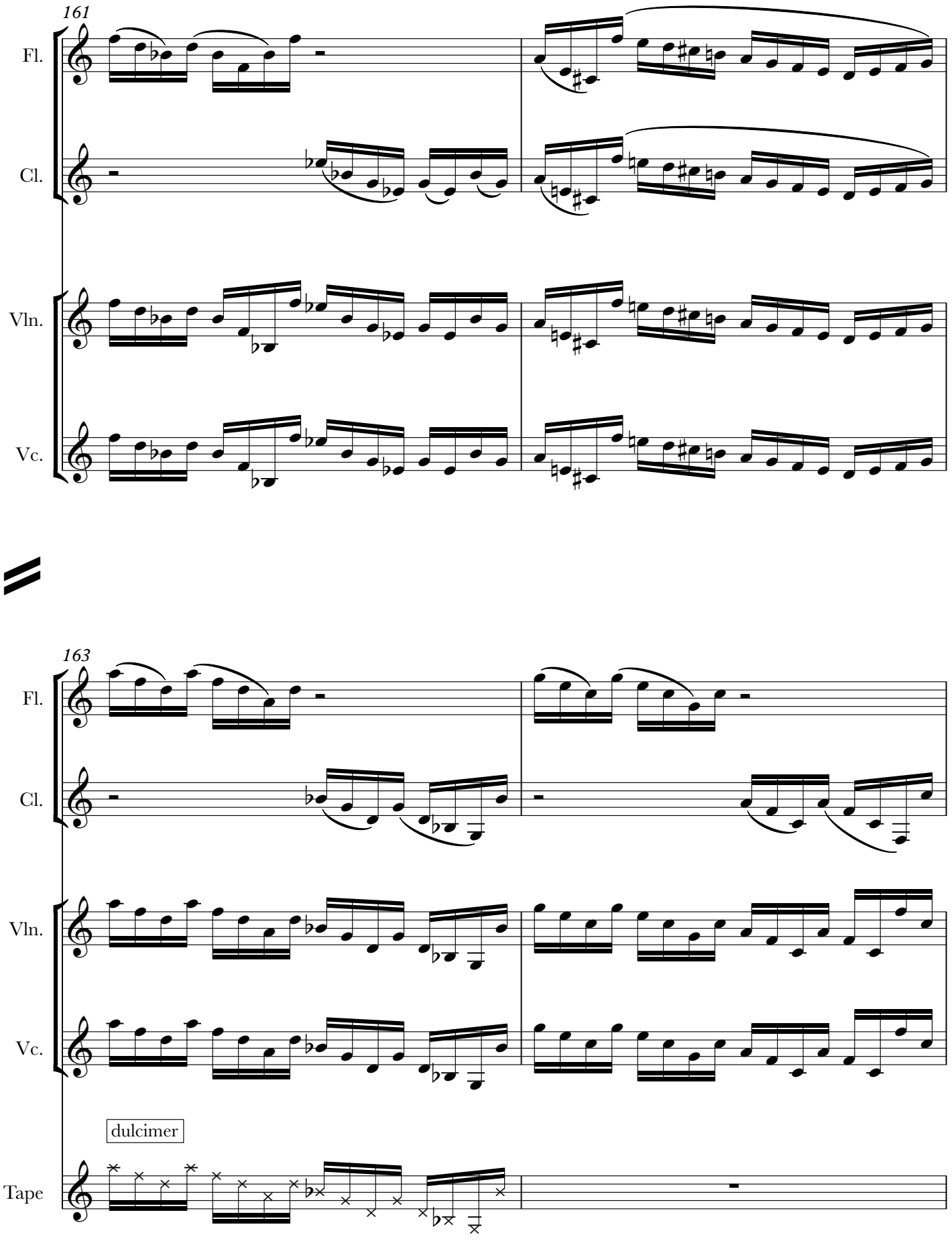
keep bowing light & buoyant

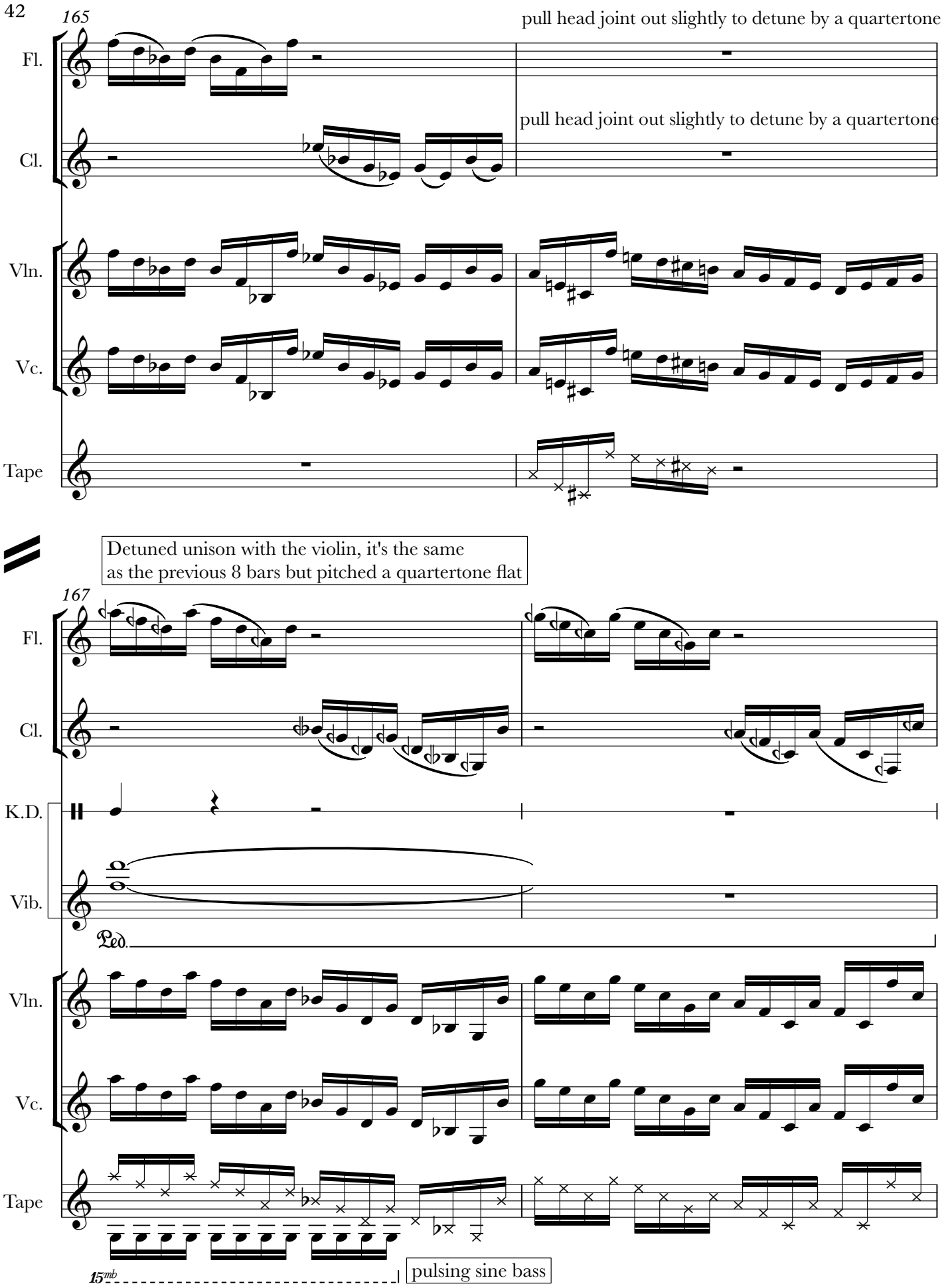
Vln.

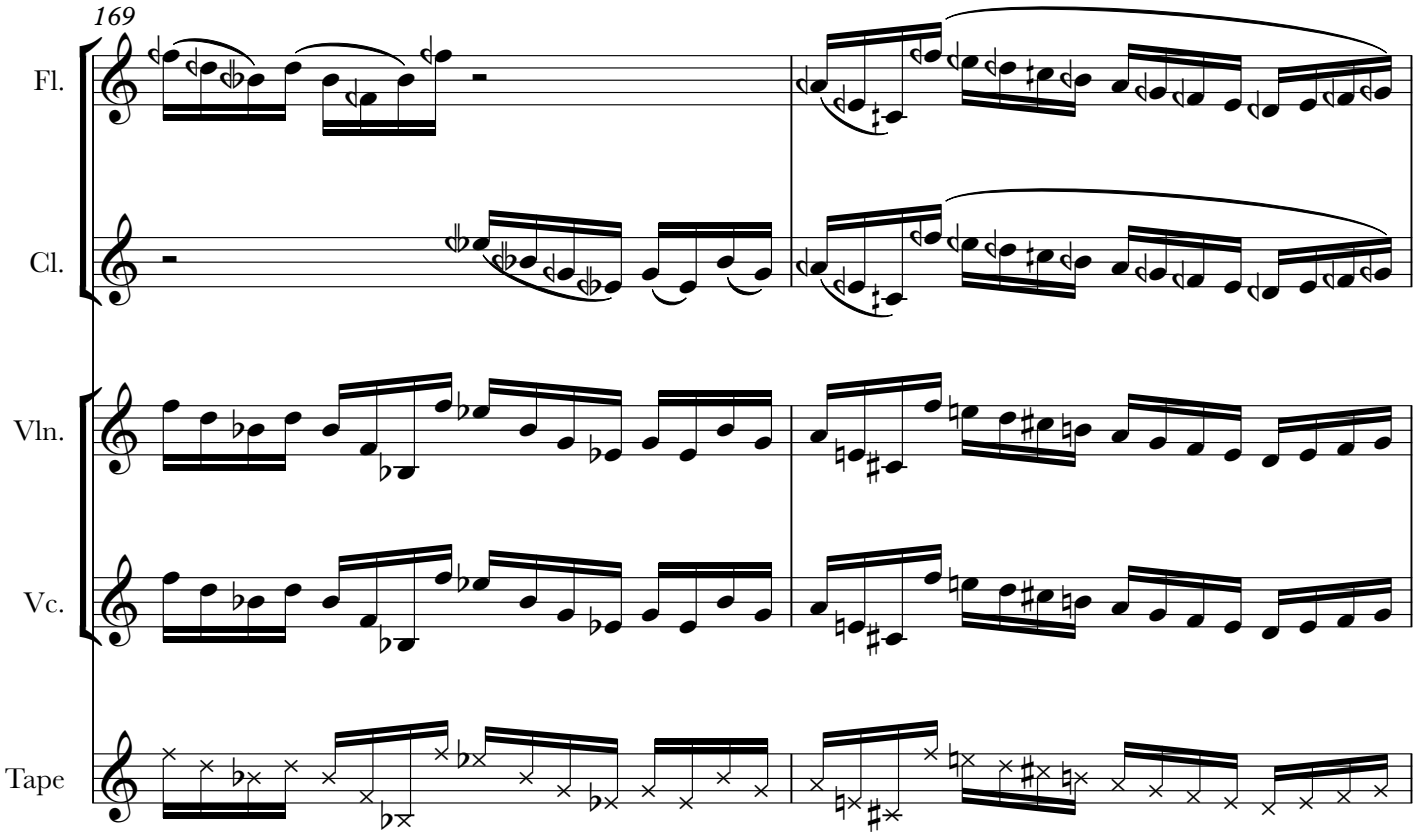
Vc.

