

DAVID BIEDENBENDER

PERUSSA
COPY

FEED

for two sopranos and chamber orchestra

BENT SPACE MUSIC

Commissioned by the Albany (NY) Symphony Orchestra.

Performance materials available from Bent Space Music (Publisher):
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INSTRUMENTATION

Flute
Oboe
B^b Clarinet
Bassoon
E^b Alto Saxophone
E^b Baritone Saxophone

C Trumpet
F Horn
Tenor Trombone

Synthesizer

Percussion

Soprano 1 [high soprano, amplified]
Soprano 2 [low soprano, amplified]

Violin 1
Violin 2
Viola
Violoncello
Double Bass [with low C extension]

Percussion List:

snare drum, kick drum, hi-hat, suspended cymbal, splash cymbal

Duration: ca. 13:00

Transposed Score

PROGRAM NOTE

Feed was commissioned by the Albany (NY) Symphony Orchestra.

The idea for *Feed* came to me after reading a book called *The Shallows* by Nicholas Carr. *The Shallows* is an examination of the intellectual and cultural impact of the Internet, ranging from broad cultural critique to scientific analysis of its effects on our daily interactions and cognitive abilities. Carr makes use of many anecdotes and quotations to illustrate his ideas, and I found several of them to be quite apt. In his *Four Quartets*, T.S. Eliot delves into the chaos and fragmented experience of the modern world, and his line “distracted from distraction by distraction” became the catalyst for my creative process in this piece. As an artist, my life is centered around creating. For me, the Internet, despite its incredible power as a tool for collaboration, connection, and creation, is first and foremost an infinite source of distraction. It is an information feeding trough, and, as such, through its extraordinary potential to crowd out the thoughts in my head, it is often antithetical to my life as a creator and to my attempt to live in the moment.

I think of *Feed* like a very short opera with one character played by two people. The high soprano is the main character, while the low soprano sings and speaks the thoughts inside her head.

1. “Distracted from distraction by distraction.” –T.S. Eliot from *Four Quartets*

The text for this movement was taken entirely from my Facebook News Feed. I have removed all personal identifiers from the text for two reasons: to protect the identity of my online friends, but also, more importantly, to amplify that our interactions through this medium often become anonymous and superficial. I increasingly find it rare for my life on social media to feel real. There is a numbness that develops as I scroll, supposedly viewing or sharing some aspect of my life with thousands of people, some of whom are good friends and others that are merely virtual acquaintances. Furthermore, I have realized that my News Feed has become an eternal source of distraction. I rarely find myself bored anymore, forfeiting the opportunity to be in the moment—to be present, to observe, to listen, to daydream—at every turn—on the bus, at meals, in waiting rooms—for quick hits of screen-induced dopamine. The feeling can be numbing and depressing as I feel increasingly disconnected from things that are real; of course, it can also be jarring, disturbing, and completely overwhelming.

2. “To be everywhere is to be nowhere.” –Seneca, 1st-century Roman philosopher, from *Letters from a Stoic*

The Internet offers me a window into a plethora of times, places, and spaces, and yet I am not actually in any of those places. Although Seneca was referring to life in a very different time and place, I find his idea to be perhaps truer than it has ever been: “to be everywhere is to be nowhere.”

3. Time

Despite the strange disconnect between life online and reality, there many ways in which what happens in the online world is very real or can have very real consequences. This disconnect also changes my own perception of time—I think about how the many times that I have allowed hours to pass while mindlessly exploring cyberspace and only occasionally checking in with the present.

4. Fall: Rewind: Still.

I find it paradoxical that the Internet has transformed my life in such profound and positive ways—I can connect with people, ideas, cultures, music, and art from around the world; I have instant access to an unprecedented amount of information; and, as a species, we can share and disseminate important, interesting, even life-saving, information, research, and technology instantly—and yet my interaction with this technology often leaves me feeling empty. The feeling is disorienting, even maddening, and I often wonder what I forfeit for this “progress.” One of my most pressing daily challenges has become finding silence and peace amidst this noise—to listen and to be still. The piece ends with the only intentionally coherent text in the piece, a setting of a short poem I wrote in response to one particularly poignant line in T.S. Eliot’s *Four Quartets*: “The still point of the turning world.”

time moves slowly and quickly.

an eddy at river's edge
nestled under shade of white alder

cloud strata swirling above open fields
as wind turns leaves upside down

stars move away as light moves toward
through this forward facing telescope of time

and here. here. the still point of the turning world.

by David Biedenbender

PERFORMANCE NOTES

There is a drama within this piece and within the characters that is imperative to its performance. The fragmented and increasingly manic dialogue in the first movement gives way to the lonely, somber solo vocalise of the second, the pointilistic, frenetic third, and the more reflective fourth. The singers should think of this like an unstaged opera, bringing out the tension and drama of these characters both musically and visually.

Dynamic swells from *niente* to *mf*, *f*, or *ff* should be shaped like a bell, with the majority of the crescendo happening near the end of its duration, and, if ended with a staccato tie, abruptly cut off (winds should not “stop-tongue.”).

1. “Distracted from distraction by distraction.”

Spoken rhythms are approximate—a natural, compelling interpretation of the text should always be prioritized, though the starting points of the spoken text are important to help the speaking align with shifts in the instrumental textures.

2. “To be everywhere is to be nowhere.”

Soprano 2 (low soprano) leads this movement musically. Her melodic line is always most important, and the other players should complement and follow her lead. All players in this movement are given the full score in their parts. Tempi and rhythmic durations are presented without barlines to encourage freedom in the interpretation, though, as much as possible, moments aligned vertically with a dashed line should coincide. Conventionally notated rhythmic durations should be approximated, and longer rhythmic durations represented by a solid notehead followed by a solid line should align approximately (visually) with the conventional rhythms that surround it. This movement should feel and breathe like chamber music.

3. Time

The tempo should be precisely and rigidly 60 bpm for the entirety of the movement. Rhythmic precision, dynamic integrity, and clear articulations should naturally allow a clear groove to emerge—this is a slow, pointilistic, machine-like tango.

Quarter tones are used in the flute and violin 1 parts:

1 quarter-tone flat



1 quarter-tone sharp



4. Fall: Rewind: Still.

This movement is the most conventional for the voices. The staggered long glissandi beginning at m. 17 should create a continuously descending effect (Shephard tone). After the glissandi, the voices work primarily in counterpoint, with the text and melody being of primary importance.

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Feed

for two sopranos and chamber orchestra

I. distracted from distraction by distraction
-T.S. Eliot (Four Quartets)

David Biedenbender

Steady, insistent ♩ = 84

Flute

Oboe

B♭ Clarinet / B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

E♭ Baritone Saxophone

Horn in F

Trumpet in C

Tenor Trombone

Drum Set

Synthesizer

Soprano I

Soprano II

Violin 1

Violin 2

Viola

Violoncello

Double Bass

harsh, breathy

sfz

B♭ Bass Clarinet

sfz

sfz

sfz

mp

Percussive/Hammond Organ Patch (no vib.)

mp

whispered

Wake up!

Steady, insistent ♩ = 84

pizz.

sfz

pizz.

sfz

mp

sim.

sfz

mp

sim.

pizz.

sfz

mp

mf

pizz.

sfz

mp

1 2 3 4 5

harmonic glissandi, freely, unhurried, repeat ad lib.

sul G arco, m.s.p.

harmonic glissandi, freely, unhurried, repeat ad lib.

sul G arco, m.s.p.

