

Michael CUTTING

Artificial White

for soprano and ensemble




full score

Instrumentation

Alto Saxophone
Percussion (1 player) – vibraphone (timpani and soft sticks) & bass drum
Piano
Soprano
Violin I
Violin II (IV string to be detuned a quartertone)
Viola
Cello

Performance Notes

Saxophone

-  Square noteheads indicate breath only.
-  Diamond noteheads indicate an airy sound.
-  Triangle noteheads indicate a percussive unpitched slap tongue

The multiphonics have all been taken from Marcus Weiss' book "The Techniques of Saxophone Playing". If for some reason the fingerings do not work, find another multiphonic as close as possible to the pitches indicated.

Piano

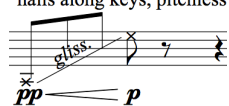
(touch 5th partial)



Musical notation for piano harmonics. It shows two staves. The top staff has a treble clef and a note with a bracket above it. The bottom staff has a bass clef and a note with a bracket below it. The notes are connected by a slur. A dynamic marking 'p' is at the bottom.

These harmonics are to be played on the note written in brackets, with the string touched in the position to produce the diamond note's pitch.



nails along keys, pitchless



Musical notation for piano glissando. It shows two staves. The top staff has a treble clef and a note with a bracket above it. The bottom staff has a bass clef and a note with a bracket below it. The notes are connected by a slur. A dynamic marking 'pp' is at the bottom.

The keys should not actually be depressed, but the nails should make a guiro sound along the keys.

Soprano

-  Square noteheads indicate parts of words that are closed in sound but pitch still heard.
-  Crossed noteheads indicate parts of words that are unpitched, e.g. 'S' sounds.

In general, the rhythms should be followed as close as possible for change of syllable, since it commonly coincides with material in the other instruments. The idea is to create an artificialized vocal sound with the addition of sounds from the ensemble.

Strings



Crossed noteheads indicate bowing on the instrument body. Specific location can be chosen by the player, to match as best as possible the simultaneous sound of the voice.



Diamond noteheads indicate playing as high as possible on the string.

Smooth chlorine green roots caressing an explosion of fractured chocolate brown bark slip upwards through crooked stems into burst of perfect white.

She stands alone among the other.
Wealth apparent in blossoms so pure and delicate.
A culture of the perfect white.
An ideal island.

Tempting curve gently stroke satin lips of faint colour and tongues of smoothest silk and kiss the eyes of onlookers.

We watch, we gaze, and drink deeply.
And would breathe in her subtle scent
If she had one.

Time brings the beauty's fall in an autumn sigh of paper tissue that soils its leaves and litters the other plants with the ghost of wealth.

And so she stands breathless.
Frozen and naked.
Her clothes as paper flowers tumble around her fee.
That are so loosely attached to this broken land
Where I do not belong.

Robert Gardiner 2013

Artificial White

Michael CUTTING

♩=72 delicate, yet mechanical

toneless ord.

Alto Saxophone *ppp* < *mf* *p*

Vibraphone bowed *colla voce* *pp* *sim.* *pp* *pp* *pp*
senza ped nails along keys, pitchless (touch 5th partial) muted

Piano *pp* *p* *mp*
ped. sempre

Soprano non vib., pure sound, mechanical *ppp* *p* *ppp* *p* *p* *pp*
 s - moo - th chlor - ri - ne gree - n root - - - s

♩=72 delicate, yet mechanical

Violin I *pp flautando* *colla voce* *p* *pp* *pp* *pp* *pp*
 IV *colla voce* III *one bow*

Violin II *colla voce* *pp* *p* *pp* *pp* *pp*
 IV string tuned quaterone flat III ord. → m.s.p. IV *one bow*