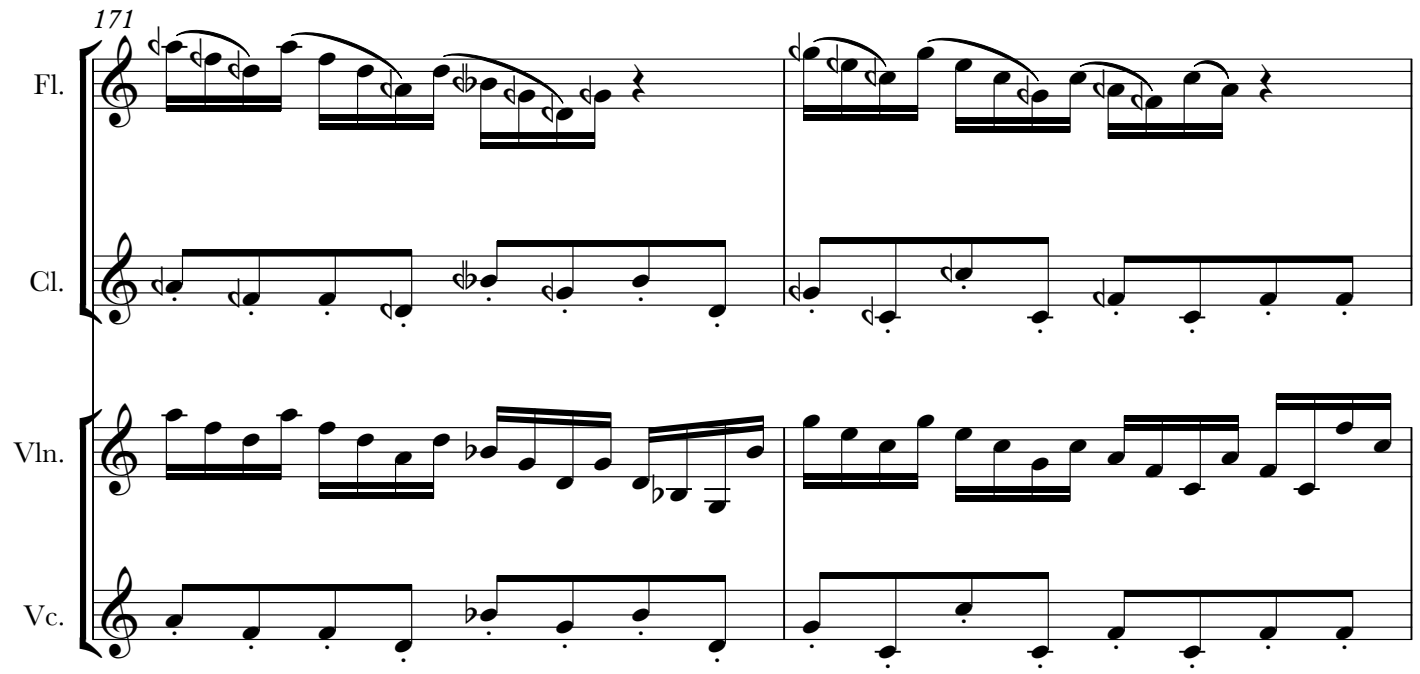
Tape

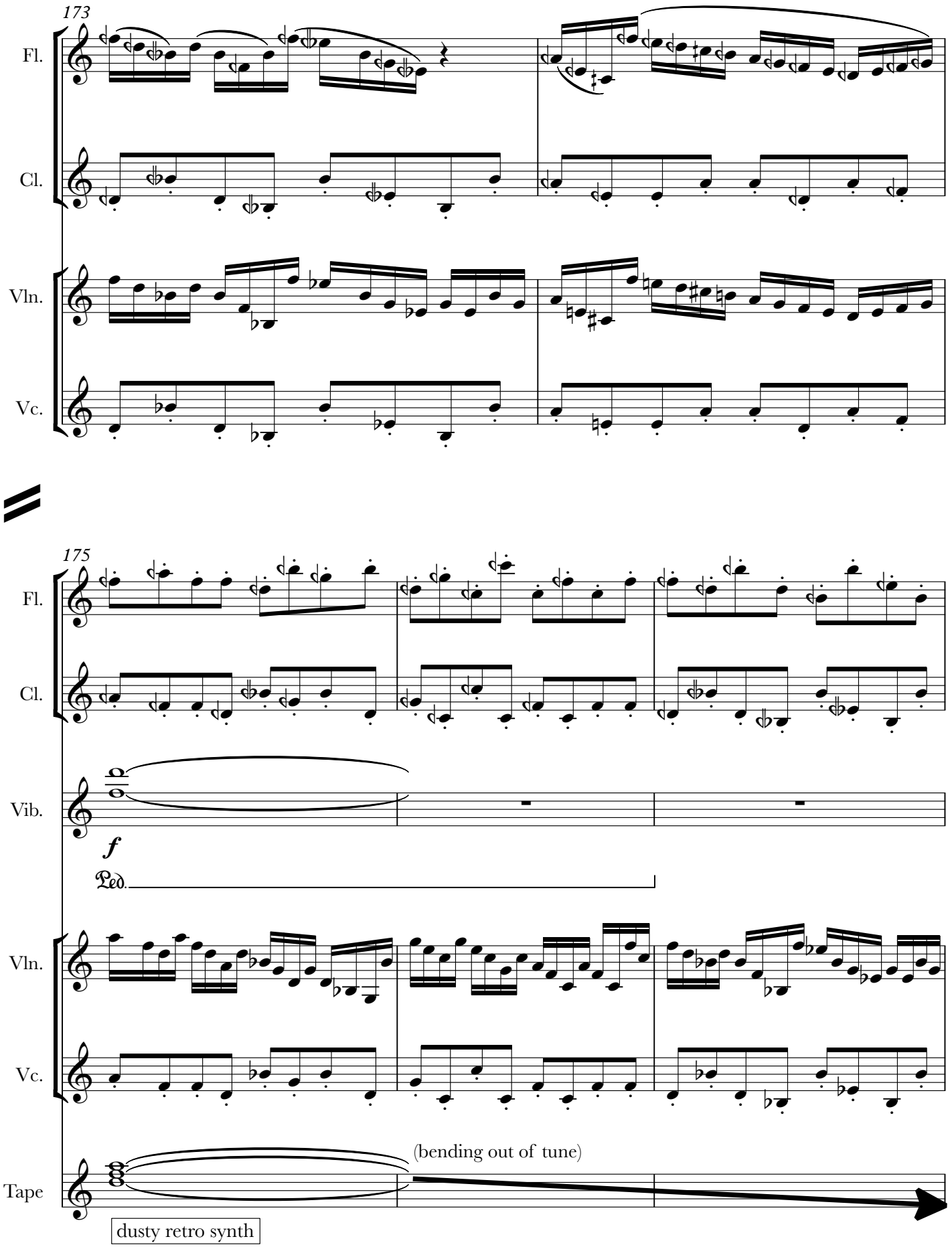

E
159
Fl.
f
Cl.
f
K.D.
ff
Vib.
ff
Ped.
Vln.
f
keep bowing light & buoyant
Vc.
f
E
dusty retro synth
(bending out of tune)
Tape
5:20
15mb
pulsing sine bass

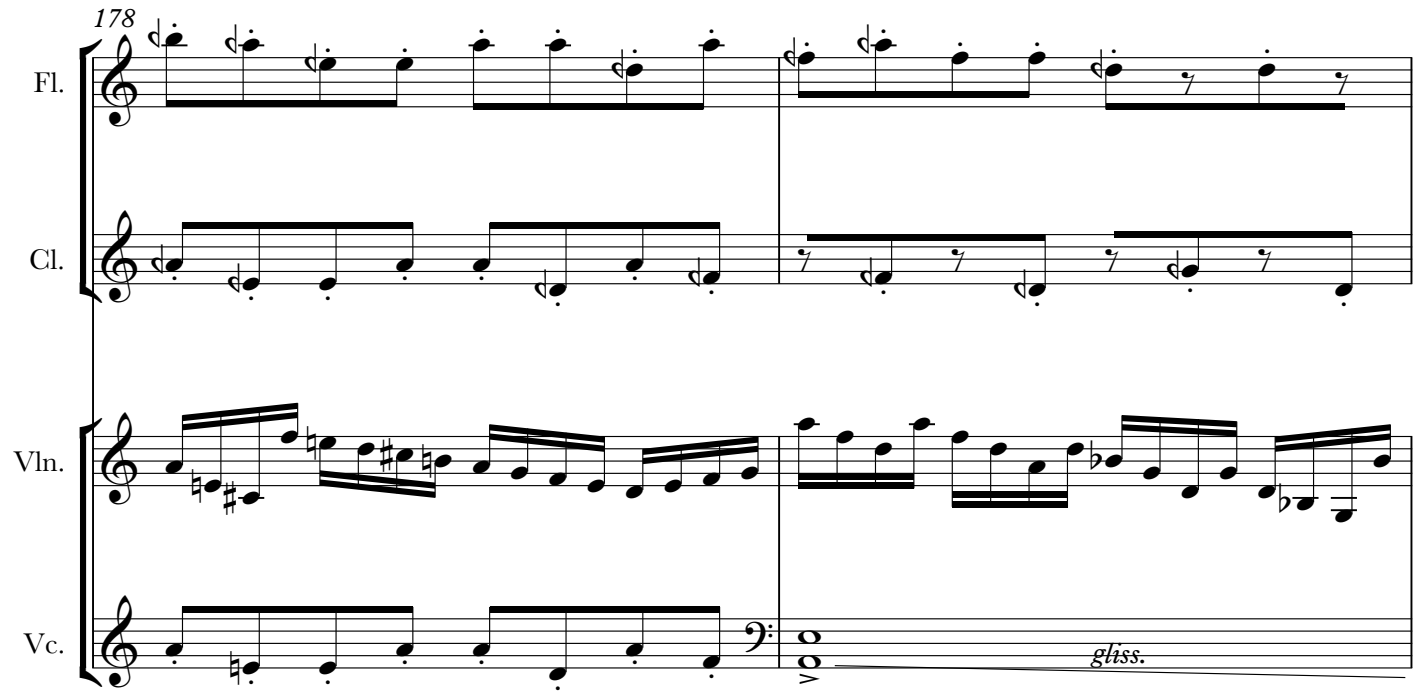

161
Fl.
Cl.
Vln.
Vc.
163
Fl.
Cl.
Vln.
Vc.
dulcimer
Tape

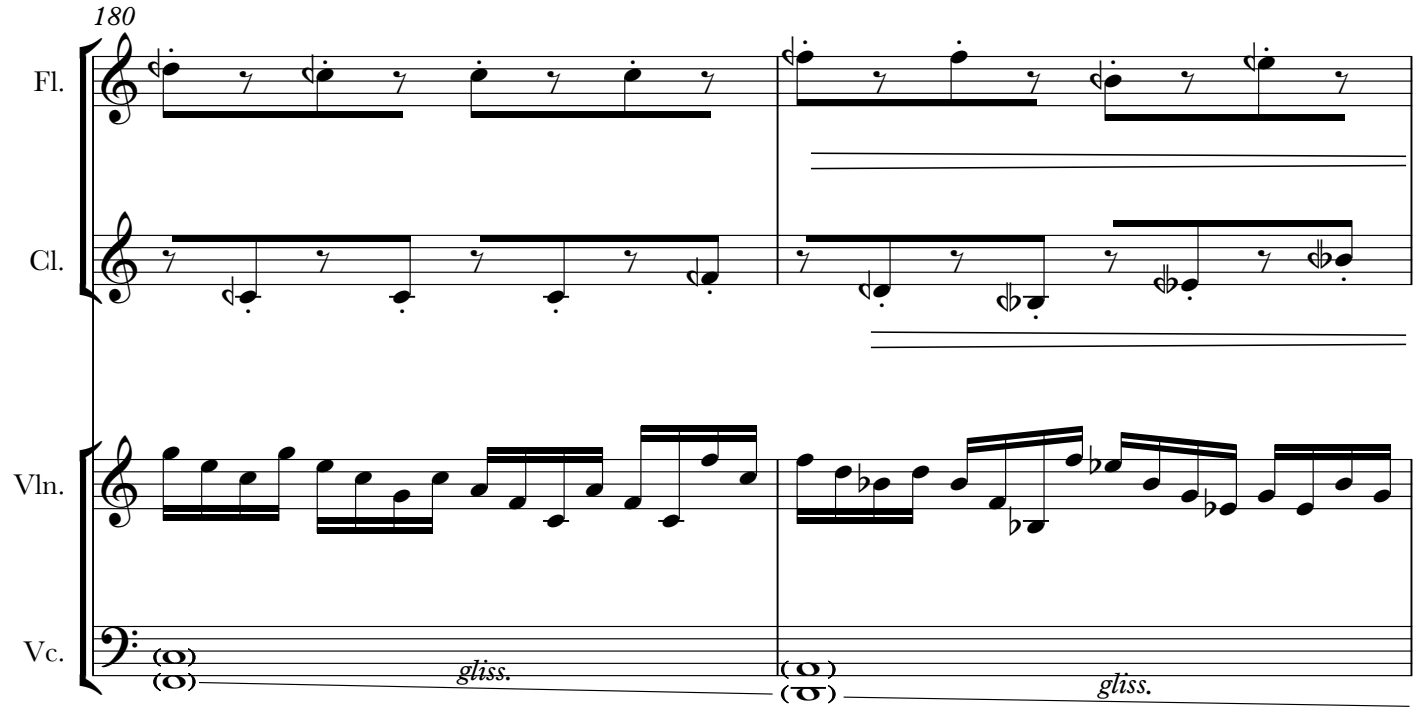

165
pull head joint out slightly to detune by a quartertone
Fl.
pull head joint out slightly to detune by a quartertone
Cl.
Vln.
Vc.
Tape
Detuned unison with the violin, it's the same
as the previous 8 bars but pitched a quartertone flat
167
Fl.
Cl.
K.D.
Vib.
Ped.
Vln.
Vc.
Tape
15mb
pulsing sine bass