Feed

8

Fl. (with snare clicks) *mp*

Dr. *p* hi-hat (with flute) *sim.* **snare drum** (rim clicks with drum stick laying parallel on head)

Synth.

S1 *mf* A

S2 **speak** *3*
Three years a-go.

Vln. 2 *f*

Vla. *f*

Vc.

D.B.

6 7 8 9

Fl.

Ob. *mf*

Dr.

Synth.

S1 good ba-sic list. eight sev six five four three two one. This thing is cra-zy!

S2 Look! I did a thing! Have a great one! In

Vln. 1 *pizz.* *f*

Vln. 2

Vla.

Vc. *pizz.* *f*

D.B.

10 11 12 13

Fl.

Ob.

A. Sax.

Dr.

Synth.

S1

S2

Vln. 1

Vln. 2

Vla.

Vc.

eight sev six five four three two one.

No.

1997, three brothers mm'bopped their way to number one.

Cool! Speaking of oxymorons.

mf

mp

14 15 16

This musical score is for the piece "Feed" and covers measures 17 through 19. It is a multi-staff score for a full orchestral ensemble, including woodwinds, brass, strings, and vocals. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into three measures across the bottom.

Measure 17: The Flute (Fl.) and Oboe (Ob.) parts play a melodic line with eighth notes. The Oboe has a dynamic marking of *mf*. The Bassoon (Bsn.) is silent. The Clarinet in Bb (B. Cl.) is silent. The Saxophones (A. Sax. and B. Sax.) are silent. The Horn (Hn.) and Trombone (Tbn.) parts are silent. The Drum (Dr.) part has a steady eighth-note rhythm. The Synth. part plays a low-frequency accompaniment. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play a rhythmic accompaniment. The Viola (Vla.) part plays a rhythmic accompaniment. The Violoncello (Vc.) part plays a rhythmic accompaniment. The Double Bass (D.B.) part is silent.

Measure 18: The Flute (Fl.) and Oboe (Ob.) parts continue their melodic line. The Oboe has a dynamic marking of *mf*. The Bassoon (Bsn.) is silent. The Clarinet in Bb (B. Cl.) is silent. The Saxophones (A. Sax. and B. Sax.) are silent. The Horn (Hn.) and Trombone (Tbn.) parts are silent. The Drum (Dr.) part continues its rhythm. The Synth. part continues its accompaniment. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts continue their accompaniment. The Viola (Vla.) part continues its accompaniment. The Violoncello (Vc.) part continues its accompaniment. The Double Bass (D.B.) part is silent.

Measure 19: The Flute (Fl.) and Oboe (Ob.) parts continue their melodic line. The Oboe has a dynamic marking of *mf*. The Bassoon (Bsn.) enters with a dynamic marking of *sfz*. The Clarinet in Bb (B. Cl.) enters with a dynamic marking of *sfz*. The Saxophones (A. Sax. and B. Sax.) enter with a dynamic marking of *sfz*. The Horn (Hn.) and Trombone (Tbn.) parts enter with a dynamic marking of *f*. The Horn part has a marking "(stopped)" and "muted (straight)". The Drum (Dr.) part has a marking "kick drum" and a dynamic marking of *sfz p*. The Synth. part continues its accompaniment. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts continue their accompaniment. The Viola (Vla.) part continues its accompaniment. The Violoncello (Vc.) part continues its accompaniment. The Double Bass (D.B.) part enters with a dynamic marking of *sfz* and a marking "arco".

Vocal Parts:

- S1:** Lyrics: "eight sev six five four", "Had one of these this mor-ning.", "What do you think of a flat tax?"
- S2:** Lyrics: "Fes- tive!", "Ugh.", "If it' -ll"

Measure 19 Label: The number 19 is printed in a box in the bottom right corner of the page.

Fl. *f* 3 *sfz* *mf*

Ob. *f* 3 *sfz* *p*

B. Cl. *mp*

Bsn. *mp* *sfz* *mp*

A. Sax. *sfz* *p*

B. Sax. *sfz*

Hn. *f*

C Tpt. *f*

Tbn. *sfz* *mp* *mf*

Dr. *sfz* *mp*

Synth. *f* 3 *mp*

S1 *mf* *f*
 Awk - - - - - ward.

S2
 help raise the pitch of the trombone, I'm all for it.

Vln. 1

Vln. 2

Vla. *sfz* *mf*
 (pizz.)

Vc. *sfz* *mf*

D.B. *sfz*

20 21 22

Fl. *sfz* *mf* *f*

Ob. *sfz* *mf* *f*

B. Cl. *sfz* *mp* *mf*

Bsn. *sfz* *mp* *mf* *f*

A. Sax. *sfz* *mf* *f*

B. Sax. *sfz* *mf*

Hn. *f*

C Tpt. *f*

Tbn. *sfz*

Dr. *sfz* *p*

Synth. *f*

S1 *mf* *f*
I'm ho - - - nored.

S2 *mf* *f*
Awk- ward? Doubt- ful.

Vln. 1 *arco* *ricochet* *sfz*

Vln. 2 *(pizz.)* *f* *arco* *ricochet* *sfz*

Vla. *sfz* *arco* *ricochet* *sfz*

Vc. *sfz* *f*

D.B. *(arco)* *sfz* *pizz.* *mf*

23 24

Fl. *sfz* $\overset{5}{\text{—}}$ *p* *mp*

Ob. *sfz*

B. Cl. *sfz* *mp*

Bsn. *sfz* *mp*

A. Sax. *sfz*

B. Sax. *sfz* *mp* $\overset{3}{\text{—}}$ *pp* *mp* $\overset{3}{\text{—}}$ *pp* *mp* $\overset{3}{\text{—}}$

Hn. *sfz*

C Tpt. *sfz*

Tbn. *sfz*

Dr. *sfz* *mp*

Synth.

S1 *mf*
eight sev six five eight sev six five

S2 $\overset{3}{\text{—}}$ Peo-ple we miss. Borscht. It's start-ing. $\overset{3}{\text{—}}$ I'm here for the race.

Vln. 2 (arco) *p*

Vla. (arco) *p*

Vc. (pizz.) *sfz* *pizz.* *mf*

D.B. arco *sfz* *pizz.* *f* *sim.*

Fl. *p*

Ob. *p*

B. Cl.

Bsn. *f*

A. Sax. *mf* *f*

B. Sax. *pp* *mp* *pp* *mf* *pp* *mf* *pp*

Hn.

C Tpt. (straight mute)

Tbn.

Dr.

Synth.

S1 *f*
Fes-tive AND sea-son - al. Hap-py Birth-day! Kar - a - o - ke!

S2
You guys, look. Nothing says "adulting" like doing your taxes.

Vln. 2

Vla.

Vc.

D.B.

31

Fl. *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Ob. *pp* *mf* *pp* *pp* *mf* *pp*

B. Cl. *p*

Bsn. *pp*

A. Sax. *sfz* *pp* *mf* *pp* *sim.* *mf*

B. Sax. *sfz* *pp* *mf* *pp*

Hn. *sfz*

C Tpt. *sfz* *pp* *mf* *pp*

Tbn. *sfz*

Dr. *sfz* *mp*

S1 *f*
Oh boy! 'Nuff said.

