

Michael CUTTING

**Clock in, on, out**  
for soprano, bass and ensemble

Score

# *clock in, on, out*

*for soprano, bass and ensemble*

## *General Notes:*

This work sets a text by poet Robbie Gardiner, a surrealist narrative about two characters confined inside a clock. Essentially a monodrama, the work follows the main character as he gains ambitions to improve time, whilst the identical second character (absent from this movement) remains resolutely the same. The soprano acts as a narrator throughout, always entwined with the ensemble, representing also the unchanging nature of the clock itself.

## *Instrumentation*

Flute  
Clarinet in Bb  
Bass Clarinet in Bb  
Bassoon  
Horn  
Trumpet in Bb  
Trombone  
Percussion - vibraphone, suspended cymbal, gong, woodblock  
Soprano  
Bass  
2 Violins  
Viola  
Violoncello  
Double Bass

## *Performance Notes*

In general, the voices should use a very clear and plain tone, relating to the mechanical, straight sound of the ensemble. Towards the end, the bass part slowly pulls away from the ensemble, and the written notation should be taken more freely, treated more like a suggestion.

For the voices, square noteheads indicate whispering i.e. no pitch. Cross noteheads indicate sprechgesang, or percussive sounds. Three-line staves are used for extensive unpitched material, to indicate approximate position in range.

The microtones are used as a colouristic effect, and do not indicate precise pitches.

This work was written for the ManiFeste Academy 2014, to be performed by Ensemble Intercontemporain and Exaudi in June 2014, Paris.

# clock in, on, out

for Ensemble Intercontemporain and EXAUDI

Michael CUTTING

**Flute**  
♩ = 60  
tongue ram bisbigl.  
*mf* *p* soufflé *ppp* *p* > *ppp* *p* > *ppp* *ppp*

**Clarinet in B $\flat$**   
airy  
*mp* > *p* slap tongue sim. 3 *p* > *pp*

**Bass Clarinet**  
reed removed, tongue attack  
*mf* *mp*

**Bassoon**  
air only  
*mp* > *p*

**Horn in F**  
*mf* *pp*

**Trumpet**  
through mouthpiece (unattached)  
*pp* tongue ram *f* poss. *p* > *f* poss. *pp*

**Trombone**  
air only, tongued as fast as poss.  
*mf* > *p* *mf* > *p* *p* > *pp*

**Side Drum (dampened)**  
with sticks on tuning poles (on side of drum) thin → thick  
*mp* trem. *ppp* thin → thick sim. *p* *ppp*

**Soprano**

**Bass**

**Violin I**  
♩ = 60 con sord  
ricochet I as high as poss.  
*mf* > *p* *pp* > *mp* *pp* > *mp* > *pp*

**Violin II**  
con sord  
II III  
*p* > *mf* *p* > *mf*

**Viola**  
pizz III I  
*mf* *p* *mf* *p* *mp* *p*

**Violoncello**  
on tailpiece  
*pp* > *p* *pp* > *mf* > *ppp*

**Double Bass**  
sul tasto  
*pppp*

6

Fl. *mf* *p* *ppp* *p* *ppp* *p > ppp* *ppp poss.*

Cl. *mp* *p* *p*

B. Cl. *mf* *mp* *s.t. 3* *s.t. 3*

Bsn. *mp > p*

Hn. *mf* *mp* *p*

Tpt. *f poss.* *pp < f* *p*

Tbn. *mf* *p* *mf* *p*

S. D. *mp* *ppp* *p* *p* **Woodblock**

Sop. *whispered mf* *p < f* *sung pp* *mp* *f* *f*  
 the h(a) the clo - ck ck

Bass

Vln. I *mf* *p* *pp* *mp* *pp* **ricochet**

Vln. II *p* *mf*

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

Vc. *pp* *mp* *pp*

Db. *pppp* *ppp*

**A**

Fl. *mf* *pp* *ppp poss.* *airy*

Cl. *mp* *p* *pp*

B. Cl. *mf* *p* *air*

Bsn. *mp* *p* *air*

Hn. *f* *pp*

Tpt. *f poss.* *p*

Tbn. *mf* *p* *air*

Side drum  
thin → thick  
*mp* *ppp*

Sop. *mp pure* *p* *f* *mp* *p* *pp* *p* *p*  
sound - s a(s) s s al - way s  
*whispered* *sung*