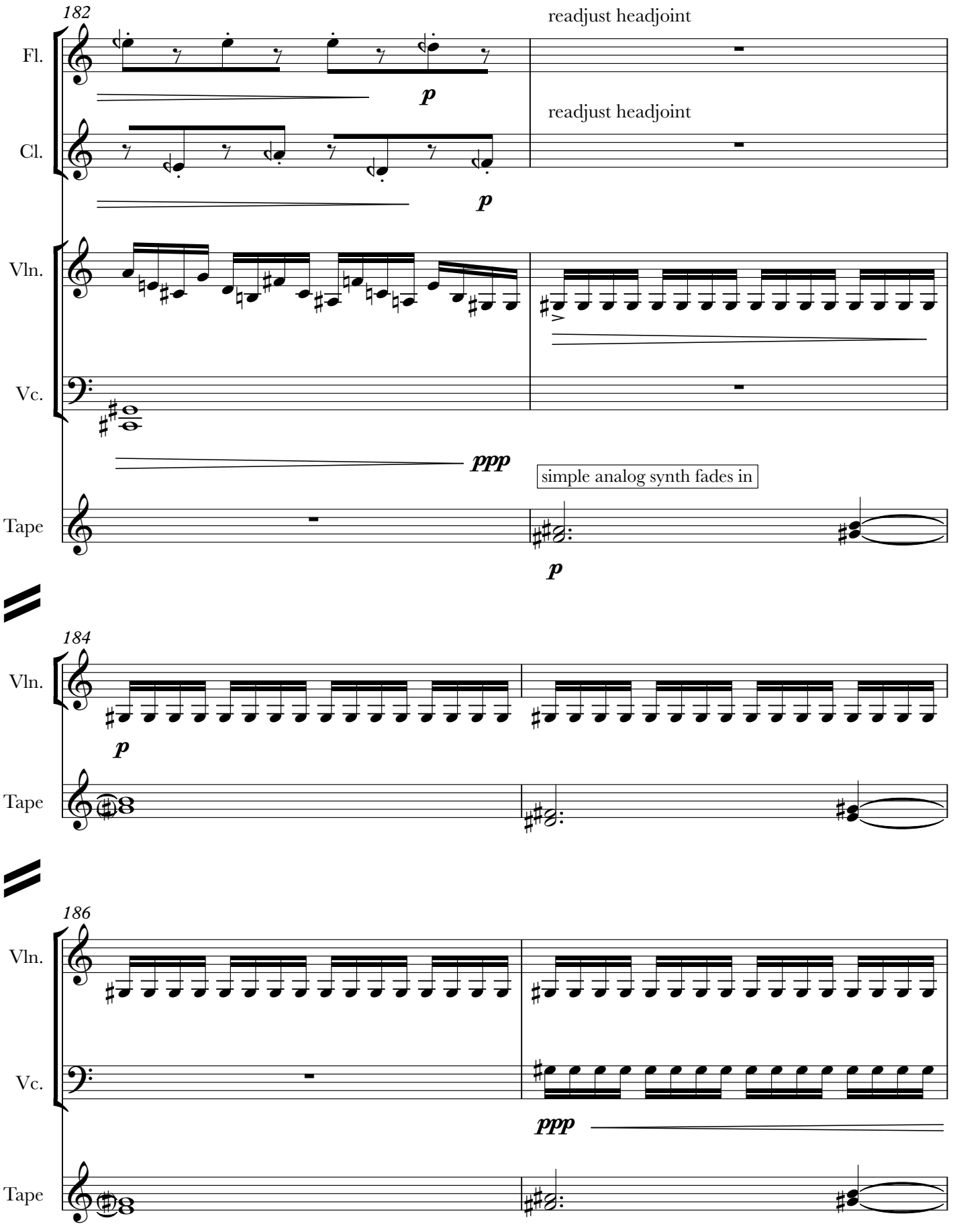

169
Fl.
Cl.
Vln.
Vc.
Tape

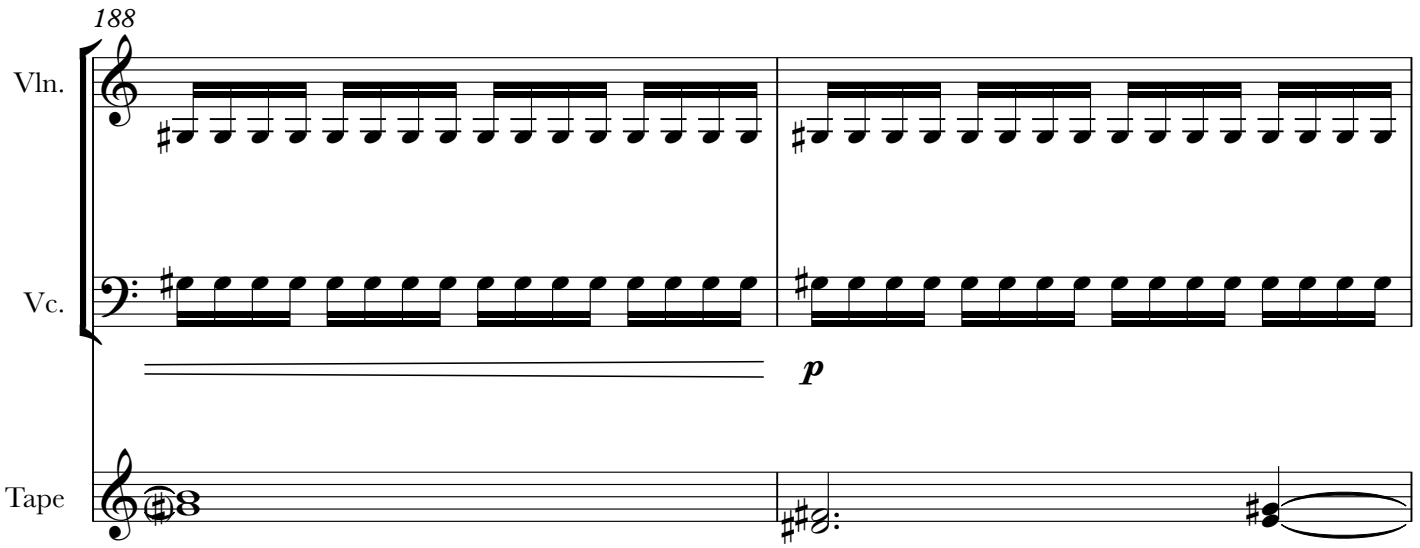

171
Fl.
Cl.
Vln.
Vc.

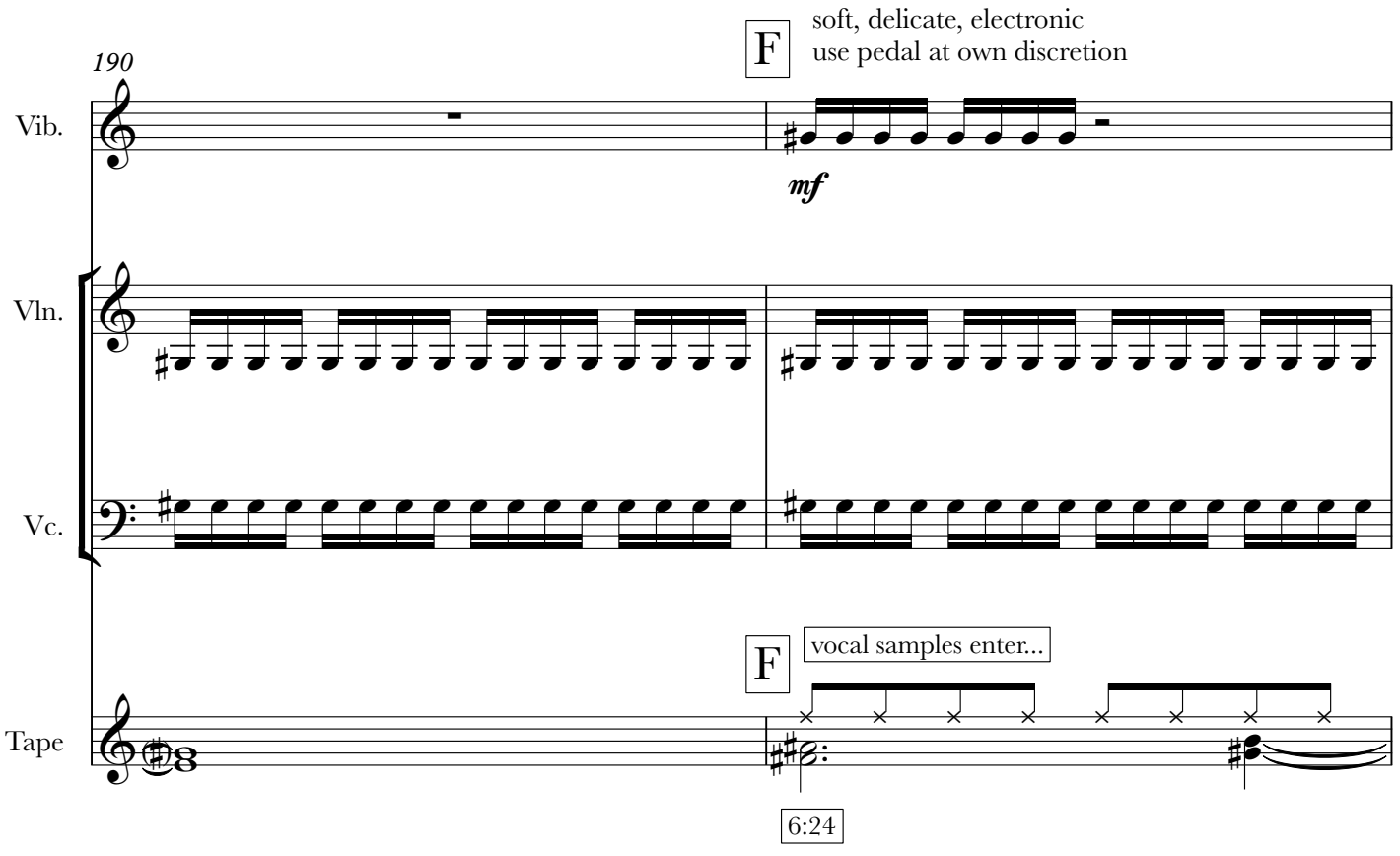

173
Fl.
Cl.
Vln.
Vc.
175
Fl.
Cl.
Vib.
f
Ped.
Vln.
Vc.
(bending out of tune)
Tape
dusty retro synth

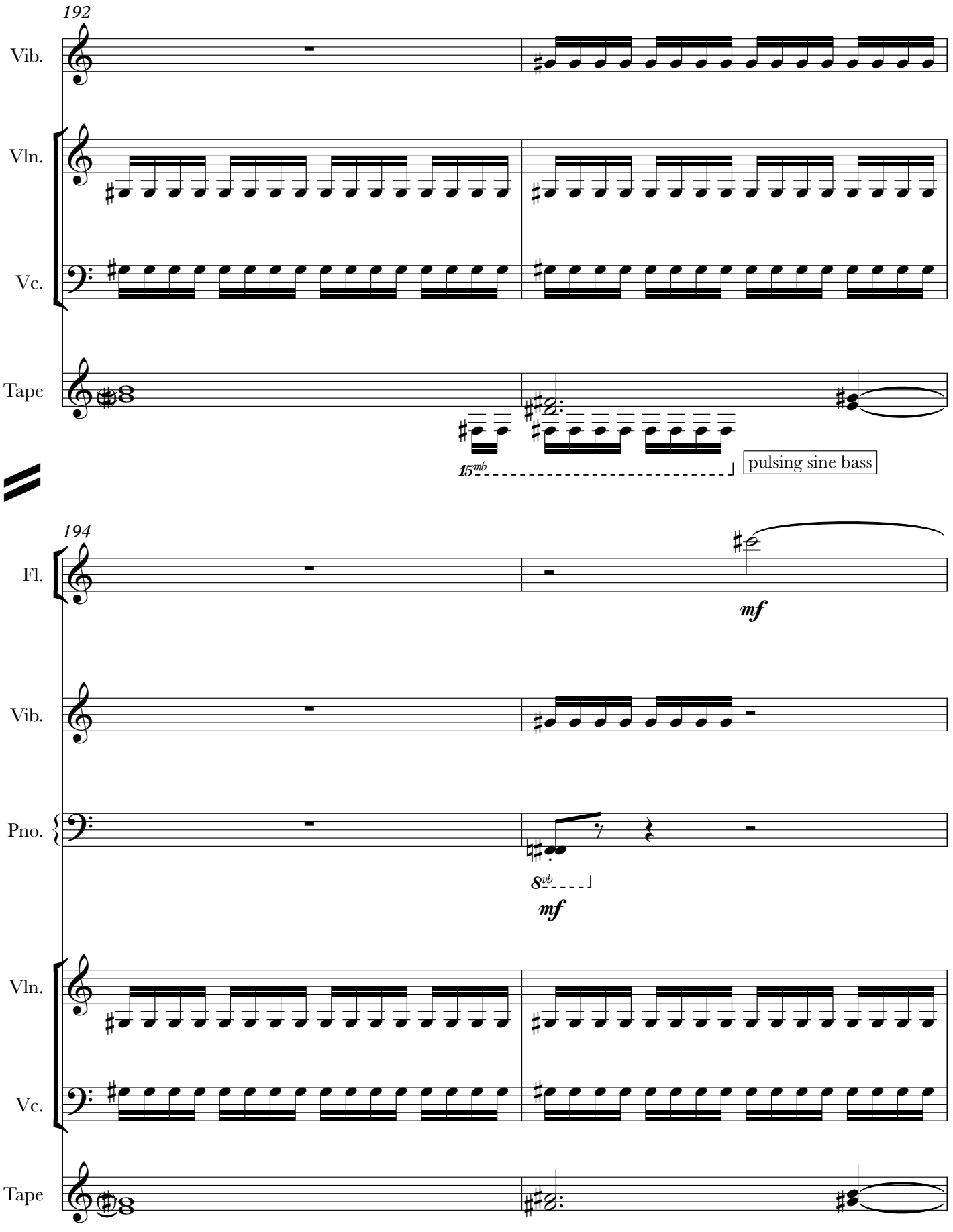

178
Fl.
Cl.
Vln.
Vc.
gliss.

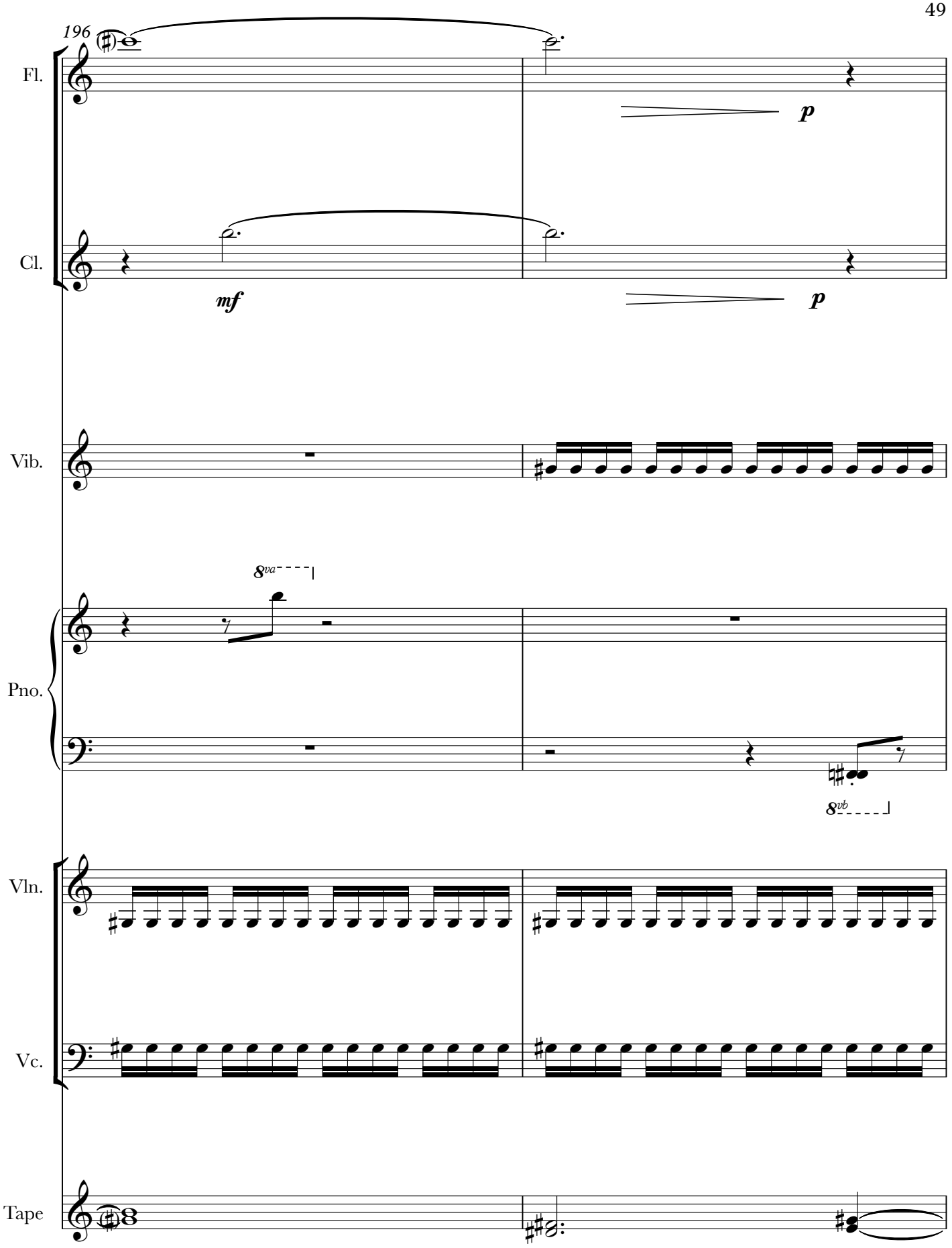

180
Fl.
Cl.
Vln.
Vc.
gliss.
gliss.


182
Fl.
Cl.
Vln.
Vc.
Tape
p
readjust headjoint
readjust headjoint
p
ppp
simple analog synth fades in
p
184
Vln.
Tape
p
186
Vln.
Vc.
Tape
ppp


188
Vln.
Vc.
p
Tape


F
soft, delicate, electronic
use pedal at own discretion
190
Vib.
mf
Vln.
Vc.
F
vocal samples enter...
Tape
6:24


192
Vib.
Vln.
Vc.
Tape
15mb
pulsing sine bass
194
Fl.
mf
Vib.
Pno.
8vb
mf
Vln.
Vc.
Tape


196
Fl.
p
Cl.
mf
p
Vib.
8va
Pno.
8vb
Vln.
Vc.
Tape

G

198

Vib.

growing up is also giving zero fucks, embody that!

S.

mf

All the pie -

Vln.

Vc.

G

Tape

6:40

15mb

pulsing sine bass

200

Vib.

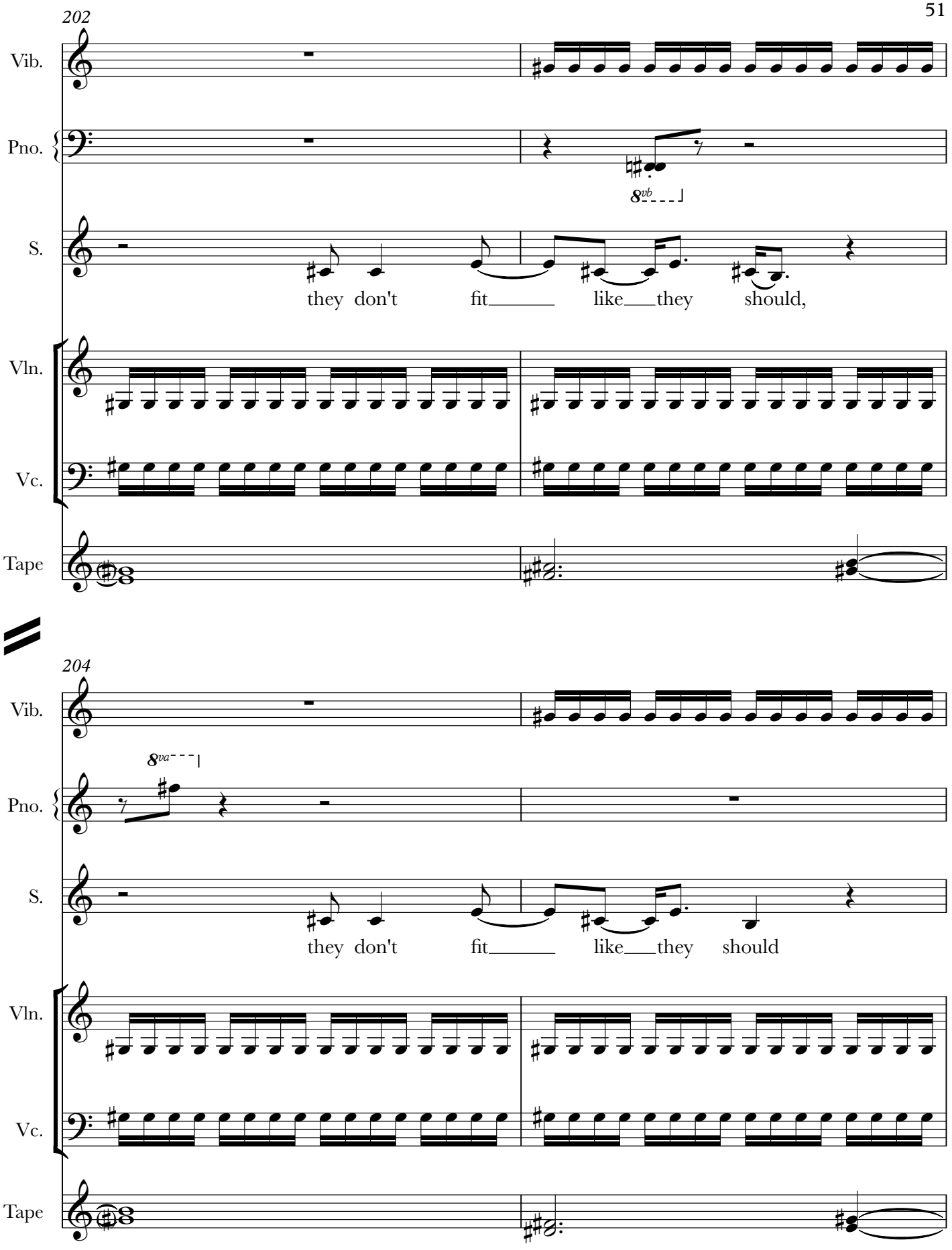
S.