S2 *f*
Please come! Lis - - - ten.

31

Vln. 1 *arco* *pp* *f* *pp* *f* *pp*

Vln. 2 *(arco)* *pp* *f* *pp* *pp* *f* *pp*

Vla. *(arco)* *pp* *f* *pp* *pp* *f*

Vc. *arco* *pp* *f* *pp* *pp*

D.B. *arco* *pp* *f* *pp*

Fl. *sim.*
pp — *mf* — *pp* — *mf* — *pp* — *mf* — *pp*

Ob. *sim.*
pp — *mf* — *pp* — *pp* — *mf* — *pp*

B. Cl.

Bsn. *mf* — *pp*

A. Sax. *pp* — *mf* — *pp*

B. Sax. *sim.*
pp — *mf* — *pp*

C Tpt. (straight mute)
pp — *mf* — *pp* — *pp* — *mf*

Dr.

S1
Big day. Re - - - - - tweet.

S2
Watch this. Why me?.

Vln. 1 *pp* — *f* — *pp* — *f* — *pp*

Vln. 2 *pp* — *f* — *pp* — *pp* — *f* — *pp*

Vla. *pp* — *f* — *pp* — *f*

Vc. *f* — *pp* — *f* — *pp* — *f*

D.B. *pp* — *f* — *pp*

Fl. *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Ob. *pp* *mf* *pp* *pp* *mf* *pp*

B. Cl.

Bsn. *pp* *mf* *pp*

A. Sax. *pp* *mf* *pp* *pp* *mf*

B. Sax. *pp* *mf* *pp*

C Tpt. *pp* *pp* *mf* *pp*

Dr.

S1
Rus - sian feast. Hive - - - mind.

S2
Oh no. Half - - - way.

Vln. 1 *f* *pp* *f* *pp* *pp* *f* *pp*

Vln. 2 *pp* *f* *pp* *pp* *f* *pp*

Vla. *pp* *f* *pp* *pp* *f*

Vc. *pp* *f* *pp*

D.B. *pp* *f* *pp*

Fl. *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Ob. *pp* *mf* *pp* *pp* *mf* *pp*

B. Cl. *b₂* *#₂*

Bsn. *pp* *mf* *pp* *pp* *mf*

A. Sax. *pp* *mf* *pp*

B. Sax. *pp* *mf* *pp*

C Tpt. (straight mute) *pp* *mf* *pp* *pp* *mf*

Dr.

S1 Old school. Of - - - - ten!

S2 Ear - - - - ly. Lis - - - - ten!

Vln. 1 *pp* *f* *pp* *f* *pp* *f* *pp*

Vln. 2 *pp* *f* *pp* *pp* *f* *pp* *pp*

Vla. *pp* *f* *pp* *f*

Vc. *pp* *f* *pp*

D.B. *pp* *f* *pp*

39

FL. *sfz* $\overset{\vee}{\text{—}}^5 \text{—} \textit{p}$

Ob. *sfz* \textit{mp}

B. Cl. *mp*

Bsn. $\overset{\vee}{\text{—}}^3 \text{—}^3 \textit{pp}$

A. Sax. *sfz*

B. Sax. $\overset{\vee}{\text{—}}^3 \text{—}^3 \textit{pp}$

C Tpt. $\overset{\vee}{\text{—}}^3 \textit{pp}$

Dr. splash cymbal *mf* \textit{mp}

Synth. *sfz* \textit{mp}

S1

S2

39

Vln. 2 $\overset{\vee}{\text{—}}^6 \text{—}^6 \textit{f}$ \textit{pp}

Vla. *pp* \textit{mp}

Vc. (arco) *mp*

eight sev six five four three two

39 40 41

Feed

Fl. *mp*

Ob. *mp*

B. Cl. *sfz*

Bsn. *mp sfz*

B. Sax. *mp sfz*

Tbn. *sfz*

Dr. *sfz p*

Synth. *sfz*

S1 *mp sfz*
 Right. I can't be certain, but I think my upstairs neighbor has set aside this morning to test the

S2 *mp sfz*
 It's something people don't discuss.

Vln. 1 *pizz. f*

Vln. 2 *pizz. f*

Vla. *sfz f*

Vc. *sfz f*

D.B. *arco mp sfz*

46

Fl. *p* *mp* *f*

B. Cl. *sfz* *mf* *sfz* 3

Bsn. *sfz* *mf* *sfz* 3

B. Sax. *sfz* *mf* *sfz* 3

Tbn. *sfz* *mp* *mf*

Dr. *sfz* *mp* *sfz mp* 3

Synth. *mp* *mf* *f*

S1
bounciness of bowling balls. Win - - - - - ning!

46

Vln. 1

Vln. 2

Vla.

Vc. *arco* *sfz* *pizz.* *f* *sfz* 3

D.B. *sfz* *f* *sfz* 3

Feed

Fl. *mf*

Ob. *mp*

Tbn. *mp*

Dr. **3/4** **4/4**

Synth.

S1 *mf*
The-sis De-fend - ed! Ear - ly _____ and _____ of - ten.

S2 **Speak**
I'm sorry. Did you need this? **Speak**
Half way there!

Vln. 1 (pizz.) **3/4** **4/4** *f*

Vln. 2

Vla.

48

49

50

Fl. **4/4**

B. Cl.

Bsn.

B. Sax.

Tbn. *p* *mp*

Dr. **4/4**

Synth.

S1 **4/4** speak [read the text quickly but still clearly, speaking over the other soprano, cut off abruptly at downbeat of m. 52 even if text is unfinished] Wait, so everybody is losing their minds over a giraffe? speak Time to break out the Mahler.

S2 **4/4** speak [read the text quickly but still clearly, speaking over the other soprano, cut off abruptly at downbeat of m. 52 even if text is unfinished] Two words: propitiation, imputation. Yep, watch for more distractions.

Vln. 1 **4/4** *f* *pizz.*

Vln. 2 *f* *(pizz.)*

Vla. *arco* *ff* *crazed* *(V.S.)*

Vc. *f* *pizz.* *arco*

D.B. *arco*

51 52

53

Fl. *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Ob. *pp* *mf* *pp* *pp* *mf* *pp*

B. Cl. *ff* *ff* *pp*

Bsn. *pp*

A. Sax. *sfz* *pp* *mf* *pp* *sim.* *pp* *mf*

B. Sax. *ff* *pp* *mf* *pp*

Hn. *sfz*

C Tpt. (straight mute) *sfz* *pp* *mf* *pp*

Tbn. *sfz*

Dr. *sfz*

S1 *f* Pop - si - cle face!

S2 *f* One of my fav' - rites.

53

Vln. 1 *arco* *pp* *f* *pp* *f* *pp*

Vln. 2 *arco* *pp* *f* *pp* *pp* *f* *pp*

Vla. *arco* *pp* *f* *pp* *pp* *f*

Vc. (arco) *ff* *pp* *f* *pp*

D.B. *ff* *pp* *f* *pp*

Fl. *sim.*
pp — mf — pp — mf — pp — mf

Ob. *sim.*
pp — mf — pp — pp — mf — pp

Bsn. mf — pp

A. Sax. 3 pp — 3 mf — 3 pp — 3 mf

B. Sax. *sim.*
3 pp — 3 mf — 3 pp — 3

C Tpt. pp — mf — pp — pp — mf

S1
Some - thing is rot - ten.