Viola bow on body *f (p)* *pizz.* *p* *sul pont.* *pp*
 II *s.t.*

Violoncello *pp* *p* *f* *pp* *p* *f*
 bow on body *colla voce*



7

Sax. *colla voce (toneless)* *mf*

Vib. *l.v. timpani mallet* *p* *ped.*

Pno. (touch 5th partial) *p* *ped.*

S. *poco* *sim.*
 car - re - ss - ing an ex -

Vln. I *p* *ppp*

Vln. II

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

Vc. *p* *ppp*

12 *sim.* **A** *mf* *p < mp* *p < mp* *p < mp* *p* *slap tongue*

Sax. *mf* *p < mp* *p < mp* *p < mp* *p*

Vib. *p*

Pno. *p* *3* *muted* *pp* *15^{me}*

S. *p* *3* *3* *3* *3* *indifferent* *pp* *pp* *pp* *pp*

Vln. I *p* *ppp* *ppppp* *ppppp* *ppppp*

Vln. II *arco* *ppp* *ppppp* *ppppp* *ppppp*

Vla. *p* *R.H pizz* *L.H tr* *arco* *ppppp* *ppppp* *ppppp*

Vc. *p* *ppp* *mf* *pizz* *ppppp* *ppppp* *ppppp*

pl - sion of frac - tured cho - co -



17 *p < mp* *p < mp* *ppp* *bowed* *pp*

Sax. *p < mp* *p < mp* *ppp*

Vib. *pp* *senza ped*

Pno. *pp* *3* *muted* *15^{me}*

S. *3* *3* *senza cresc.* *f* *hit fingerboard* *mf* *mf*

Vln. I *hit fingerboard* *mf* *mf*

Vln. II *hit fingerboard* *mf* *mf*

Vla. *f*

Vc. *f*

late brown bar - - - k

22 toneless *g* key click

Sax. *p mf*

Vib. *p pp*

Pno.

S. *pp p pp p*
 s - li - p up - ward - s through crook - ed stem - s

Vln. I *pp p*

Vln. II *mp* bow on body

Vla. *ppp p* III IV

Vc. *pp*



28 unpitched s.t. (slap tongue)

Sax. *p*

Vib.

Pno.

S. *pp p ppp*
 in - to burst - s of ___ per - fect white

Vln. I *mp* bow on body

Vln. II *p* IV

Vla. *p* III IV

Vc.

4

34 **B** ♩=86 more lively, volatile

Sax. *with air* *6* *pitchless* *key click*
mf *p* *sfz* *mf*

Vib. *soft sticks* *3*
mp
senza ped

Pno. *7th harmonic*
p
mf *2nd eo.*

S. *piu espress.* *pp* *f* *pp* *f* *p* *mp* *p*
 sh - (sh)e - s - - - ta - nds a - lo - ne a -

Vln. I **B** ♩=86 more lively, volatile
col legno *p* *f* *s.p.* *pp* *p* *m.s.t.*

Vln. II *mp* *pp*

Vla. *bow on body* *pp* *f* *ord* *pp* *f* *e.p.* *flaut.* *pp* *mp*

Vc. *bow on body* *pp* *ff* *knock!*



39 *tr* *p* *mf* *pp* *f* *pp* *(toneless)*

Vib.

Pno. *ppp* *8^{va}...1* *mp*

S. *mf* *p* *3* *p* *3* *p* *mp* *pp* *sfz* *mp* *3*
 mong the... o - thers wea - l - th ap - pa - rent

Vln. I *IV* *pp* *mp*

Vln. II *III* *p* *IV* *pp* *mp*

Vla.

Vc. *harm. gliss on IV* *mf* *6* *pp* *colla voce* *III* *pp* *f* *col legno battuto* *sfz*

44

Sax. *mp* *mp* *pp* *mf* *pp* *mp* *pp* *mf* *p* toneless → half-pitch

Vib.

Pno.

S. *p* *mf* *mf* *mf* *p*
 in blo - - ssoms so pure. and

Vln. I flautando *pp* *mf* quasi ricochet

Vln. II flautando *pp*

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

Vc. *pp* *mp* III sul tasto

49

Sax. *mp* *mp* *mp* *f* *mp* *f* *mp*

Vib.

