# **UCLA**

# **Contemporary Music Score Collection**

## Title

Staircase Wit

## **Permalink**

https://escholarship.org/uc/item/9773661c

## **Author**

Morrison, Lise

## **Publication Date**

2020

Full Score (transposed)

Lise Morrison

# Staircase Wit

(2018/2019)

for bass flute, bass clarinet, tuba, contrabass, harp, vibraphone, and cimbalom

# Performance notes

### Winds - Singing and playing:

Bass flute, (along with the bass clarinet and tuba) are required to sing in unison or at the octave (showed with a diamond notehead) with the played note. The pitch classes indicated can be both played and sung in the register of the player's choice - favouring a fitting dynamic and good balance.

(Players are welcome to let the instrument sound first in order to hear the pitch before singing, as long as the voice entries are nearly imperceptible.)

Singing and playing are both at a soft dynamic and should be balanced in the ensemble.

"Precise" sung pitches are not necessary - slight deviation with the voice from the written pitch is welcome.

In section E, deviation from the unison/octave is required to create some sense of "beating" between the voice and played note.

### **Double Bass:**

The bass bowing is mainly "stuttered" (as quietly as possible). Move the bow very slowly, with sufficient pressure. It is not necessary for separate impulses from the arm. The stutters should not be in a constant tempo. (The vertical spaces between the lines do not represent any specific rhythm, only the effect of irregularity.)

Bows can be changed freely.

#### Winds+double bass:

The winds and double bass quartet enter one after the other after the cue for each gesture. The speed of the staggering can vary from one event to the other, but overall get shorter as the piece unfolds.

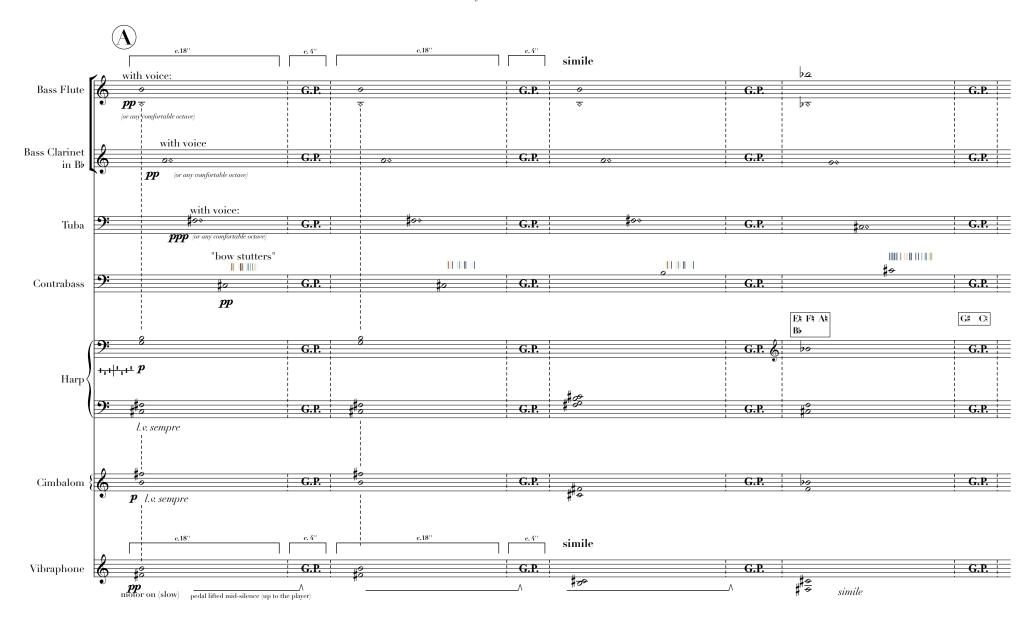
**Harp+cimbalom+vibraphone**: The harp, guitar and vibraphone trio give play the "trigger" of each event, as indicated by the conductor leader of the ensemble.

Staircase wit is what one would call the predicament of thinking of a reply too late.
This piece was commissioned by Cody Takács from the Hague-based Hodiernal Quartet and subsequently re-orchestrated for the Lucerne Festival Alumni Ensemble for the 2018 Lucerne Festival.