Bass

**A**

Vln. I *flautando mp* *p* *pp* *II* *mp* *pp*  
*sul tasto colla voce*

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

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

Vc. *mp molto* *pp* *mf* *mp molto* *tailpiece*

Db. *mf* *ppp* *pp* *mp* *ppp* *pp*  
*s.p.* → *s.t.* *s.t.* → *s.p.* → *s.t.*

16

Fl. *mf* *pp* *ppp poss.* airy

Cl. *mp* *p* *pp*

B. Cl.

Bsn. *mp* *p* reed in

Hn. *f* *f* *pp*

Tpt. *f* *p* *f* put mouthpiece in trumpet

Tbn. *mf* *p* *mp* *p*

S. D. thick → thin → thick (thick)

Sop. *p* *mp* *p* *p < f* *p* *mf* *p indifferent*  
 s - - ound - s f - or e -

Bass

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

Vln. II *mf* *p* *p* *mf* *p* ricochet *gliss.*

Vla. *mp* *pp* *pp* *mp* *pp* tailpiece *pp*

Vc. *mp molto* tailpiece *pp* *p* *pp*

Db. *mf* *ppp* *mf* *ppp*

21

Fl. *ppp lontano*

Cl. *ppp lontano*

B. Cl. *colla voce pp*

Bsn. *colla voce pp*

Hn.

Tpt. *air (through trumpet) pp*

Tbn.

S. D. *p ppp*  
 → thin → thick → thin

Sop. *p mf*  
 ver the same al - ways.

Bass

Vln. I *mp p mf*

Vln. II *mp pp*

Perc. *p pp*

Perc. *p pp p pp*

Db. *pp mp pp*

26 **B**

Fl. *pp* *mf* *pp*

Cl. *pp* *mf* *pp*

B. Cl. *tr* *mp* *pp* *mp* *mf* *pp*

Bsn. *pp* *mf* *pp*

Hn. (air) *f* *f*

Tpt. *f* *p* *f* *p* *f* *p*

Tbn. *mf* *mf* *mf* *mf* *p*

Vibraphone soft sticks  
senza ped, motor off

Vib. *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Sop. *mp* *mp* *mp* *mp* *mp* *mp*

ti - - ck ing ng ti -

*p* *mechanical* *mp* *p* *mp* *p* *mp* *p*

Bass we go on as

**B**

Vln. I *mp* *p* *mp* *p* *mp* *p* *mp* *p*

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

Vla. *pp* *mp* *pp* *mp* *pp* *mp* *ppizz* *mp*

Vc. *mp* *molto* *mp* *molto* *mp* *molto* *mp*

Db. *mf* *PPP* *mf* *PPP* *mf* *PPP* *mf* *PPP*



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

Cl. *pp* *mf* *pp* *pp*

B. Cl. *tr* *mp* *mp* *mp* *mf* *pp*

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

Hn. *f* *f*

Tpt. *f* *p* *f* *p* *f* *p* *f* *p*

Tbn. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vib. *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Sop. *p* *mf*  
 cking ng ti - - cking as king