S2
Op - en - ings. Such a

Vln. 1 pp — 6 f — 6 pp — 6 f — 6 pp — 6 f — 6

Vln. 2 pp — 6 f — 6 pp — 6 f — 6 pp

Vla. 6 pp — 6 f — 6 pp — 6 f — 6

Vc. 6 f — pp — f — pp — f

D.B. pp — 6 f — 6 pp — 6

FL. *pp* *f* *pp* *sfz* 5 *p*

Ob. *pp* *f* *pp* *sfz*

Bsn. *pp* *f* *pp*

A. Sax. *pp* 3 *sfz*

B. Sax. *f* 3 *pp* 3 *p*

C Tpt. *pp* 3 *mf* 3 *pp* remove mute

Dr. splash cymbal *mp*

Synth. *sfz* *mp*

S2 sweet boy.


Vln. 1 *pp* 6 *f* *pp*


Vln. 2 *pp* 6 *f* *pp* 6 *f* *pp*


Vla. *pp* 6 *f* 6 *pp* *mp*


Vc. *pp* (arco) *mp*


D.B. *f* *pp*


B. Sax. 

Dr. 

Synth. 

S1 
eight sev six four three two

Vla. 

Vc. 

59

60

ALL COPY

Fl. *mf*

Ob. *mf*

Cl. **Clarinet in B \flat** *mf*

Bsn. *mf*

A. Sax. *mf*

B. Sax. *mf*

Hn. *open mp*

C Tpt. *open mp*

Tbn. *mp*

Dr.

S1 **speak** [read the text quickly, speaking over the other soprano, cut off abruptly at downbeat of m. 63 even if text is unfinished]

S2 **speak** [read the text quickly, speaking over the other soprano, cut off abruptly at downbeat of m. 63 even if text is unfinished]

Hey look! An article about the Chevalier de Saint Georges, a black composer from the time of Mozart. I was just talking about him in class a few weeks ago.

This week we're starting a new tune for our new album. It's a super sweet tune, with an interesting melody and unusually sweet chords. Anything you play in the key of D will work!

Vln. 1 *(arco) ff crazed*

Vln. 2 *(arco) ff crazed*

Vla. *(arco) ff crazed*

63

Fl. *sfz* *p* 5

Ob. *sfz*

Cl. *sfz*

Bsn. *sfz* *mp*

A. Sax. *sfz*

B. Sax. *sfz*

Dr. *mp*

Synth. *sfz* *mp*

Vla. (arco) *mp*

Vc. (arco) *mp*

63 64

Feed

Fl. *f*

Ob. *f*

Bsn. *f*

A. Sax. *f*

B. Sax. *f*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Dr. *sfz* *sfz*

Synth. *f*

S1 **Speak** [read the text quickly, increasingly frenetically, almost screaming over the other soprano, cut off abruptly at downbeat of m. 69 even if text is unfinished]
 eight sev. six five four three two one
 The 13th Amendment doesn't talk about racial difference. It doesn't talk about ideologies of white supremacy.

S2 **Speak** [read the text quickly, increasingly frenetically, almost screaming over the other soprano, cut off abruptly at downbeat of m. 69 even if text is unfinished]
 Forgot to close a water bottle before putting it in my bag so for today (at least...)

Vln. 1 *ff* *crazed* (arco)

Vln. 2 *ff* *crazed* (arco)

Vla. *ff* *crazed* (arco)

Vc. *f*

D.B. *f* (arco)

Fl.

Ob.

Bsn.

A. Sax.

B. Sax.

Hn.

C Tpt.

Tbn.

Dr.

Synth.

S1

S2

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

It talks about involuntary servitude and forced labor. And because of that I don't think slavery ended in 1865, I think it just evolved.

text messaging and calling are not options. facebook/gmail/viber are a'ok though! Join us LIVE for a few minutes from the Spring Game!

sfz *mf* *ffz* *f*

69 Faster ♩ = 112
(♩. = ♩)

Feed

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

A. Sax. *f*

B. Sax. *f*

Hn. *mf*

C Tpt.

Dr. *p* *mf*

hi-hat (half-open) slowly open open

Synth. *ff*

S1 *ff* Ah! Ah! Ah! Ah! Ah! Ah! Ah!

S2 *ff* Ah! Ah! Ah! Ah! Ah! Ah! Ah!

69 Faster ♩ = 112
(♩. = ♩)

Vln. 1 (arco) *ff*

Vln. 2 (arco) *ff*

Vla. (arco) *ff*

Vc. (arco) *ff*

D.B. (arco) *ff*

Fl.

Ob.

Cl.

Bsn.

A. Sax.

B. Sax.

Hn.

C Tpt.

Tbn.

Dr.

Synth.

S1

S2

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

p

mf

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Fl.

Ob.

Cl.

Bsn.

A. Sax.

B. Sax.

Hn.

C Tpt.

Tbn.

Dr.

Synth.

S1
Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

S2
Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

p

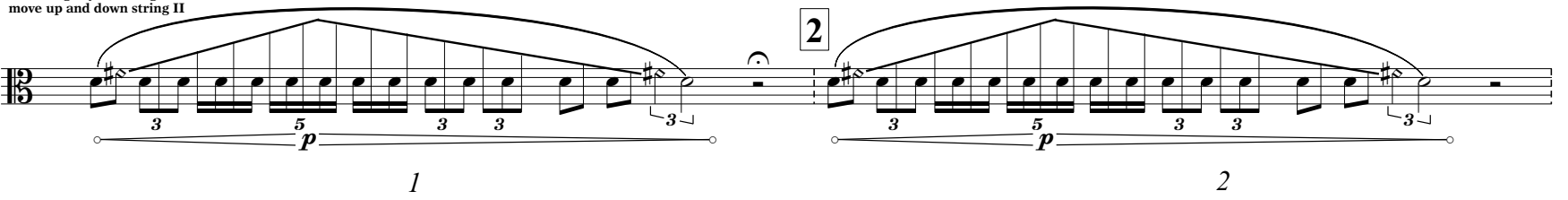
ff
ff
ff
ff
ff
ff
f *mp* *ff*
f *pp* *ff*
ff
(do not rearticulate)
(rim shot)
ff
(chromatic palm cluster)
Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!
ff
ff
ff
ff