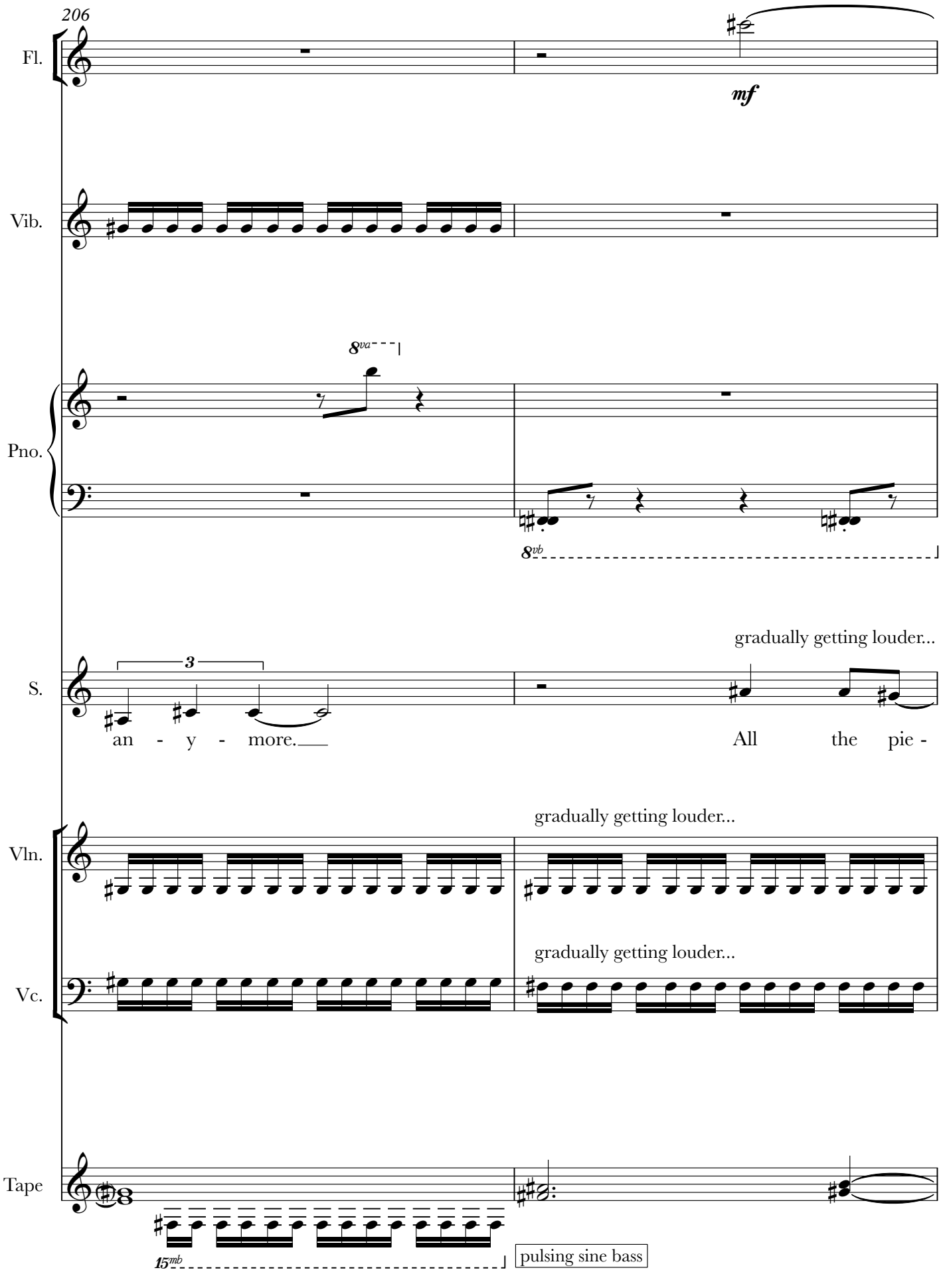
- ces that were pulled a - part,

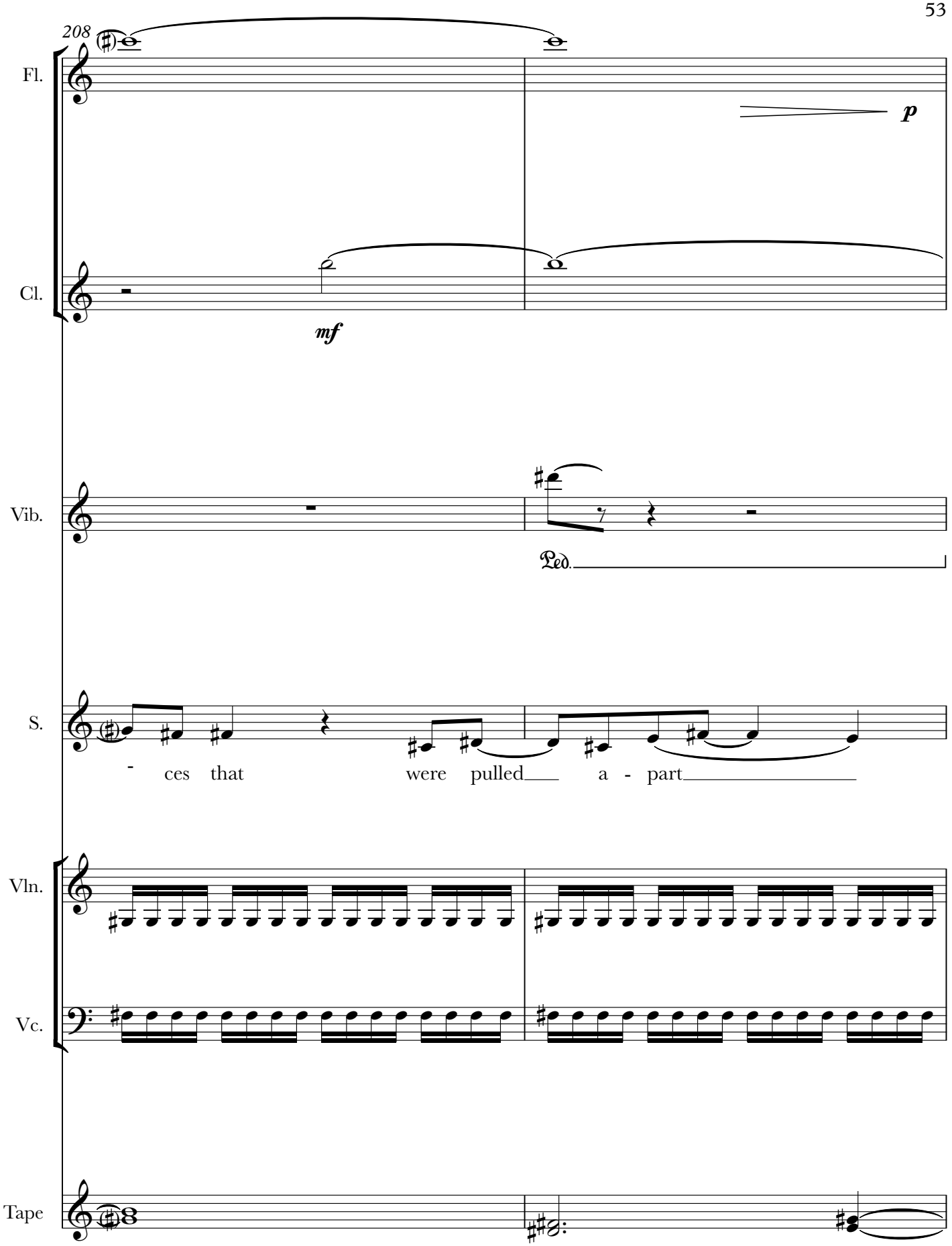
Vln.

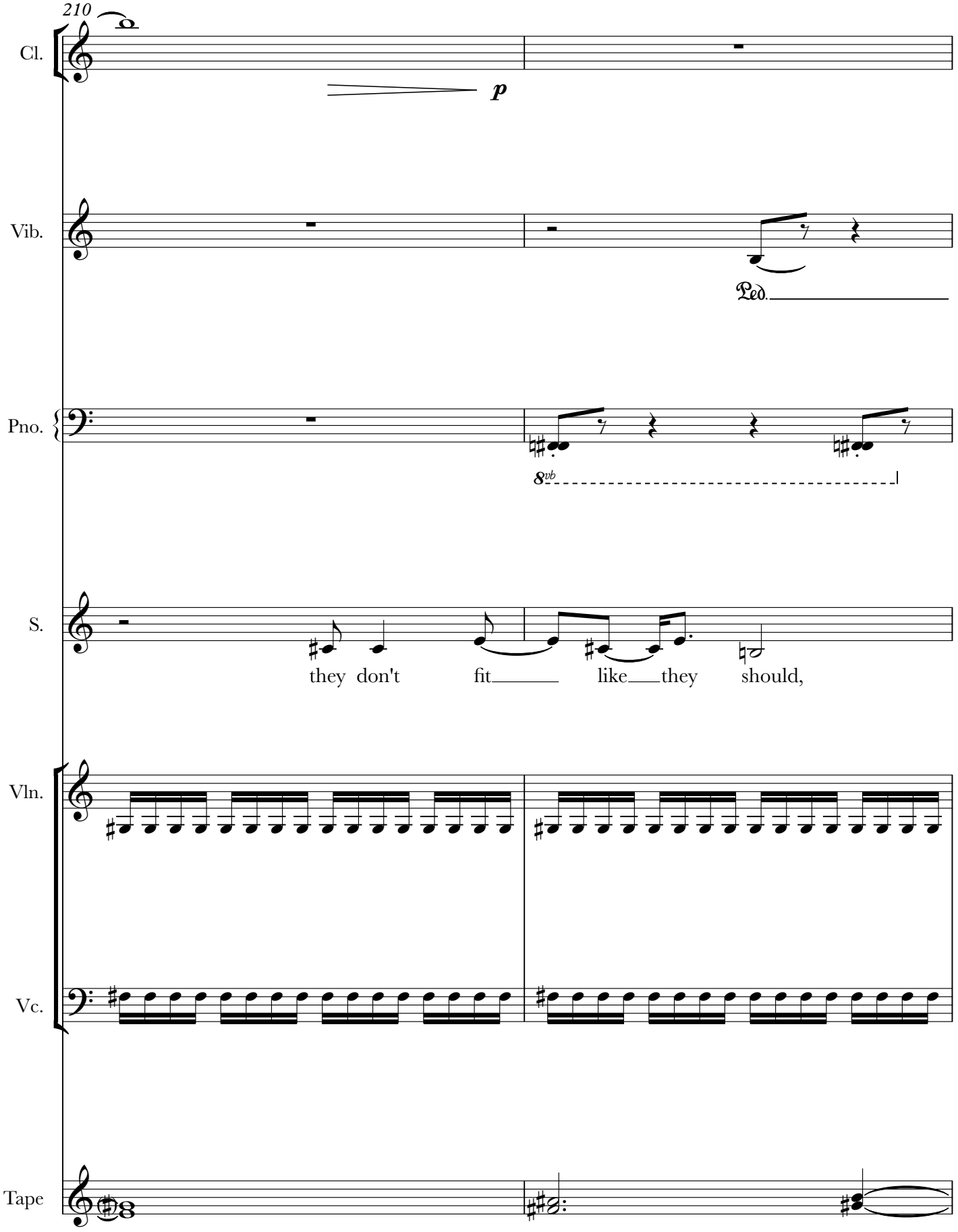
Vc.