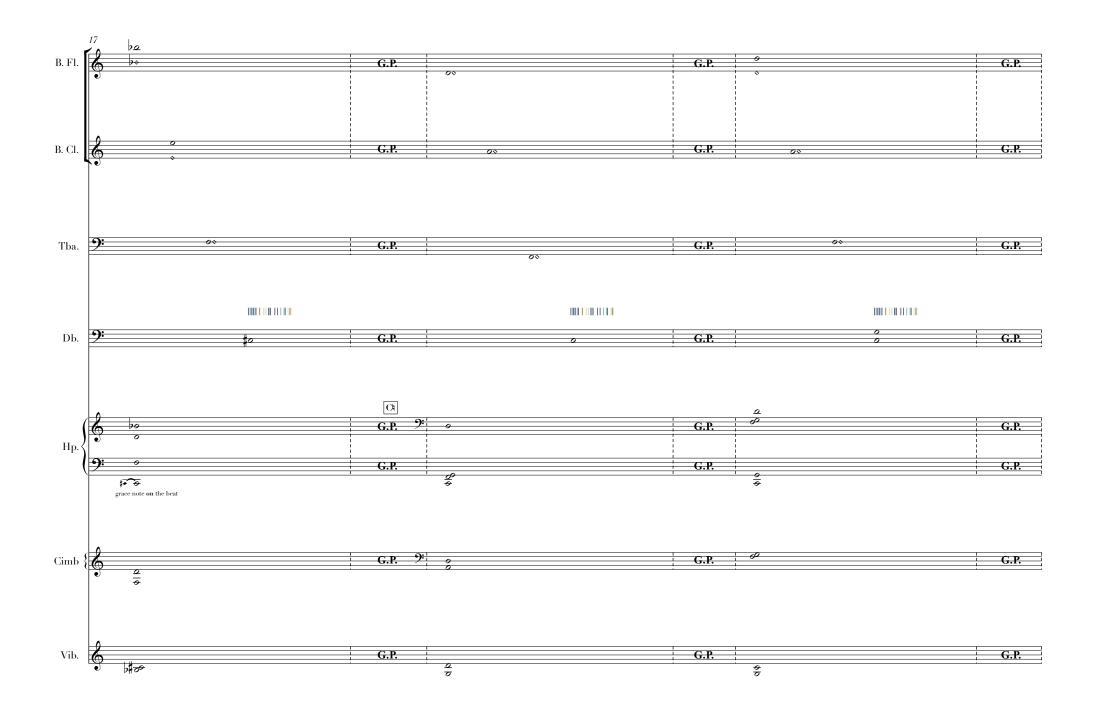
I was interested in a micro-counterpoint between the voices while playing a "stuttered" or distorted chorale. Soft, vulnerable voices within these gestures are meant to be completely independent but, when one zooms out of it, still hear a chorus of weaves with each other.

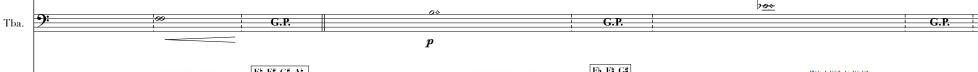
# Staircase Wit

for ensemble mise-en

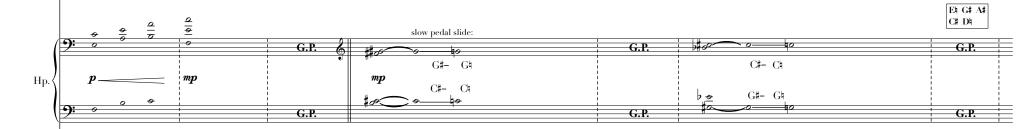


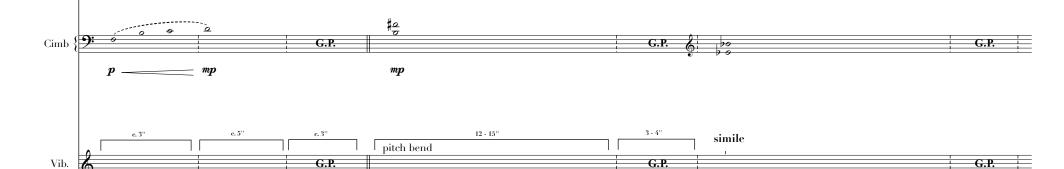












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