II. To be everywhere is to be nowhere.
-Seneca (Letters from a Stoic)

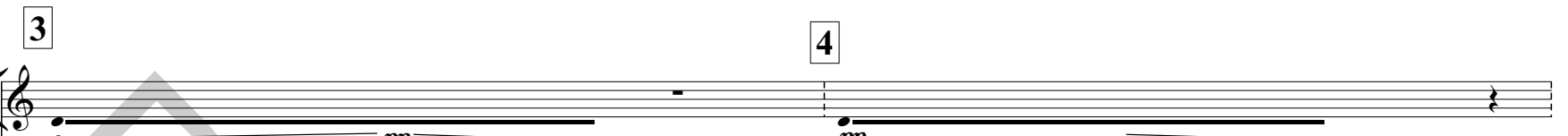
Slowly, freely ♩ = 56

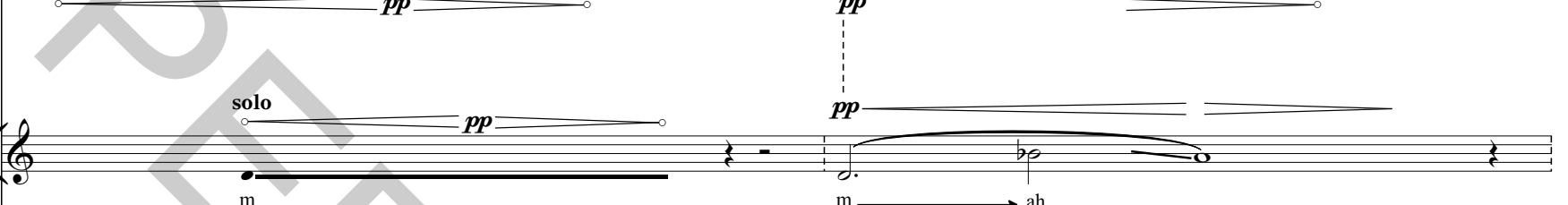
solo
arco, molto sul pont. (m.s.p.)
flutter lightly with finger II
move up and down string II

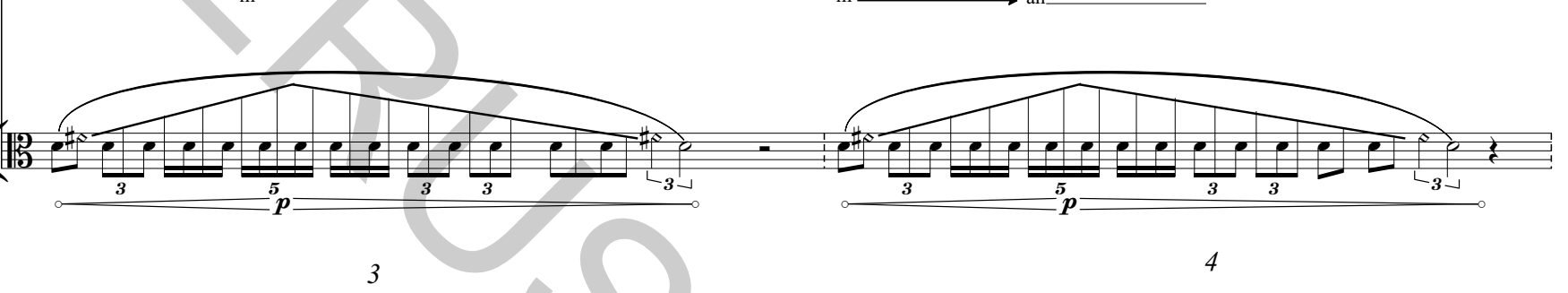
Scored for:
Soprano 2, Flute, Clarinet, Viola, Violin I
All others tacet.

Vla. 

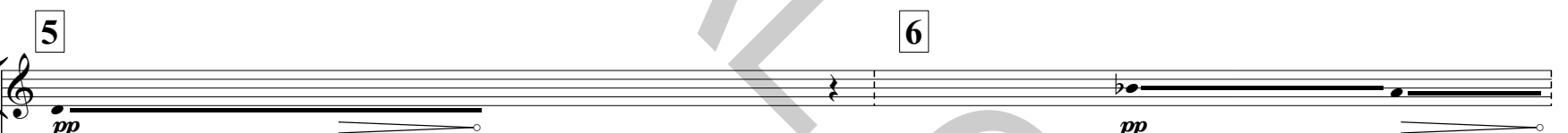
1 2

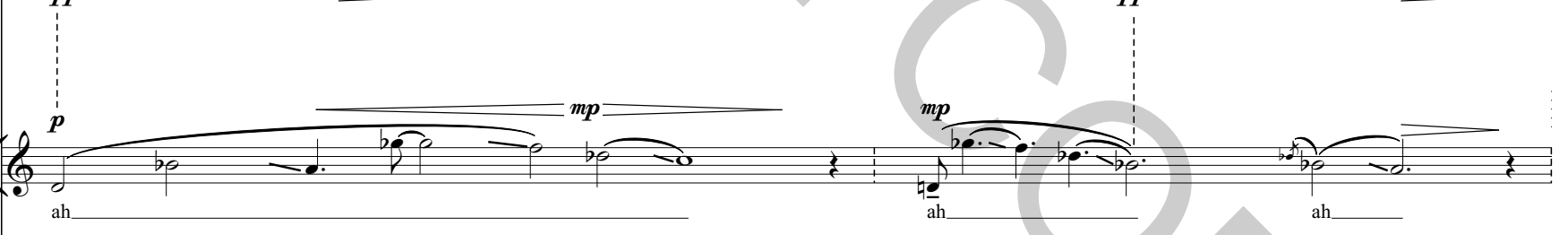
Fl. 

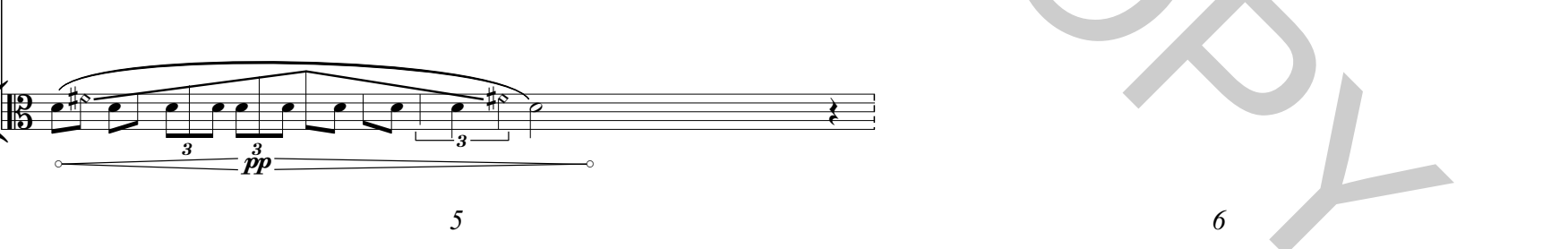
S2 

Vla. 

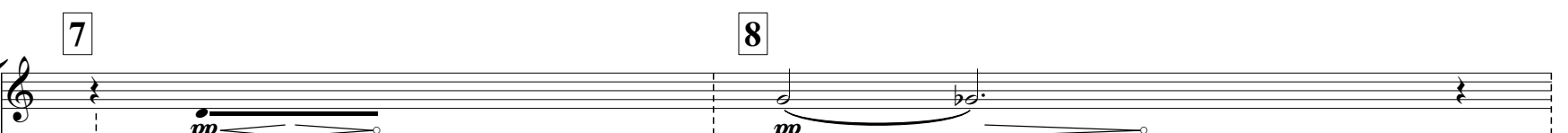
3 4

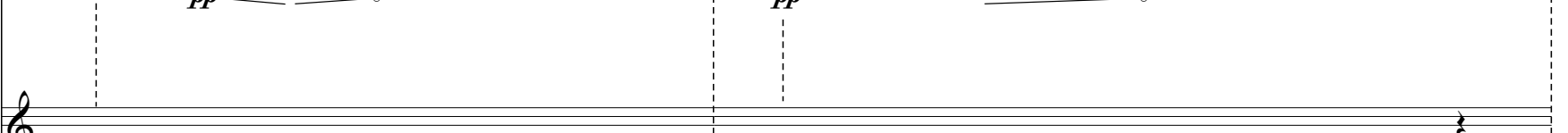
Fl. 