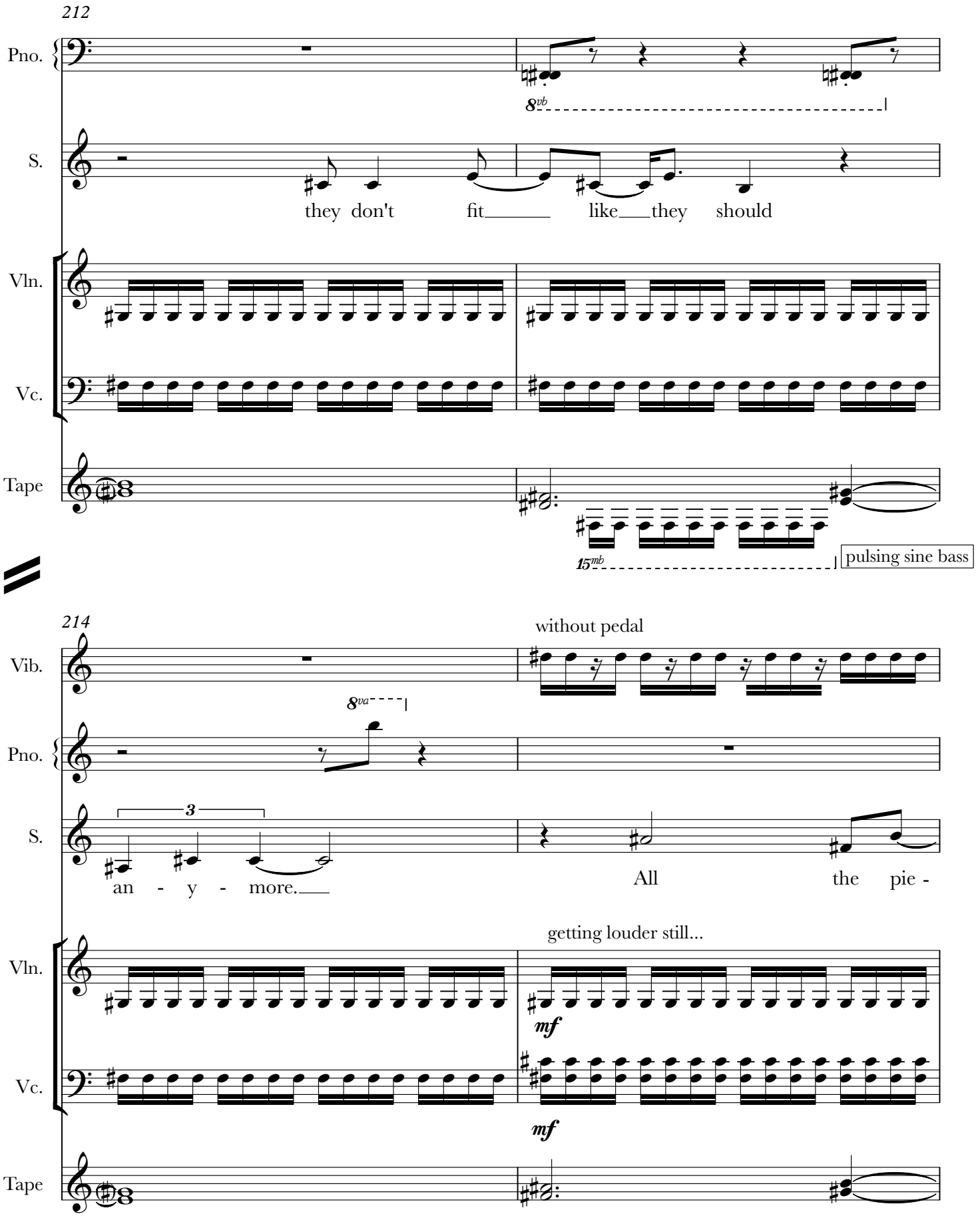
Tape

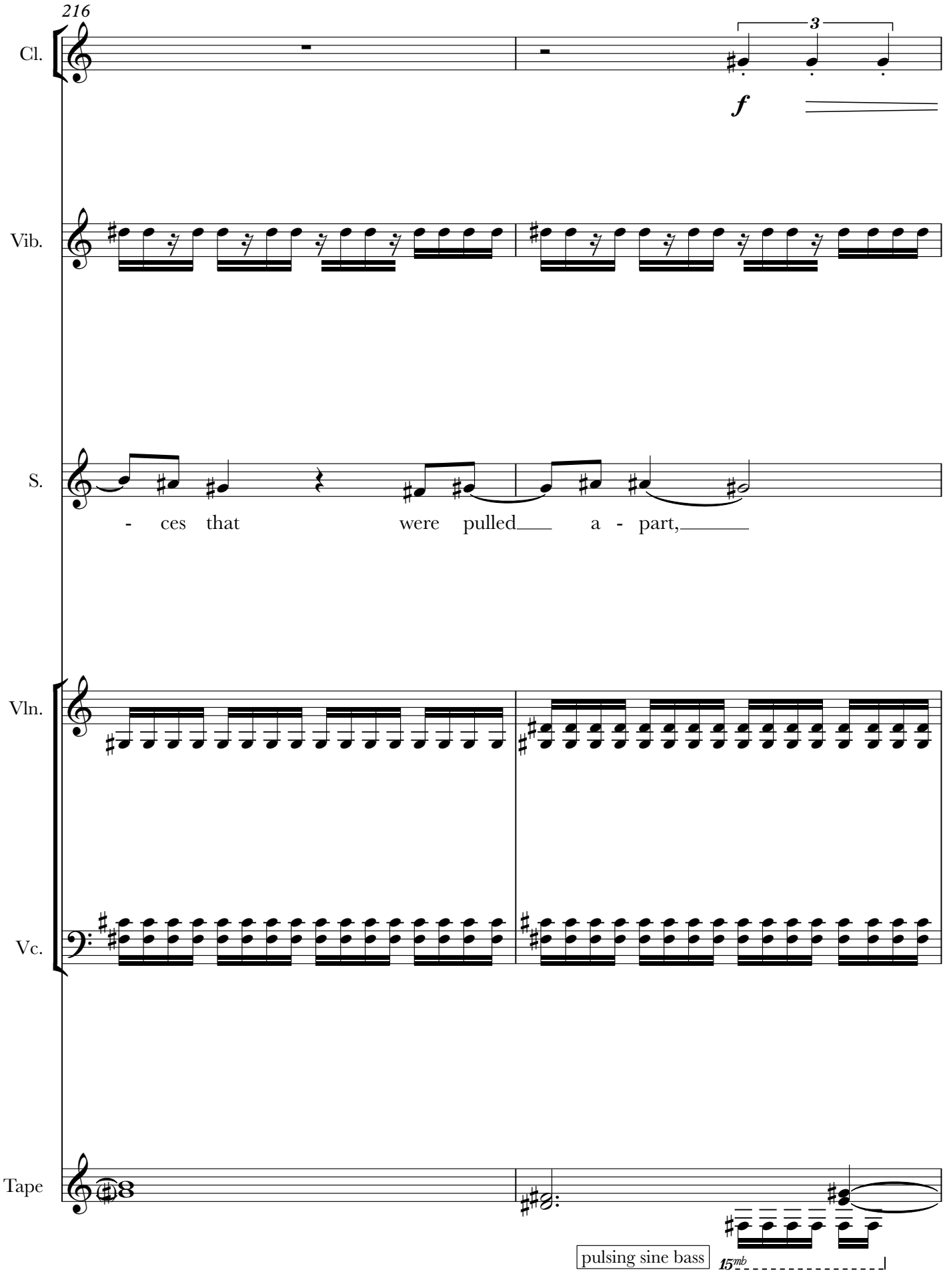

202
Vib.
Pno.
8vb
S.
they don't fit like they should,
Vln.
Vc.
Tape
204
Vib.
8va
Pno.
S.
they don't fit like they should
Vln.
Vc.
Tape

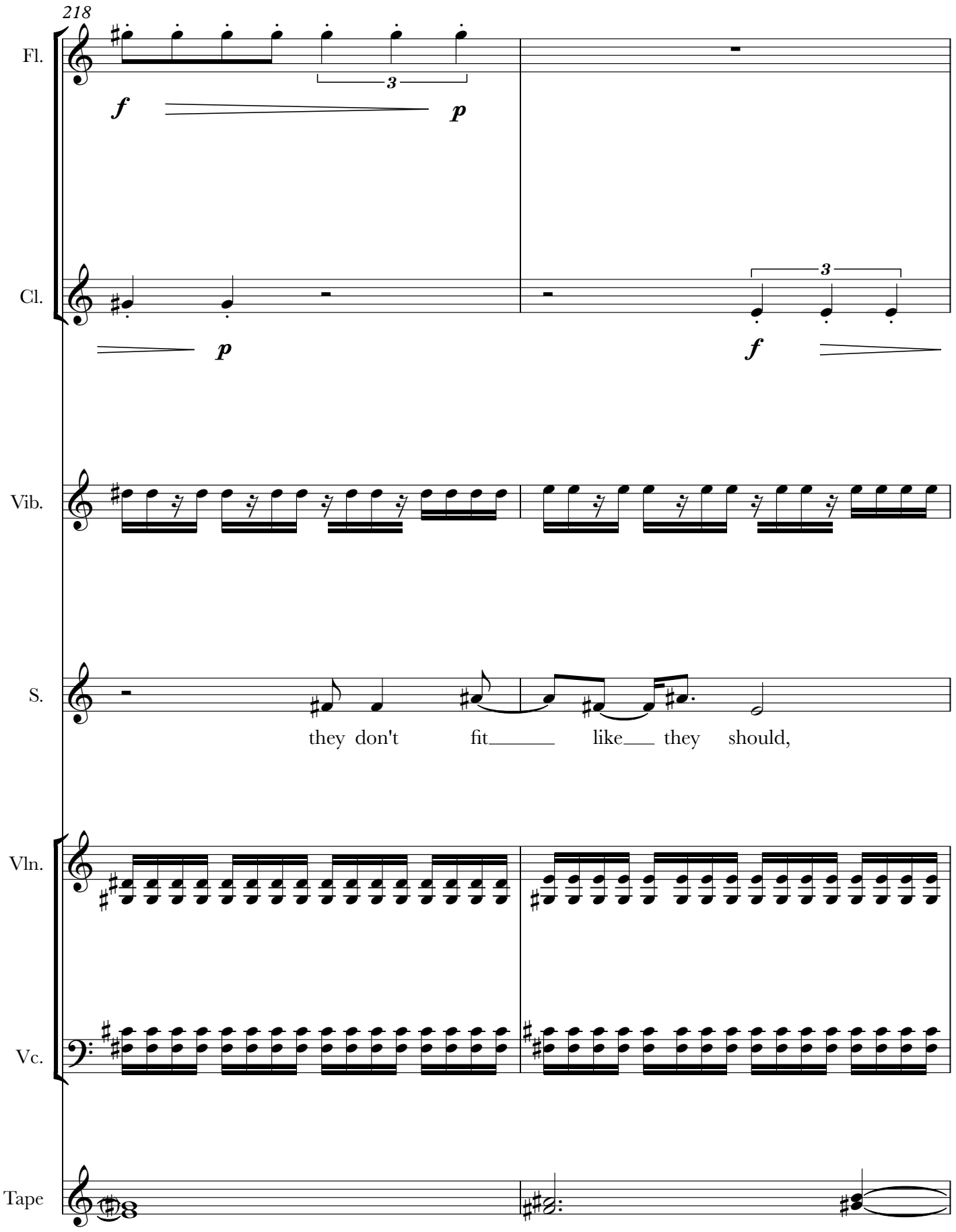

206
Fl.
mf
Vib.
8va
Pno.
8vb
gradually getting louder...
S.
3
an - y - more.
All the pie -
gradually getting louder...
Vln.
gradually getting louder...
Vc.
Tape
15mb
pulsing sine bass