Bass *p* *mp*  
 be - - fore as we have done

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

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

Vla. *arco* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pizz*

Vc. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *pp*

Db. *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *p* *mp* *ppp*

C

37

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

Cl. *mf* *pp* *pp* *mf*

B. Cl. *mf* *pp* *pp* *mf*

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

Hn. *f* *p* *f* *p* *f* *p* *f*

Tpt. *f* *p* *f* *p* *f* *p* *f*

Tbn. *mf* *p* *mf* *p* *mf* *p* *mf*

Vib. *mp* *p* *mp* *p* *mp*

Sop. *mp* as ti - cking as

Bass *mf* as we al - - - ways

C

Vln. I *mp* *mp* *mp* *mp*

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

Vla. *mp* (pizz) *mp*

Vc. *mp* *mp* *mp* *pp* *mp* *pp*

Db. *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

43 8<sup>va</sup> 9

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

Cl. *pp* *mf* *mf*

B. Cl. *pp* *mf* *mf*

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

Hn. *f* *f*

Tpt. *f* *f*

Tbn. *mf* *p* *mf*

Vib. *mp* *p*

Sop. *mp* *mp*  
ti cking

Bass *p* *mp* *p* *mp*  
will will

Vln. I *mp* *p* *mp* *pp*

Vln. II *p* *mf* *p* *mf* *pp* (arco) *mp*

Vla. (pizz) *mp* *pp*

Vc. *mp* *mp* *pp*

Db. *mp* *ppp* *ppp*

10

49 (8) (b) **D**

Fl. *pp* *pp* *mp*

Cl. *pp* *pp*

B. Cl. *pp* *pp*

Bsn. *pp* *pp*

Hn. *pp* con sord

Tpt. *pp* *p* con sord

Tbn. *p* colla voce con sord

Vib. *pp* *p* *pp*

Sop. *p* *mp* (mm) *mp* sounds

Bass *p* *p* *p* *p* *p* *p* *p* *p* *p*

our bo - dies con - joined pur - pose a - ligned

**D**

Vln. I *mp*

Vln. II *pp*

Vla. arco *pp* *mp*

Vc. colla voce *p* sim.

Db.

Fl. *pp*

Cl. *p* *pp* *pp* *mp* *pp* *mp* *mp* *p*

B. Cl. *p* *pp* *p* *pp* *mp* *p* *mp* *p*

Bsn. *p* *pp* *p* *pp* *mp* *p* *mp* *p*

Hn. *p* *pp* *p* *pp* *mp* *p* *mp* *p*

Tpt. *p* *pp* *p* *pp* *mp* *p* *mp* *p*

Tbn. *p* *mp* *p* *mp* *p* *mp* *p*

Vib.

Sop. *mp* *mp* *p*  
*a little more expressive*  
 ti - cking ti - cking as

Bass *p* *mp* *mp* *mp* *p* *mf* *p* *mf* *p*  
 I with a I with a I with a voice and a mind and a you al -

Vln. I *mp* *mp* *mp*

Vln. II *p* *mp* *p*

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

Vc. *p* *mp* *p* *mp* *p* *mp* *p*

Db. *p* *mp* *p* *mp* *p* *mp* *p*

59 **E** 8<sup>va</sup>

Fl. *mf* *p* *mf* *p* *mf* *p*

Cl. *mf* *p* *mf* *p* *mf* *p*

B. Cl. *mf* *p* *mf* *p* *mf* *p*

Bsn. *mf* *p* *mf* *p* *mf* *p*

Hn. *mf* *p* *mf* *p* *mf* *p*

Tpt. *mf* *p* *mf* *p* *mf* *p*

Tbn. *mp* *p* *mf* *p* *mf* *p* *mf* *p*

Vib. *pp*

Sop. *mf* *mp*  
ti - - cking ti - cking

Bass *f* *mp* *mp* *mp* *f*  
- ways my dou - ble\_ my sha - - dow and will not change will not live

Vln. I **E** *mp* *mp*

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

Vla. *mp* *p* *mf* *p* *mf* *p* *mf* *pp* *f* *pp* *f*

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

Db. *mp* *p* *mf* *p* *mf* *p* *mf* *f* *mp*

64 (8)

Fl. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff* *pp*

Hn. *ff*

Tpt. *ff*

Tbn. *p* *mf > p* *ff*

Vib. Cymbal Gong soft sticks *ff* *f* *p < ff* *f* *mf* *sub.p* Vibraphone

Sop.