Pno. *mp* *p* *mp* *f* *f*

S. *f* *mp* *mf* *f* *mp* *f*
 de - - li - ca - - te a cul - - ture of the per-

Vln. I *p* *f* *f*

Vln. II *III* *norm.* *e.p.* *col legno battuto* *f*

Vla. *p* *mf* *mp* *p* *mf*

Vc. *espress. pp* *mf* *pp* *mf* *pizz* *f* *arco*

6

Sax. *mf* *p* *f* *poco accel.*

Vib. *f* *p* *f* *p* *f* *p*

Pno. *ff* *p* *f* *pp*

S. *ff* *p* *f* *pp*

Vln. I *p* *ff* *p* *mf* *poco accel.*

Vln. II *p* *ff* *p* *mf*

Vla. *p* *f*

Vc. *p* *f*

fect white an i deal i(s) land

D *c.a.92* *♩=72 (Tempo 1)*

Sax. *f* toneless keyclick *p* *f*

Vib.

Pno.

S. *ff* *mechanical sub.p* *mp* *p* *mp*

temp - ting cur - ve - s gent - ly s - troke

D *c.a.92* *♩=72 (Tempo 1)*
at tip, as high as poss.

Vln. I *pppp*

Vln. II at tip, as high as poss. *pppp*

Vla. on body *pp*

Vc. on body *mp* IV s.t. *pppp*

65

Sax. *f* *p* *p* *mp* *p* *mp*

Vib.

Pno. *pizz* *p* *mp*

S. *p* *mf* *p* *f* *mp* *p* *f*
 s - a - tin lip - s of fain - - t co - lour and...

Vln. I *p* *mf* *p* *mf* *p*

Vln. II *p* *mf* *p* *p* *mf*

Vla. *sim.* *pp* *p* *f* *p* *mf*

Vc. *IV m.s.p., flaut.* *pp* *mp* *pp* *mp*

71

Sax. *p* *mp* *f* *toneless* *p* *f* *sim.* *p* *f*

Vib.

Pno.

S. *p* *f* *p* *f* *p* *f* *mp*
 tongue - - s of s - moo - - the - st

Vln. I *on body* *mp* *ppppp* *IV m.s.t. very slow bow*

Vln. II *colla voce* *palm rub against instrument* *f*

Vla.

Vc. *col legno arco* *mf*

77

Sax.

Vib.

Pno.
mf
 Ped

S.
p *f*
 sil - - - k kiss the eyes

Vln. I

Vln. II

Vla.

Vc.



83

E ♩ = 86 (Tempo II)

Sax.
p

Vib.
 Ped
ff

Pno.
ff
 Ped
 along string with flesh of finger

S.
mp *p* *mp* *p* *mp*
 of on - - look - - ers we_ wa_ tch we_

Vln. I
 IV
ppp *f* *ppp*

Vln. II
 IV
pp *f*

Vla.
 III IV
ppp *mp*

Vc.
p *ff*

89

Sax. *mf poss.*

Vib.

Pno.

S. *mp p mp 5 p mp 3 p mp*
 ga - - - ze and drink deep - - - ly

Vln. I *pp mp p p mp p mf p*
sul tasto IV

Vln. II *pp mp p*

Vla. *p*

Vc.

94

Sax. *mf poss.*

Vib. *timpani mallets ppp*

Pno.

S. *p < mp p mp 3 p espress. < mf 3 p*
 and would breathe in her su - - - (b)tle scent

Vln. I *mf > p f > mp > p mf >*

Vln. II *p mf p < mp p mf > mf > p mp > mf*

Vla. *p espress.*

Vc. *p espress. mp*

poco accel.

F ♩ = 108 aggressive

100

Sax. *ff*

Vib. *fff*

Pno.

S. *mf* if she had one *p* time brings the *f* forceful

poco accel. ♩ = 108 aggressive

Vln. I *mf* *f*

Vln. II *p* *mf* *f* *p* *f* *p*

Vla. *mp* *p*

Vc. *mf* *p* *f* *p*

104

Sax. *pp* *mf* *p* *mf* *mf* *p* *mf* *mf* *mp* *f* *mp* *f* *mp* *f* *mf*

Vib. *ff* *mf* *p*

Pno. *f* *f* muted *ff* sim. *mp*

S. beau-ty's fall in an au-

Vln. I *p* *f* *p* *f*

Vln. II *p* *f* *p* *f*

Vla. *p* *f* *p* *f* *f* *p* *f* *f* *f*

Vc. *mf* *p* *mp* *f* *mp* *f* *mp*

with air

5th harmonics

ricochet

II III II III sim.

e.p.