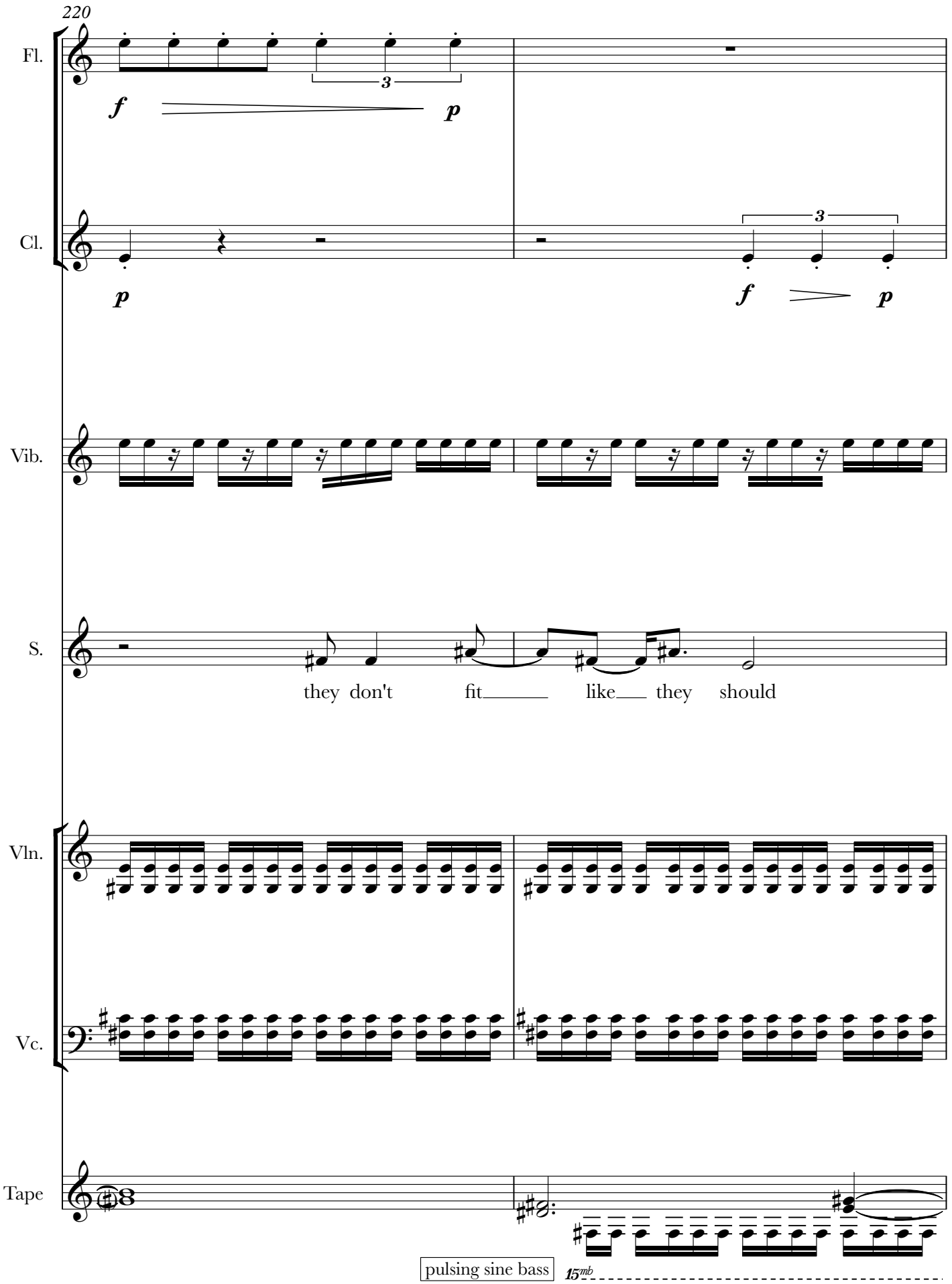

208
Fl.
p
Cl.
mf
Vib.
Ped.
S.
- ces that were pulled a - part
Vln.
Vc.
Tape

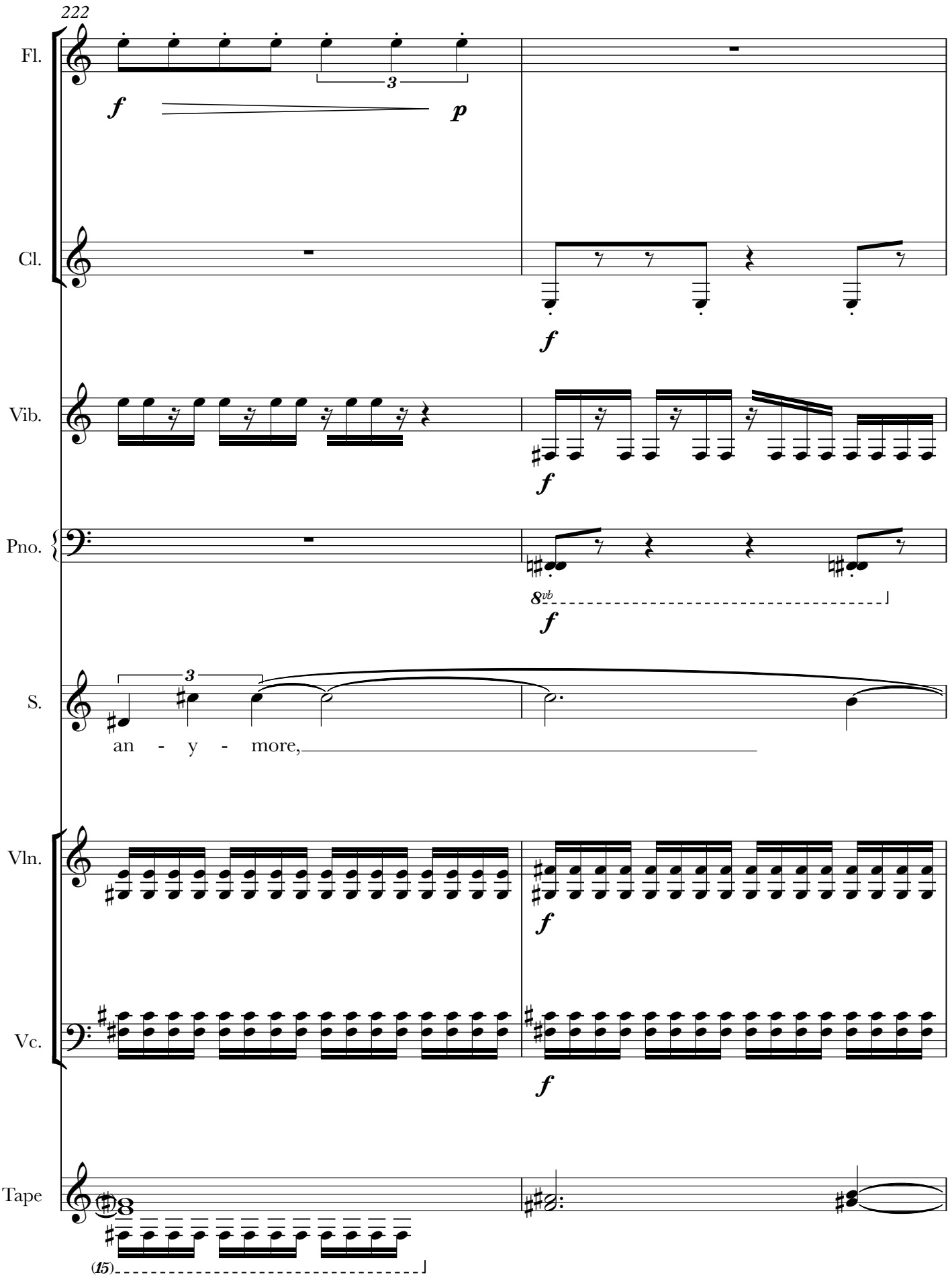

210
Cl.
p
Vib.
Ped.
Pno.
8vb
S.
they don't fit like they should,
Vln.
Vc.
Tape

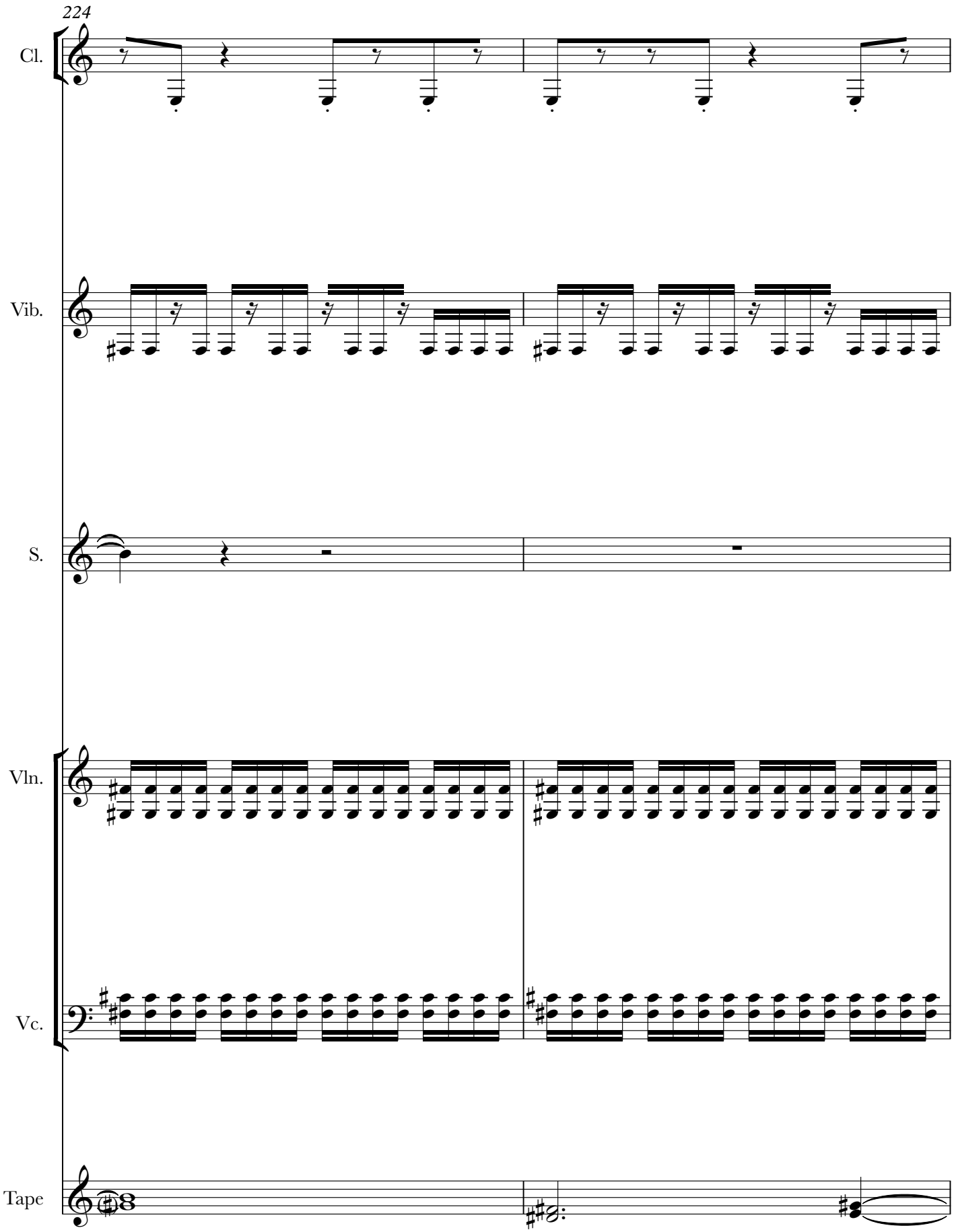

212
Pno.
8vb
S.
they don't fit like they should
Vln.
Vc.
Tape
15mb
pulsing sine bass
214
without pedal
Vib.
8va
Pno.
S.
3
an - y - more.
All the pie -
getting louder still...
Vln.
mf
Vc.
mf
Tape