Bass *mp* *f* *mp* *f*  
will not die will not die

Vln. I *ff* *p* *mp*

Vln. II *p < f* *ff* *p* *mp*

Vla. *pp* *f* *ff* *p* *mf*

Vc. *mp* *p* *ff* *mp*

Db. *f* *mp* *ff* *mf* *p*

F

70 (8)

Fl. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Perc. Cymbal Gong *mf* Vibraphone *mp*

Sop. *mp*  
as it has done as it

Bass *p* lightly *p*  
will not will not die

Vln. I *ff* *mp*

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

Vla. *ff* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vc. *ff* *mp* *mp* *mp* *pp* *mp* *mp* *mp*

Db. *ff* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*



77 (9)

Fl. *ff* *ff*

Cl. *ff* *ff*

B. Cl. *ff* *ff*

Bsn. *ff* *ff*

Hn. *ff* *ff*

Tpt. *ff* *ff*

Tbn. *ff* *ff*

Vib. Cymbal Gong *p* *mf* Vibraphone *mp* *mp* *mp* *mp*

Sop. *mp*  
as it has done

Bass

Vln. I *p* *mp* *mp*

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

Vla. *ff* *ff* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vc. *ff* *ff* *mp* *mp* *mp* *mp*

Db. *ff* *ff* *mp-ppp* *mp-ppp* *mp-ppp* *mp-ppp*

G

83 (8)

Fl.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Woodblock  
Cymbal  
Gong

Vib.

Sop.

Bass

G

Vln. I

Vln. II

Vla.

Vc.

Db.

89 (8)

Fl. *mp* *f*

Cl. *mp* *f*

B. Cl. *mp* *f*

Bsn. *mp* *f*

Hn. *mp* *f*

Tpt. *mp* *f*

Tbn. *mp* *f*

Perc. *mf* *mf* *mf*

Sop. will al - ways for - e - ver

Bass *p* *mf* *p* *with annoyance* *mp* *p*  
 noise the ter - ri - fy - ing in - fin - ite

Vln. I *f*

Vln. II *mp* *f*

Vla. *f*

Vc. *f* *f* *f*

Db. *mp* *f* *f* *f*

x3

H

94 (8)

Fl. *p* *mf* *p* *mf* *p*

Cl.

B. Cl.

Bsn. *f* *f*

Hn.

Tpt.

Tbn.

Perc.

Vibraphone *mf*

Woodblock  
Cymbal  
Gong *mf*

Woodblock  
Cymbal  
Gong *mf*

Sop. ti - cking ti - cking ti - cking as al -

Bass fluid, with freedom *mp* the kee - pers of time.

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

Vln. II

Vla.

Vc. *f* *f* *f*

Db. *f* *f* *f*

H







117

J

Fl. *mp* *p*

Cl. *mp* *p*

B. Cl. *mp* *p*

Bsn. *mp* *p*

Hn. *mp* *p*

Tpt.

Tbn. *mp* *p*

Perc. (woodblock) *ppp* *p*

Sop. *mp*  
as it has done as it

Bass. *f* *pp < p* *p < f* *pp < p* *p < mp >* *p* *mf* *p = f* *p < f* *mf*  
or ge - t the mi - ss - ion sh - out out a - bout ha

J

Vln. I *mp* *mp*

Vln. II

Vla. *pppp*

Vc.

Db.



121

Fl. *p*

Cl. *p*

B. Cl. *p*

Bsn.

Hn.

Tpt. *pp* through mouthpiece *f* *pp*

Tbn.

Perc.

Sop. *p*  
it it has done as

Bass. *p* *pp* *p* *p < mf* *pp < mp > pp* *mp* *p*  
I'll tell you the plan if you like can you keep a se - cre(t) t you see

Vln. I *p* *p*

Vln. II *ppppp*

Vla.

Vc. *pp* *p* *pp* *p*  
on tailpiece

Db. *ppp* *p*

125

Fl. *p* *pp*

Cl. *p* *pp*

B. Cl. *p* *pp*

Bsn.

Hn.

Tpt. *pp* *f* through mouthpiece

Tbn.

Perc. *pppp*

Sop. *ppp*  
as it it as

Bass. *p* *pp pp* *pppp*  
I be-lieve I can I mean we can im-prove time

Vln. I

Vln. II

Vla.

Perc. *ppp* *p*

Db. *ppp*