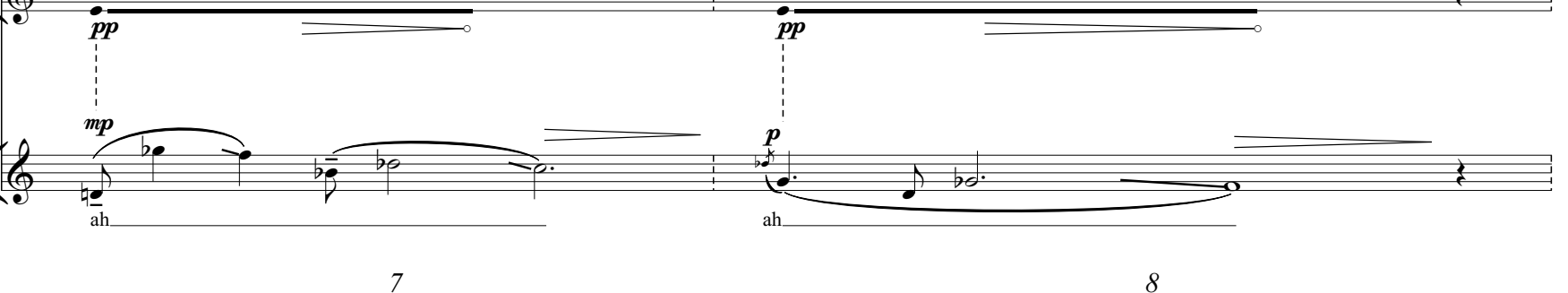
S2 

Vla. 

5 6

Fl. 

Cl. 

S2 

7 8

9 With more motion ♩ = 66

10

Fl. *pp* *pp* *p* *pp* *p*

Clarinet in B \flat *pp like an echo*

S2 *mp* ah ah ah ah ah ah

Vla. *pp like an echo* *p* *mp*

9 10

11

whistle tones (unhurried, like a faint folk song; breathe as needed)
rit.

pp lontano

Fl. *pp lontano*

Cl. *p* *pp*

S2 ah ah ah ah ah ah *mf* *mp*

Vla. *p* *pp* *mp* *p*

sul pont. *ord.*

*[begin at approximately ♩ and accelerate to ♩ then gradually decelerate/accelerate as indicated]

10 11

12 Slower, waning ♩ = 56

13

Fl.

Cl. *ppp* to Bs. Cl.

S2 *p* *pp* ah ah

Vln. 1 *arco* *pp* *arco*

Vla. (ord.) *sul pont.* *pizz.* *p* *arco* *pp*

harmonic glissandi, freely, unhurried, repeat ad lib.

sul D arco, m.s.p.

12 13

III. Time.

Rigid, precise ♩ = 60

Fl. *mf staccatissimo* *sfz* *(mf) sfz* *sfz* *p sub. cold, clear*

Ob.

Bass Clarinet in B \flat

B. Cl.

Bsn.

A. Sax.

B. Sax.

Hn.

C Tpt.

Tbn.

Dr. $\frac{4}{4}$

Synth.

SI *mf* Wha Ta Wha

Rigid, precise ♩ = 60

Vln. 1 *pizz.* *mp*

Vln. 2 *pizz.* *mp*

Vla. *arco chicharra* (behind the bridge: percussive, scratchy sound) *mf staccatissimo*

Vc. *pizz.* *mf*

D.B.

1 2 3 4

6

Fl. *sfz* *f* *sfz* *p sub.* *f* *sfz* *p sub.* *sfz* *p sub.* *f* *p*

Ob. *mp*

Bsn. *mp* *(mp)*

S1 *sustained "s" sound*
Ta_ tss_ Wha *Ta_ tss_ Wha* *Ta_*

6

Vln. 1

Vln. 2

Vla. *f*

Vc. *(mf)* 5 *sim.* 6 7 8

Fl. *sfz* *p sfz* *mp f mp sfz* *mp*

Ob.

B. Cl.

Bsn. *mf* *sfz*

A. Sax. *mf*

B. Sax. *sfz*

Hn.

C Tpt. *muted (straight)* *mf*

Tbn. *sfz*

Dr. *sfz*

Synth. *pp* *sfz (chromatic palm cluster)*

S1 *f*
Ah Wha. hap-pened? Wha. hap pened to to

Vln. 1 *(pizz.)*

Vln. 2 *(pizz.)*

Vla. *(pizz.)*

Vc. *arco sfz* *pizz.*

D.B. *arco sfz*

9 10 11

Fl. *f* *f* *p* *sfz*

Ob. *mp* *mf* *sfz*

B. Cl. *f* *f* *sfz* *mf*

Bsn. *f* *f* *sfz*

A. Sax. *f* *f* *mf*

B. Sax. *f* *f* *sfz*

Hn. *f*

C Tpt. *f* *sfz* *mf*

Tbn. *mf* *sfz*

Dr. *sfz* *sfz* (rim shot)

Synth. *mf* *sfz* *sfz* (chromatic palm cluster)

S1
to to to hap - pened hap - pened to me?

Vln. 1 *f* *sfz* *mf*

Vln. 2 *f* *f*

Vla. *f* *pizz.* *f*

Vc. *arco* *f* *pizz.* *f* *arco* *sfz*

D.B. *arco* *f* *arco* *sfz*

Fl.

Ob.

B. Cl.

Bsn.

A. Sax.

Hn.

C Tpt.

Tbn.

Dr.

Synth.

This block contains the musical notation for measures 15, 16, and 17 for the woodwind and percussion section. The instruments listed are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Drums (Dr.). The Flute and Oboe parts feature complex melodic lines with slurs and accents, and a dynamic marking of *f* starting in measure 17. The Bass Clarinet and Bassoon parts have a dynamic marking of *mf* in measure 16. The Alto Saxophone part has a dynamic marking of *mf* in measure 16 and *f* in measure 17. The Horn part has a dynamic marking of *f* in measure 17. The Trumpet and Trombone parts have a dynamic marking of *mf* in measure 16. The Drums part has a dynamic marking of *p* in measure 16 and *mp* in measure 17. The Synth part has a dynamic marking of *mf* in measure 16 and *f* in measure 17.

S1

Vln. 1

Vln. 2

Vla.

17

This block contains the musical notation for measures 15, 16, and 17 for the string section. The instruments listed are String 1 (S1), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vla.). The Violin 1 and Violin 2 parts are marked *arco* and have a dynamic marking of *mf* in measure 16 and *f* in measure 17. The Viola part has a dynamic marking of *mf* in measure 16. The S1 part is silent in these measures.

Fl. *p* *f* *mp*³ *p* *f sub.* *mp*³ *p*

Ob.

B. Cl.

Bsn.

A. Sax.

Hn.

C Tpt.

Tbn.

Dr. *p*

Synth. *mf*

S1
hap-pened hap-pened to me? hap-pened hap-pened to me?

Vln. 1 *f* (arco)

Vln. 2 *f* (arco)

Vla. *f* pizz.

FL. *f* *mp* 3 3 3 3

Ob. *sfz*

B. Cl. *f* *sfz*

Bsn. *sfz* *f*

A. Sax. *f* *sfz*

B. Sax. *sfz*

Hn. *sfz*

C Tpt. *sfz*

Tbn. *sfz*

Dr. *sfz* *mf*

Synth. *sfz*

S1
hap - pened hap - pened to to to to me?