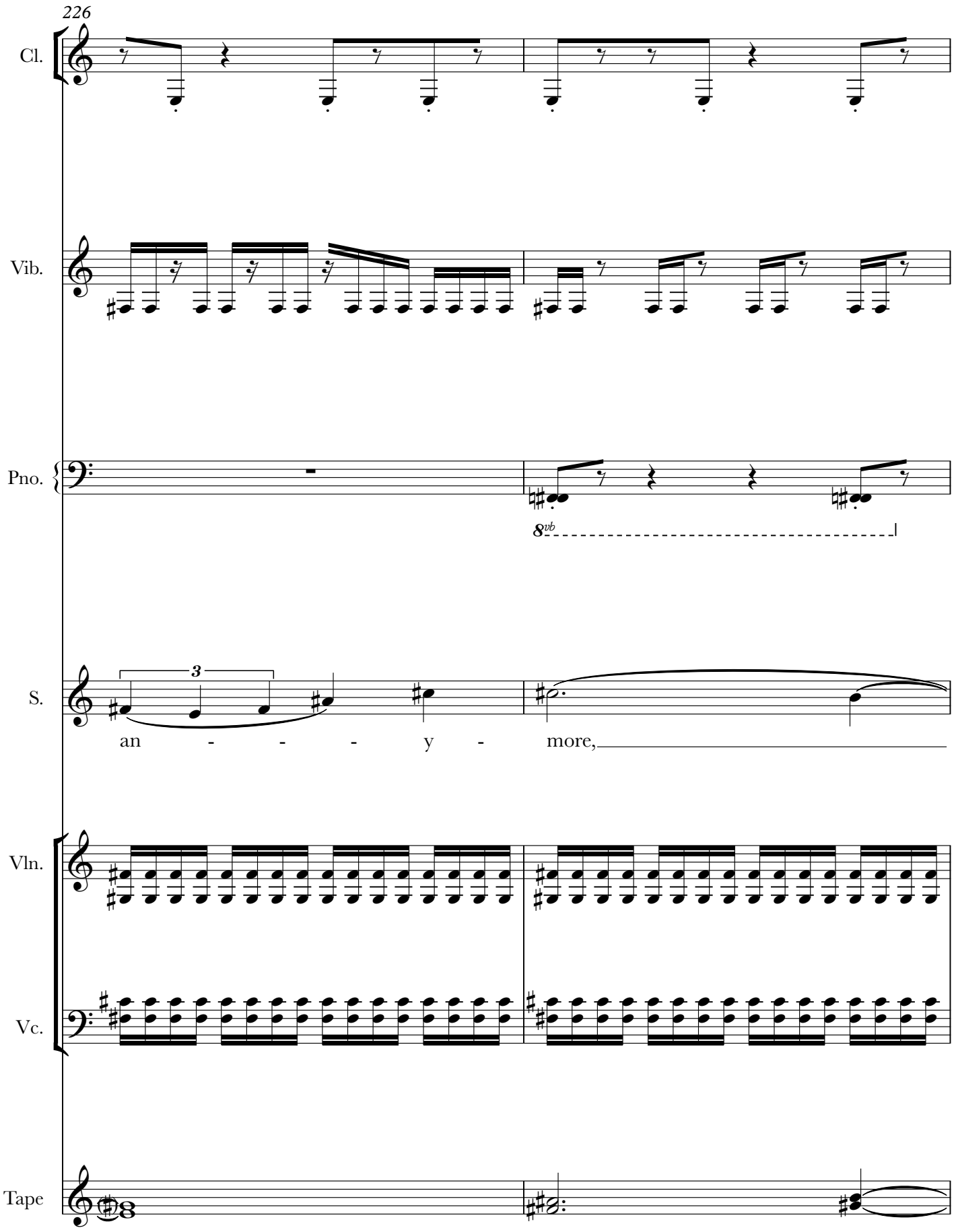

216
Cl.
3
f
Vib.
S.
- ces that were pulled a - part,
Vln.
Vc.
Tape
pulsing sine bass
15mb

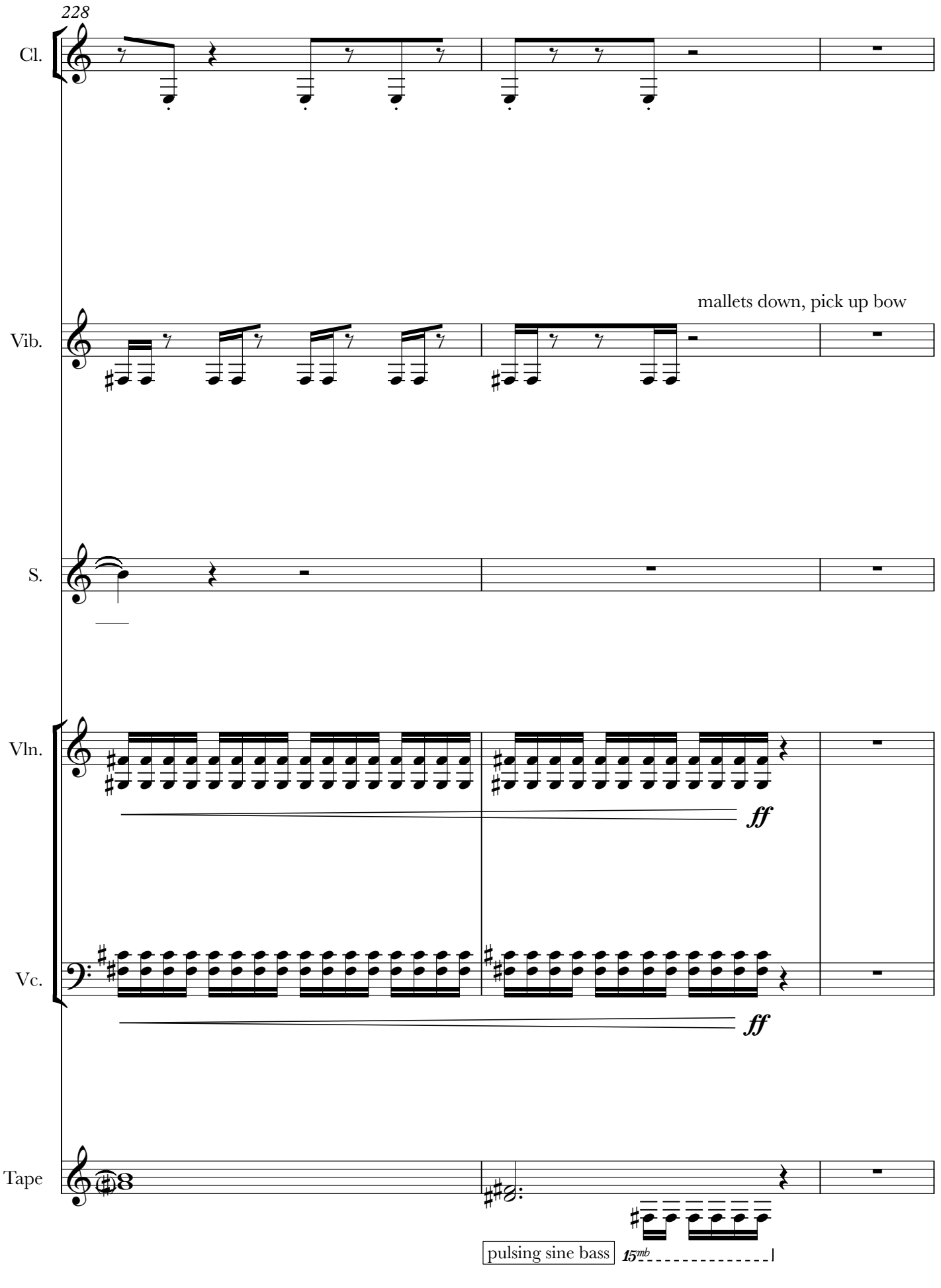

218
Fl.
f
3
p
Cl.
p
3
f
Vib.
S.
they don't fit like they should,
Vln.
Vc.
Tape

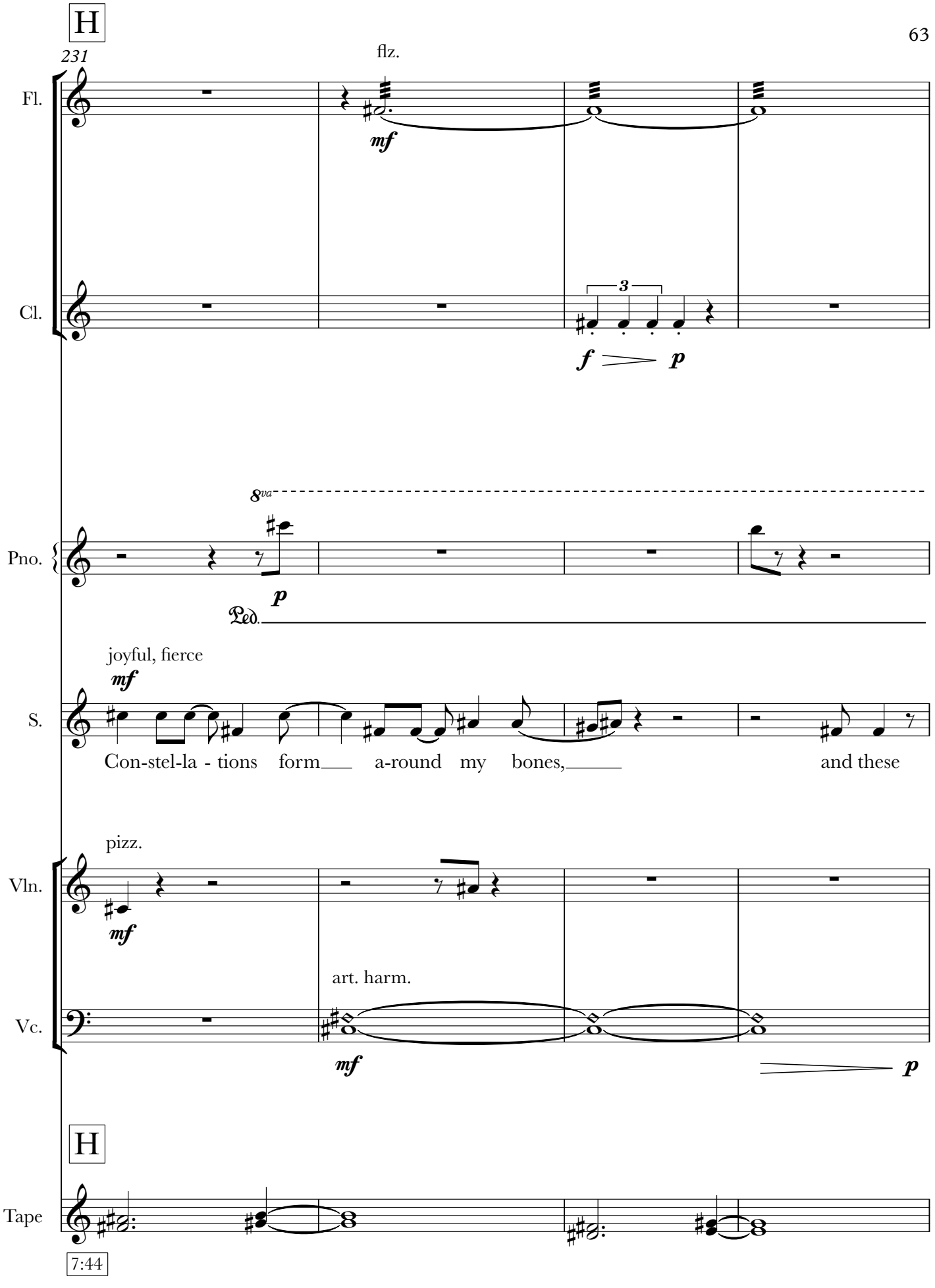

220
Fl.
Cl.
Vib.
S.
they don't fit like they should
Vln.
Vc.
Tape
pulsing sine bass
15mb

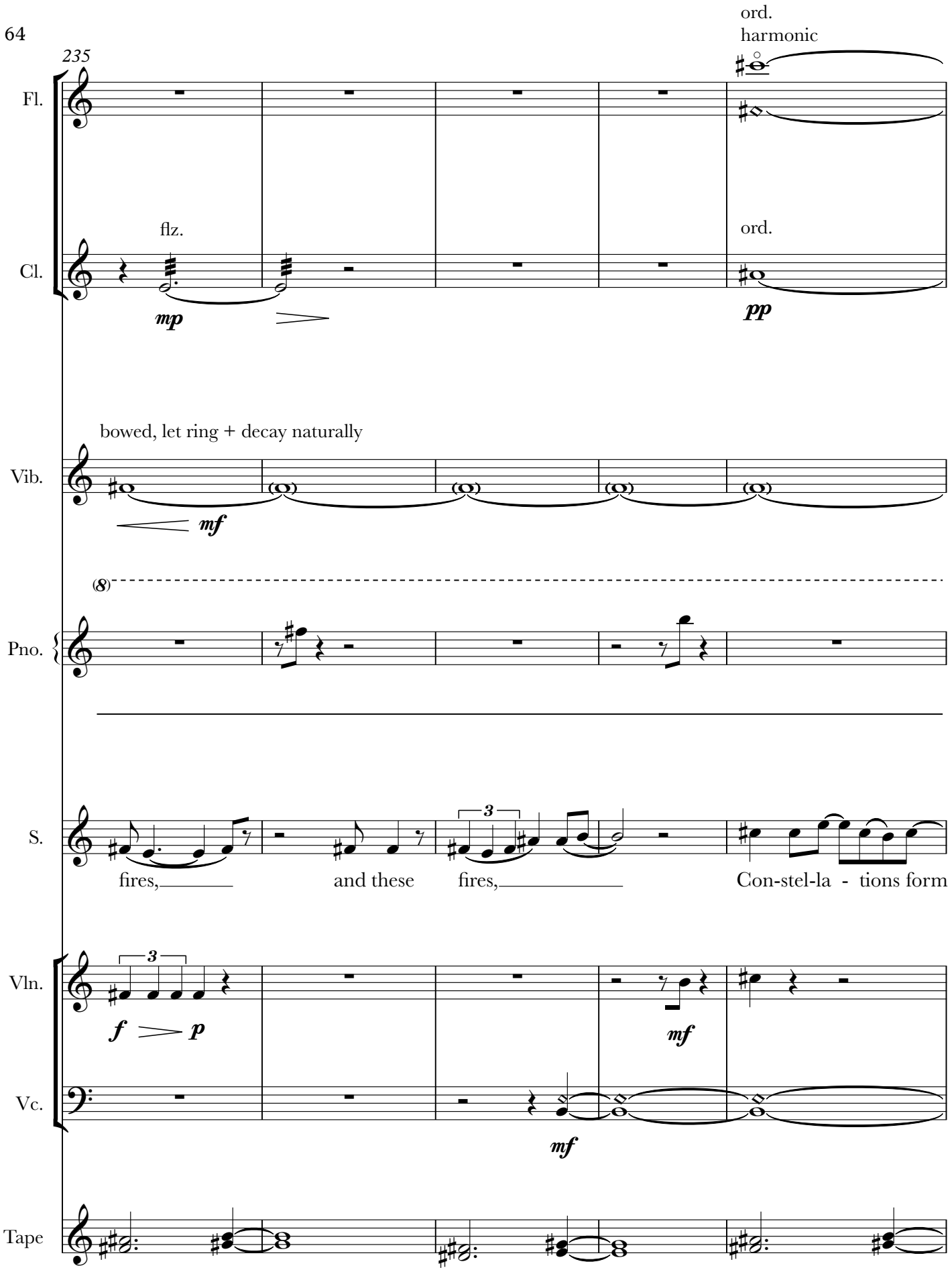

222
Fl.
Cl.
Vib.
Pno.
S.
Vln.
Vc.
Tape
an - y - more,

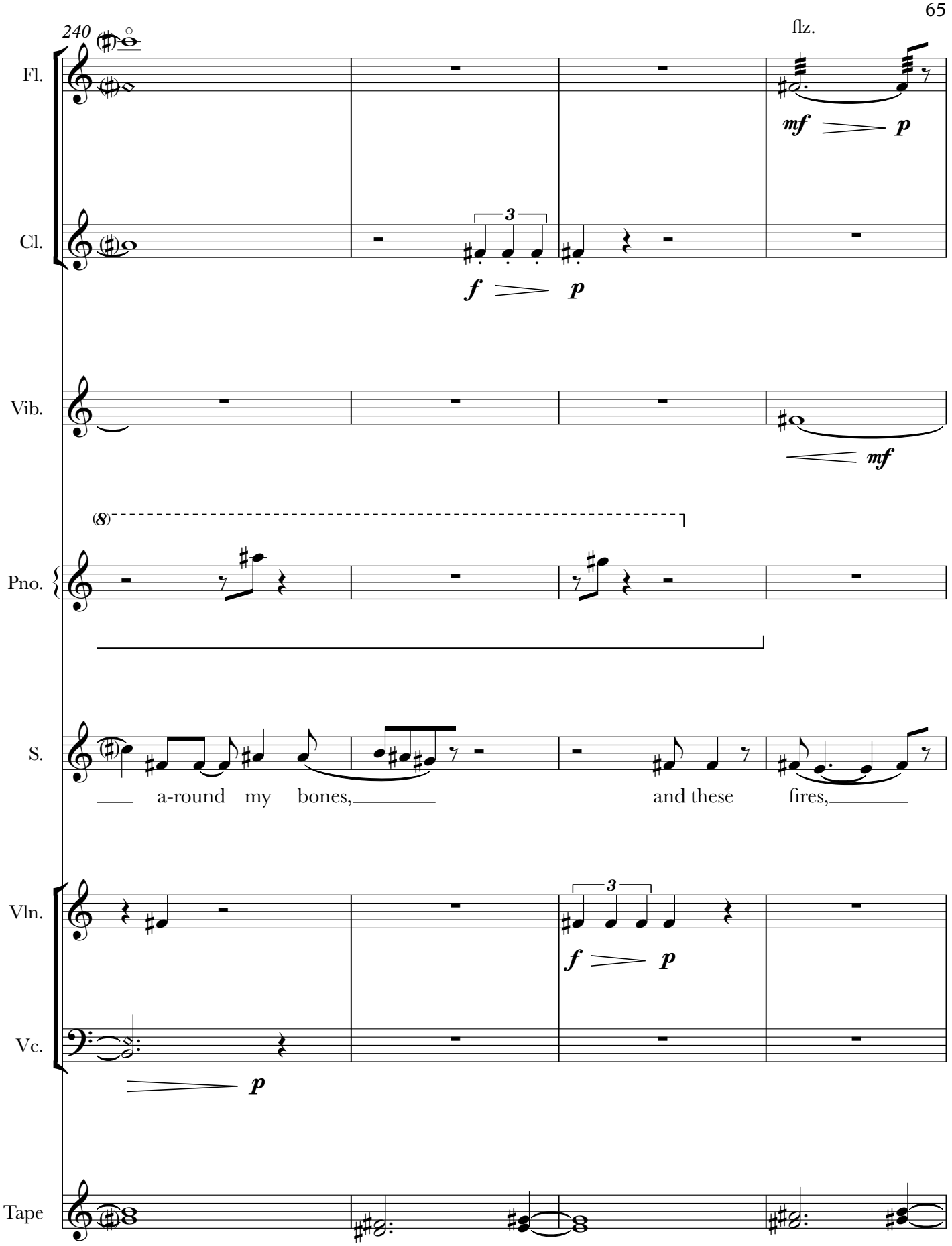

224
Cl.
Vib.
S.
Vln.
Vc.
Tape

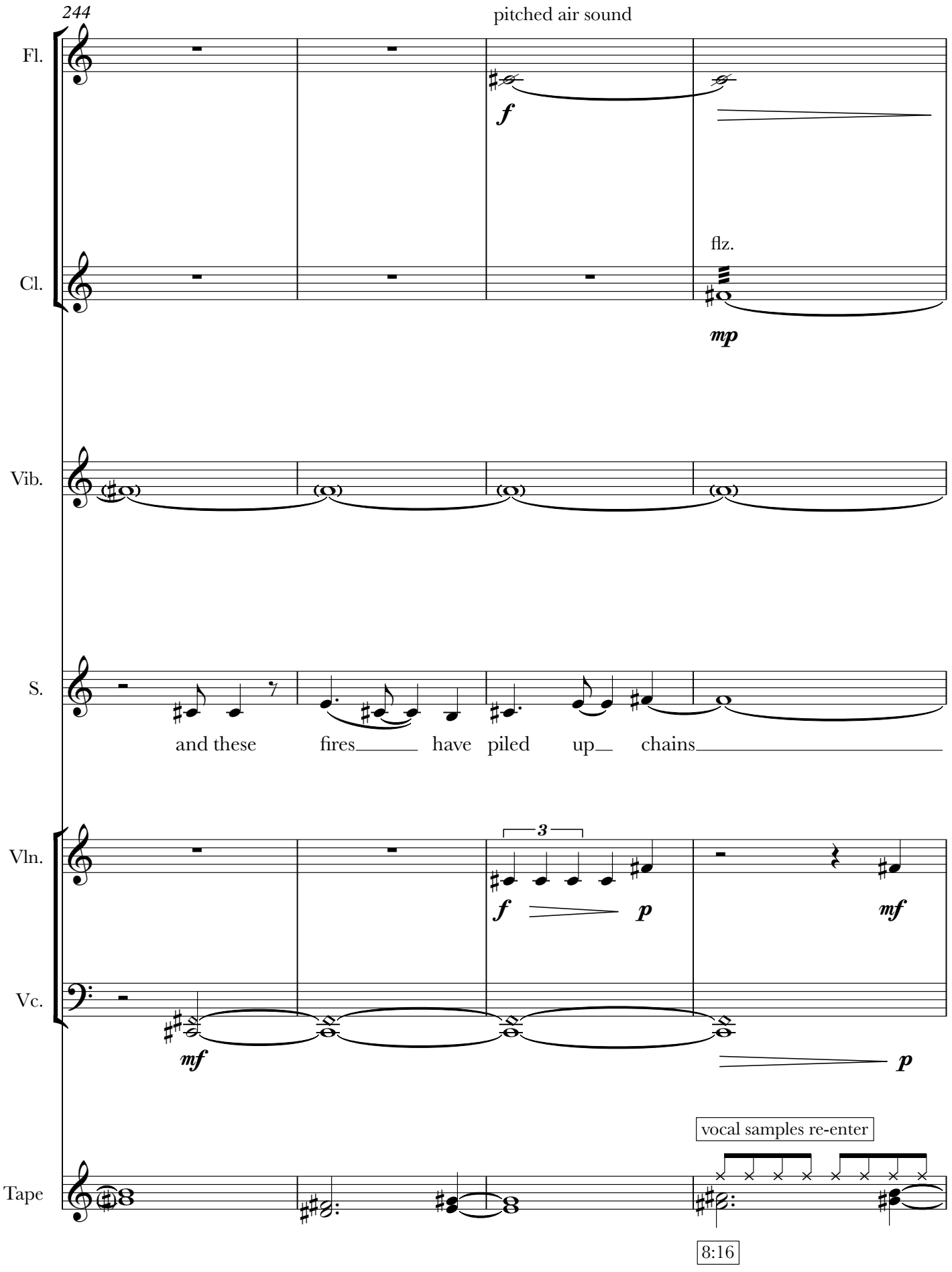

226
Cl.
Vib.
Pno.
8vb
S.
3
an - - - y - more,
Vln.
Vc.
Tape

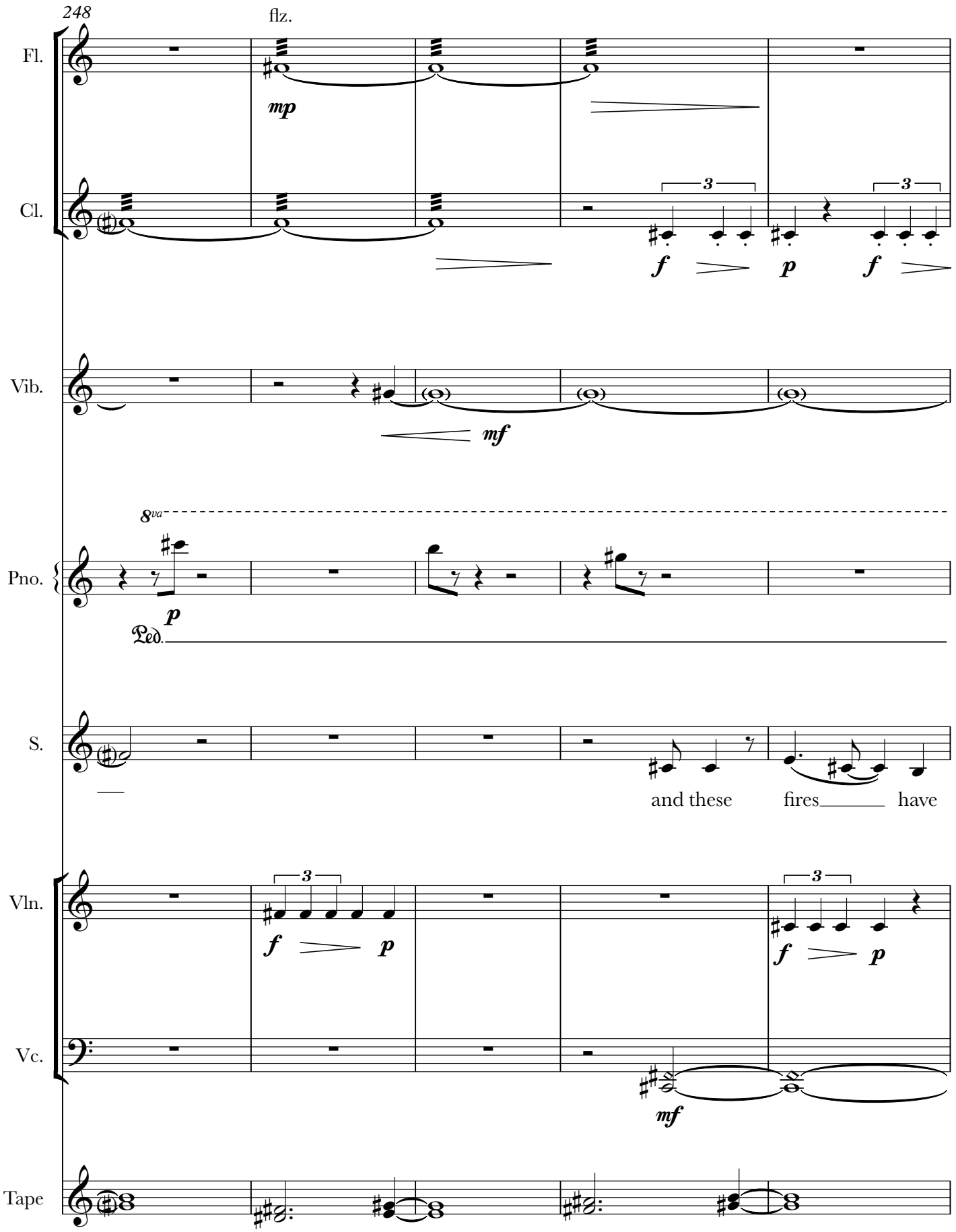

228
Cl.
Vib.
mallets down, pick up bow
S.
Vln.
ff
Vc.
ff
Tape
pulsing sine bass
15mb

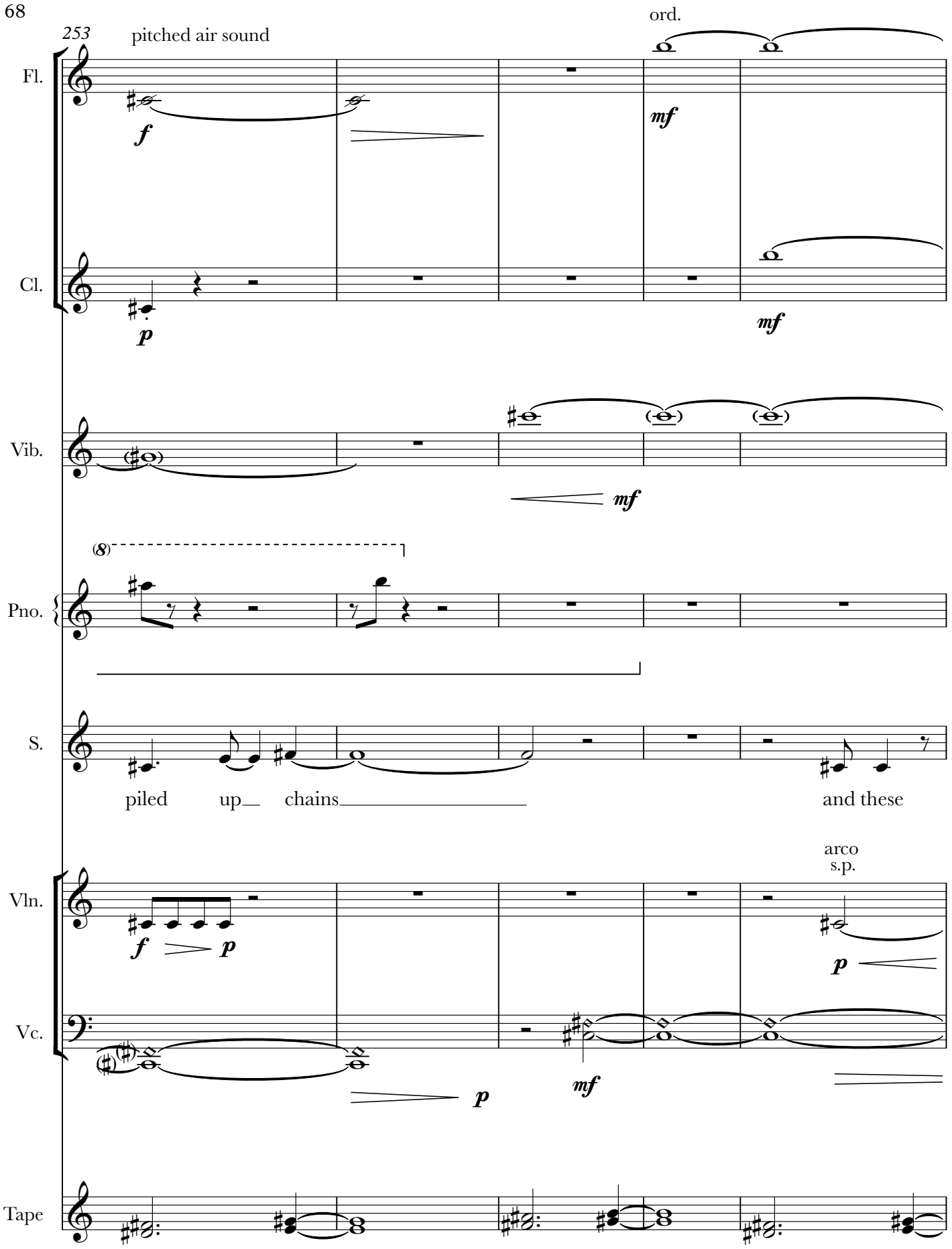

H
231
flz.
Fl.
mf
Cl.
3
f
p
8va
Pno.
p
Ped.
joyful, fierce
mf
S.
Con-stel-la - tions form a-round my bones, and these
pizz.
Vln.
mf
art. harm.
Vc.
mf
p
H
Tape
7:44

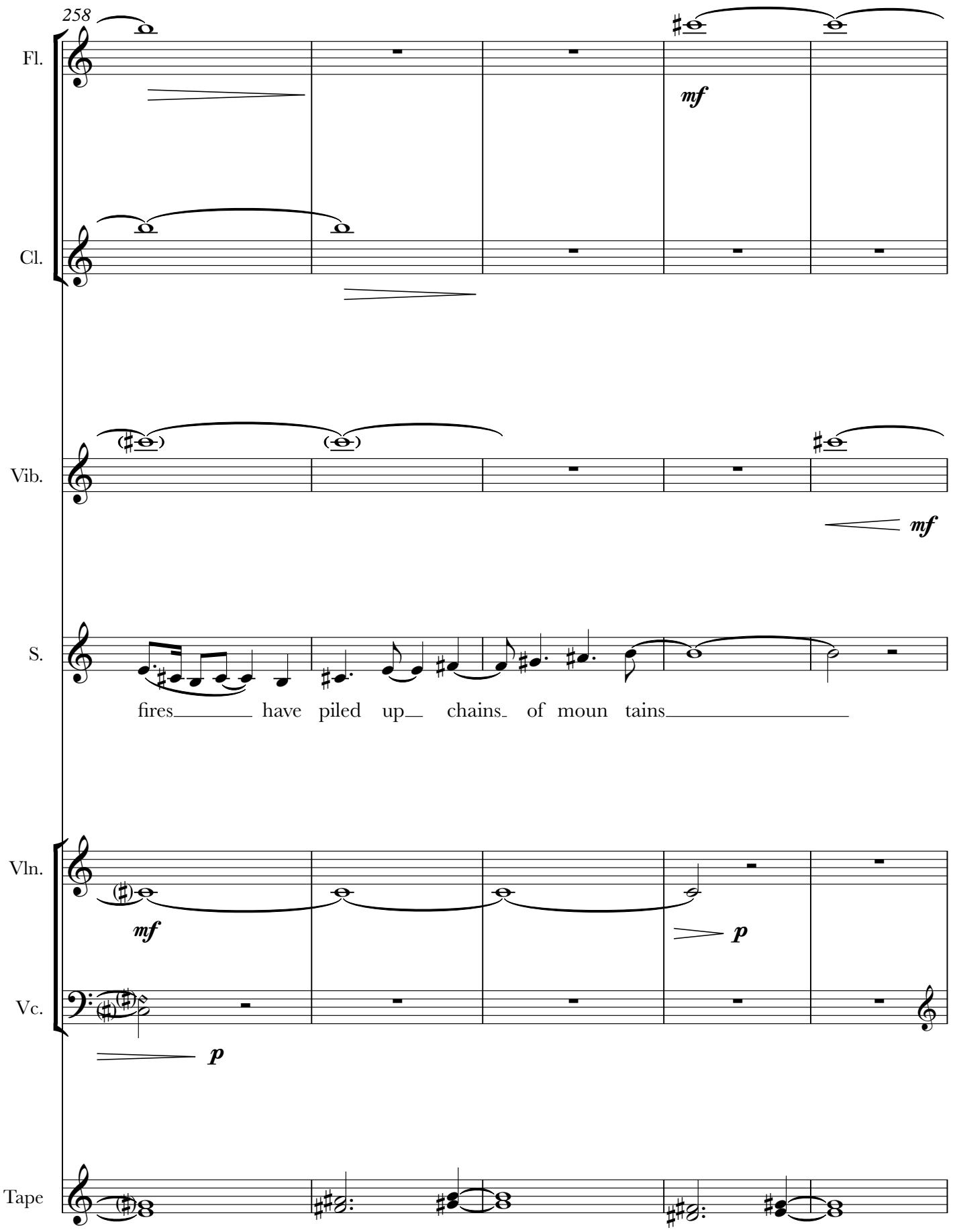

235
Fl.
ord.
harmonic
Cl.
flz.
mp