109

Sax. *f mp f p poss.*

Vib. *mf p*

Pno. *mp*

S. *mp < f mp < f mp < f p < mf > p < mf > mf*
 - tumn sigh of and so she stands breath less f - ro - zen

Vln. I *p f p f*

Vln. II *p f p f*

Vla. *f p gliss. mf*

Vc. *f mp f pp p*

G

col legno battuto

IV sul tasto

II

114

Sax. *p poss. ff p*

Vib. *f*

Pno. *scrape p < ff p < ff p < ff sim.*

S. *p mf sub. ff forceful sfz sub. p < mp >*
 and na - ked pa - per ti - ssue that soil-s its her clothes as

Vln. I *p f p p f p p f pp < mf >*

Vln. II *f > p f > p f > p f > p f > p f > p f > p*

Vla. *III ord m.s.p ord m.s.p ord m.s.p*

Vc. *f f p p f ff >*

as high as poss.

arco

III

ord m.s.p

ord m.s.p

ord m.s.p

12 119 **H**

Sax. *f*

Vib. *fff* 5 4:3

Pno. *p* muted 45^{ms}

S. *p* *mp* *mp* *mp* *p* *f* *mp* *<f* *mp*

pa - per flo - wers tu - - m - ble a - rou - nd her fee - - - - t

Vln. I *pp* *<f* *f* *p* sul I behind bridge

Vln. II *mf* *pp* *<mf* *<f*

Vla. crunch! *ff* sim. *ff* sim. *ff*

Vc. *sfp* *gliss.* *pp* *ff* *sfp* *gliss.* *pp* m.s.p. crunch! m.s.p.

124

Sax. *mp* *mf* *f* *ff* *fff* *ff* *p* *<ff* *ff* *p* *<ff* s.t. s.t.

Vib. Bass Drum (dampened) *mf*

Pno. *fff* *ff* *sub p* *ff* *mp* *<f* *p* *ff*

S. *sub. ff* leaves and li(t) - ters the th - (th)at are so loo - - se - ly a - tta - ched to

Vln. I *p* *ff* *p* *pesante* *<fff* *p* *<fff* *p*

Vln. II *p* *ff* *p* *pesante* *<fff* *p* *<fff* *p*

Vla. *p* *ff* *p* *ff*

Vc. *ff* *p* *ff* *p* *ff* *p* e.p. → ord. e.p. → ord. e.p. → ord.

130 13

Sax. *ff* *p* *ff* *ff* *ff*

B. D. *pp* *cresc.* *mp cresc.*

Pno. *pp* *cresc.* *mp cresc.*

S. *mf* > *f* < *ff* *f* *f* < *ff* *ff* *f* < *mp ff* *mp* < *ff* *ff*
this_ o - - ther plants with bro - ken the la - - nd gho - st of

Vln. I *ff* *p* *ff* *ff* *p* *ff* *ff* *p* *ff* *ff*
e.p.crunch! norm e.p.crunch! norm

Vln. II *ff* *p* *ff* *ff* *p* *ff* *ff* *p* *ff* *ff*
III ord IV ord → e.p.

Vla. *fff* *pesante* *p* *fff* *gliss.*

Vc. *fff* *pesante* *p* *fff* *gliss.*

135 J

Sax. *mp poss.* *mp* < *fff*

B. D. *mf cresc.* *f* *ff* > *p*

Pno. *f cresc.* *fff* *gliss.* *loco*
white note gliss

S. *fff* *p* < *ff* *f* *fff* *fff poss.* *strained*
wealth_ where I_ do no - t be - long

Vln. I *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *fff* *p*
sim. V *gliss.* *le.p.crunch! norm*

Vln. II *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *fff* *p*
ord → e.p. *gliss.* III ord IV ord → e.p.

Vla. *p* *fff* *gliss.* *fff* *p* *fff* *p* *fff* *p* *fff* *p*
e.p.crunch!
ord

Vc. *p* *fff* *gliss.* *fff* *p* *fff* *p* *fff* *p* *fff* *p*
s.p.