Vln. 1 *(arco)* *sfz*

Vln. 2 *(arco)* *sfz*

Vla. *(pizz.)* *f*

Vc. *pizz.* *sfz*

D.B. *pizz.* *sfz*

Fl. *f*

Ob.

B. Cl.

Bsn. *f* *sfz* *f* *sfz*

A. Sax.

B. Sax. *sfz* *sfz*

Hn.

C Tpt.

Tbn.

Dr. *p* *sfz* *p* *mf* *p* *sfz* *mp*

Synth. *mf* *sfz* *sfz*

S1
hap - pened hap - pened to to to to hap - pened hap - pened to to to

Vln. 1

Vln. 2

Vla. *f*

Vc. *sfz* *sfz*

D.B. *sfz* *sfz*

Feed

Fl. *ff* 3 *sfz*

Ob. *ff* 3 *sfz*

B. Cl. *sfz* *sfz* *sfz* *sfz* *sfz*

Bsn. *sfz* *sfz* *sfz* *sfz* *sfz*

A. Sax. *f* *ff* 5 *f*

B. Sax. *sfz* *sfz* *sfz* *sfz* *sfz*

Hn. *f* *sfz*

C Tpt. *f* *sfz*

Tbn. *sfz* *f* *sfz* *sfz* *sfz* *sfz*

Dr. *sfz* *sfz* *mf* *sfz* *sfz* *mf* *sfz*

Synth. *f* 3 *sfz* 5 *sfz* *sfz* *sfz* *sfz*

S1
to to to to me? to hap-pened to me?

(arco)

Vln. 1 *mf* *p*

(arco)

Vln. 2

arco

Vla. *f* *sfz*

Vc. *sfz*

D.B. *sfz*

28

Fl. *sfz* *mf* *dim.*

Ob. *f* 5

B. Cl. *f* *sfz* *mp*

Bsn. *sfz* *mp*

A. Sax. *sfz*

B. Sax. *f* *sfz*

Hn. *sfz*

C Tpt. *sfz*

Tbn. *f* *sfz*

Dr. *sfz* *sfz*

Synth. *sfz* *sfz*

quick inhalation
[through mouth]

S1 *f*

28

Vln. 1 *sfz*

Vln. 2 *arco* *sfz*

Vla. *arco* *sfz* *arco chicharra*
(behind the bridge: percussive, scratchy sound) *mf*

Vc. *arco* *f* *sfz* *pizz.*
(slurred pizz.) *mp*

D.B. *arco* *f* *sfz*

Fl. *p*

Ob. *sfz*

B. Cl. *sfz* *mp* *p* To Cl.

Bsn. *sfz*

A. Sax. *sfz*

B. Sax. *sfz*

Hn. *sfz*

C Tpt. *sfz*

Tbn. *sfz*

Dr. *sfz*

Synth. *sfz*

S1 *mp relaxing* *p*

Vln. 1 *arco* *sfz* *attacca*

Vln. 2 *arco* *sfz*

Vla. *ord.* *sfz* *mf*

Vc. *arco* *sfz*

D.B. *(arco)* *sfz*

IV. fall: rewind: still.

Fast, bubbling with intensity ♩ = 132

Fl. **4/4** *p*

Ob.

Cl. **Clarinet in B \flat**

Bsn.

A. Sax.

B. Sax.

Hn.

C Tpt.

Tbn.

Dr. **4/4**

Synth.

S1

S2

Fast, bubbling with intensity ♩ = 132

Vln. 1 **4/4** *f* *pizz.*

Vln. 2

Vla.

Vc.

D.B.

1 2 3 4 5

Fl. *mp*

Ob. *mp*

A. Sax. *p*

Synth. *p sempre staccato*
(short, blend with pizz. violin 2)

Vln. 1 *pizz.*

Vln. 2 *f*

Vla. *f pizz.*

Vc. *f*

6 7 8 9

Fl.

Ob.

Cl. *mp* *f* *mp*

A. Sax. *f* *mp*

Synth.

Vln. 1

Vln. 2

Vla. *f*
molto sul pont.
finger lightly with vigorous bow pressure
"dirty" harmonic gliss.
I II III

Vc.

10 11 12

The musical score for 'Feed' is arranged for a full orchestra. The instruments and their parts are as follows:

- Fl. (Flute):** Features a melodic line with slurs and dynamic markings of *mf*.
- Ob. (Oboe):** Features a melodic line with slurs and dynamic markings of *mp* and *mf*.
- Cl. (Clarinet):** Features a melodic line with slurs and dynamic markings of *mf*.
- A. Sax. (Alto Saxophone):** Features a melodic line with slurs and dynamic markings of *mp* and *mf*.
- Synth. (Synthesizer):** Features a harmonic accompaniment with triplets and dynamic markings of *mf*.
- Vln. 1 & 2 (Violins):** Feature harmonic accompaniment with triplets and dynamic markings of *f*. The first violin part includes a *rearticulate* instruction.
- Vla. (Viola):** Features a melodic line with slurs and dynamic markings of *f*. The part is divided into four sections labeled I, II, III, and IV.
- Vc. (Violoncello):** Features a harmonic accompaniment with triplets and dynamic markings of *f*. The part includes a *rearticulate* instruction.

The score spans measures 13 to 15. Measure numbers 13, 14, and 15 are indicated at the bottom of the page. A large 'COPY' watermark is visible across the score.

17

Fl. *f mp*

Ob. *f p*

Cl. *f mp*

A. Sax. *f mp*

Hn. *f* stopped

C Tpt. *f p* muted (straight)

Dr. *f* suspended cymbal (with soft mallets) (choke)

Synth. *f*

long, downward glissando from high to low; sing each glissando in one full breath, breathe then begin again; try to stagger breathing and beginning of glissando with other soprano

S1 *mp* Ah _____

long, downward glissando from high to low; sing each glissando in one full breath, breathe then begin again; try to stagger breathing and beginning of glissando with other soprano

S2 *mp* Ah _____

17

Vln. 1 *pizz.* (rearticulate)

Vln. 2 (rearticulate)

Vla. *pizz.*

Vc. (rearticulate)

Fl.

Ob.

Cl.

Bsn.

C Tpt.

S1

S2

Vln. 1

Vln. 2

Vla.

p

cresc.

19 20 21 22

Detailed description: This page of a musical score, titled 'Feed', is page 47. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), a Trumpet (C Tpt.), and a string section with Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vla.). The woodwinds and trumpet play melodic lines with various articulations and dynamics. The bassoon part begins with a piano (*p*) dynamic. The strings (S1 and S2) play a sustained, slowly rising line marked with a crescendo (*cresc.*). The violin parts feature triplet patterns. The score is divided into measures 19 through 22.

23

Fl.

Ob.

Cl.

Bsn.

A. Sax.

C Tpt.

S1

S2

23

Vln. 1

Vln. 2

Vla.

23

24

25

26

COPY

Fl. *f* *f* *f* *f* *f* 5

Ob. *mf*

Cl. *f*

Bsn.