ord.
pp
Vib.
bowed, let ring + decay naturally
mf
(8)
Pno.
S.
fires,
and these
fires,
Con-stel-la - tions form
Vln.
3
f
p
mf
Vc.
mf
Tape

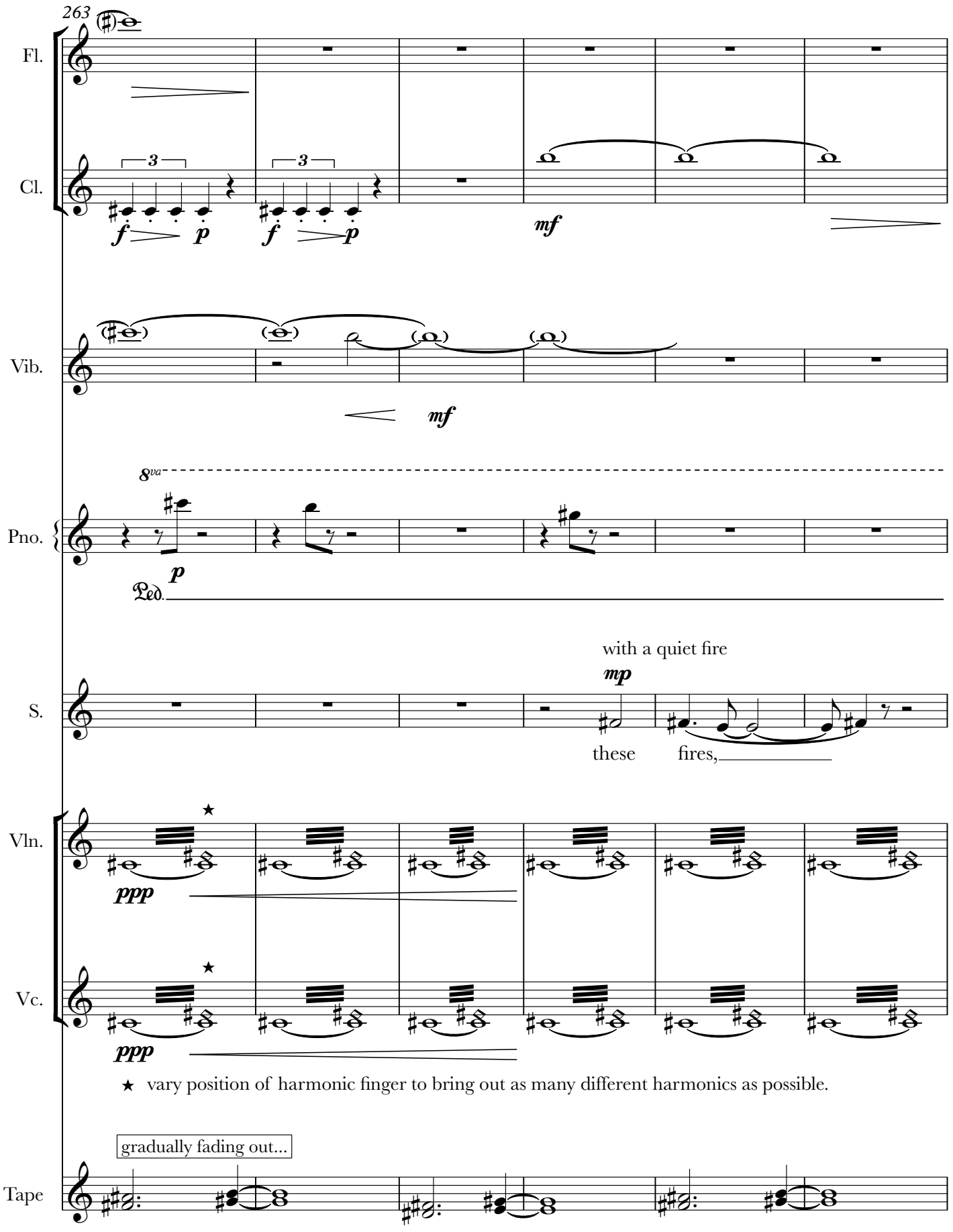

240
flz.
Fl.
mf
p
Cl.
3
f
p
Vib.
mf
8
Pno.
S.
a-round my bones,
and these fires,
Vln.
3
f
p
Vc.
p
Tape

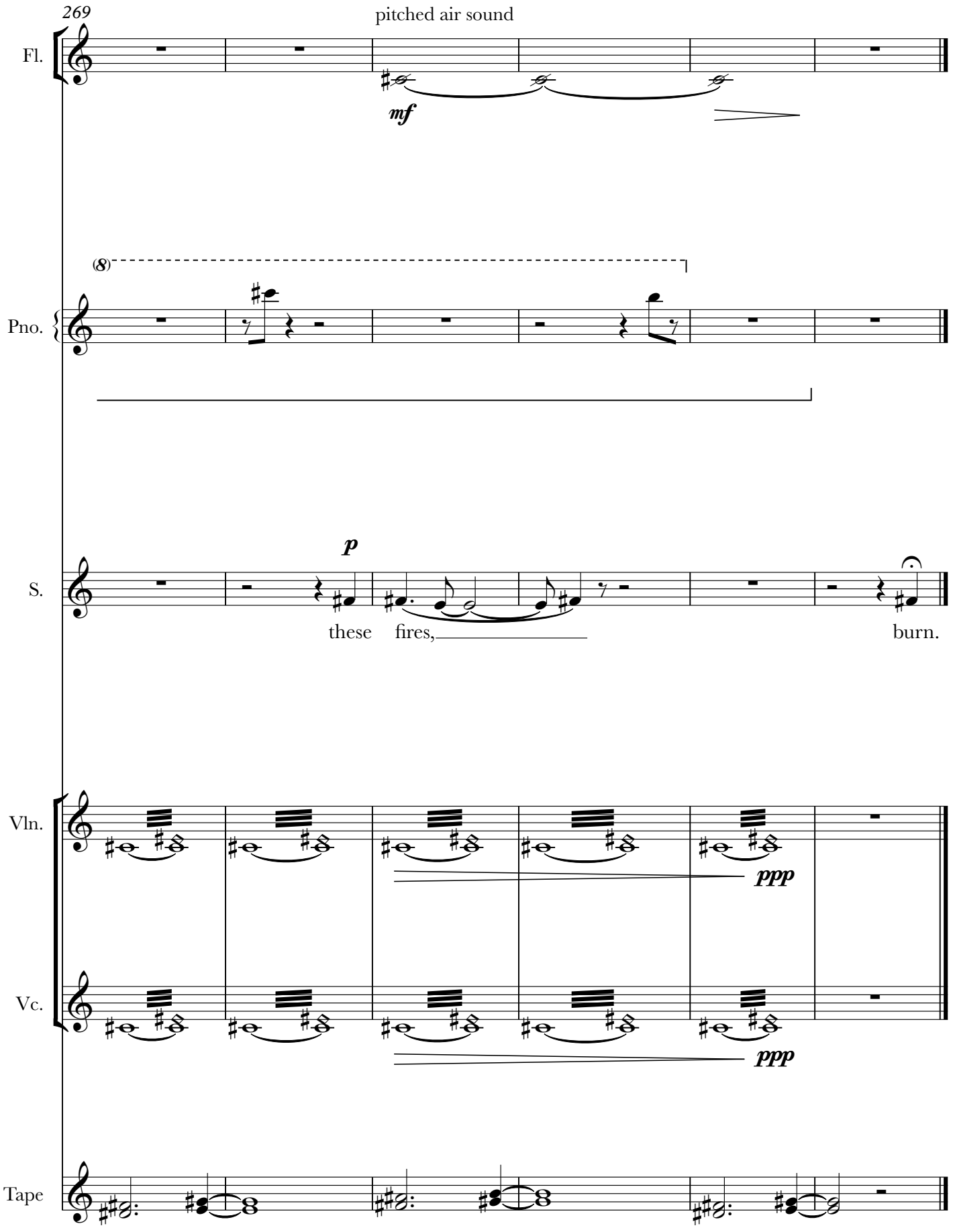

244
pitched air sound
Fl.
f
flz.
Cl.
mp
Vib.
S.
and these fires have piled up chains
Vln.
3
f
p
mf
Vc.
mf
p
vocal samples re-enter
Tape
8:16


248
flz.
Fl.
mp
Cl.
3
f
p
3
f
Vib.
mf
8va
Pno.
p
Ped.
S.
and these
fires
have
Vln.
3
f
p
3
f
p
Vc.
mf
Tape


253
pitched air sound
ord.
Fl.
Cl.
Vib.
Pno.
S.
piled up chains and these
arco
s.p.
Vln.
Vc.
Tape


258
Fl.
mf
Cl.
Vib.
mf
S.
fires have piled up chains of moun tains
Vln.
mf
p
Vc.
p
Tape


263
Fl.
Cl.
Vib.
Pno.
S.
Vln.
Vc.
Tape
f p
f p
mf
mf
8va
p
Ped.
with a quiet fire
mp
these fires,
ppp
ppp
★ vary position of harmonic finger to bring out as many different harmonics as possible.
gradually fading out...


269
pitched air sound
Fl.
mf
(8)
Pno.
S.
p
these fires,
burn.
Vln.
ppp
Vc.
ppp
Tape