A. Sax. *mf* *mf* *mf* *mf* *mf*

Hn. open *mf* *mf* *mf*

C Tpt. *p* 3 *mf* 3

Dr. **suspended cymbal**
(with soft mallets)

S1 *ff*

S2 *ff*

Vln. 1 3 3 3 3 3

Vln. 2

Vla.

Vc. *f*

arco, molto sul pont. (sul A)
finger lightly with
vigorous bow pressure
"dirty" harmonic gliss.

27 28 29 30

31

Fl. *ff*

Ob. *ff*

Cl. *ff* *p* 3 3 3 3 *p* 3

Bsn. *ff*

A. Sax. *f*

Hn. *f*

C Tpt. *f*

Dr. (choke) *mf*

S1 *p*
Time moves, Time moves, Time moves

31

Vln. 1 *f* *p* *sempre legato* *sim.*

Vln. 2 *f* *p* *sempre legato* *sim.*

Vla. *f* arco

Vc. (arco)

D.B. *pizz.* *f* arco

31 32 33 34 35

39

Fl. *f* *p*

Ob. *f*

Cl. *p*

Bsn. *f*

A. Sax. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Dr. *hi-hat* *p*

Synth. *p* (blend with violins)

S1 *mf* *mp* slowly

S2 *mp* And quick - ly, And

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *f* *pizz.* *mf* *arco* *p sempre legato*

Vc. *f* *pizz.* *mf*

D.B. *f*

39

Fl. *mp*

Cl. *cresc. poco a poco*

A. Sax.

Dr.

Synth. *sim.* *cresc. poco a poco*

S1
an ed - dy at ri - - ver's edge shade of

S2
quick - ly quick - ly quick - ly quick - ly nes - tled un - der shade of white *mf*

Vln. 1 *cresc. poco a poco*

Vln. 2 *cresc. poco a poco*

Vla. *cresc. poco a poco*

40 41 42 43

46

FL. *f* *f* *p* 3

Ob. *f* *f* *p* 3

Cl. 3 *mp* 3 *p* 3

Bsn. *mf*

A. Sax. *f* *mf*

Hn. *mf* *p*

Dr. x x x x x x x x x x

Synth. *mp*

S1 *f*
al - der. Cloud stra - ta swirl - ing a - bove

S2 *f*
al - der. Cloud stra - ta swirl - ing a -

46

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mp* 3 *mf* pizz. *mf*

Vc. (pizz.) *mf*

D.B. (pizz.) *mf*

44

45

mf

46

47

Feed

Fl. *mp*

Ob.

Cl. *mp*

Bsn. *f*

Hn. *mp*

C Tpt.

Tbn. *p* *mp*

Dr. *mf*

Synth.

S1
o - pen fields as wind turns, as

S2
bove fields as wind turns

Vln. 1

Vln. 2

Vla. *(pizz.)* *f*

Vc. *(pizz.)* *f*

D.B. *(pizz.)* *f*

Fl. *mf* *mf* *mf* *mf* *p* 3 *f*

Ob. *mf* *mf* *mf* *p* 3 *f*

Cl. *mf* *mf* *mf* *f*

Bsn. *f* *mf* *mf*

A. Sax. *f*

B. Sax. *f* *f*

Hn.

C Tpt.

Tbn.

Dr.

Synth. *mf* *(mf)* *f*

S1
wind turns, leaves up - side down.

S2
as wind turns leaves.

Vln. 1

Vln. 2

Vla. *arco*

Vc. *arco*

D.B. *arco*

FL. *ff sempre staccato* 3 3 3 3 3 3

Ob. *ff sempre staccato*

Cl. *ff sempre staccato*

Bsn. *f sfz*

A. Sax. *f mf*

B. Sax. *f sfz*

Hn. *f mf*

C Tpt. *f mf*

Tbn. *f*

Dr. *mf*

Synth. *f sempre staccato*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f pizz. sfz*

Vc. *f pizz. arco sfz*

D.B. *f pizz. arco sfz*

This musical score is for the piece "Feed" and is page 57 of the score. It features a large ensemble of instruments. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), and Baritone Saxophone (B. Sax.). The brass section consists of Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The percussion includes Drums (Dr.). The keyboard section features a Synthesizer (Synth.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in a common time signature and includes various dynamic markings such as *f*, *mf*, and *fff*. It also contains articulation marks like slurs and accents, as well as performance instructions like *ff* and *fff*. The piece concludes on page 63.

64 Slower ♩ = 66
(♩ = ♩)

no vib.

FL. *p*

CL. *ff*

Bsn. *ff*

A. Sax. *ff*

B. Sax. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Dr. *f*

Synth. *p*

S1 *p* [stagger breaths with other soprano] Stars move a way

S2 *mp* [stagger breaths with other soprano] Stars move, Stars move, Stars move, quick-ly, 3

64 Slower ♩ = 66
(♩ = ♩)

Vln. 1 *ff* *p*

Vln. 2 *ff p* *p*

Vla. *ff* *p*

Vc. *ff*

D.B. *ff*

64 65 66 67 68

[blend with violins; use modulation wheel to fade in/out from niente as marked; use pitch wheel to bend pitch above and below B by one quarter-tone to full semi-tone; a slow random undulating fluctuation of pitch]

[stagger breaths with other soprano]

accel.

cresc. poco a poco

Synth.

S1
as light moves to - ward this for - ward fac - ing

S2
quick - ly, as light to - ward through this for - ward fac - ing

Vln. 1

Vln. 2

Vla.

69 70 71 72 73

74 With more motion ♩ = 80

rit.

FL.

CL.

Synth.

S1
te - le - scope of time. and

S2
te - le - scope of time. and

Vln. 1

Vln. 2

Vla.
pizz.
mf

Vc.
pizz.
mf

D.B.
pizz.
mf

74 75 76 77

79 Slower ♩ = 60

FL. *mp*

CL. *mp*

Synth.

S1 *mp* *p*
 here. here. the still point of the tur - ning

S2 *p*
 here. here. the still, the tur - ning

Vln. 1

Vln. 2

Vla. *mp*

Vc. *mp*

D.B. *mp*

78

79

80

81

82



The musical score for 'Feed' is written for a large ensemble. It features the following parts:

- Fl. (Flute):** Starts with *mp* in 3/4 time, then changes to 4/4 time with *mp*, and finally *pp* in 4/4 time. A *rit.* (ritardando) marking is present above the staff.
- Cl. (Clarinet):** Starts with *mp* in 3/4 time, then changes to 4/4 time with *mp*, and finally *p* in 4/4 time.
- Synth. (Synthesizer):** Features a large sustained note with a *rit.* marking and a bracketed instruction: "[gradually slow and tighten random undulating fluxuation of pitch to clear sustained B]".
- S1 (String 1) and S2 (String 2):** Both parts play the lyrics "turn - ing" and "world." with *poco vib.* (poco vibrato) and dynamic markings of *mp* and *p*.
- Vln. 1 (Violin 1) and Vln. 2 (Violin 2):** Both parts play sustained notes with a *rit.* marking.
- Vla. (Viola) and Vc. (Violoncello):** Both parts play *arco, sul tasto* (arco, sul tasto) with *mp* dynamics, then switch to *pizz.* (pizzicato) with *p* dynamics.
- D.B. (Double Bass):** Plays *pizz.* (pizzicato) with *p* dynamics.

The score is divided into measures 83, 84, 85, 86, and 87. The key signature is one flat (B-flat).