

logic ballad #2: The guarded tourist makes the guide the test.

for soprano

David Bremner

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for soprano

Duration: 17' - 19'

Notes for performance:

An interpretation of this work should be balanced between two principles: aliveness to the theatre contained in the material, and the minimalist principle of the elimination of distractions in order to focus on a reduced field of perception. The first principle may affect tone-colour or the posture of the performer for instance; the second will lead to an emphasis on the sameness of the phrases, so that it is just the changes in text/music/tempo/dynamic that are communicating the story. Of these changes, the changes of text and music are more significant; the tempos and dynamics are meant to draw out the drama implicit in the words and music, rather than imposing one on them.

The work was built entirely from three-word phrases related to each other by permutational processes. This is intended to be the enaction of a constantly developing thought process. Each word is intoned on a single note. Each phrase is intended to conjure up poetically a particular instant or situation in a constantly-developing narrative, which is suggested but not made explicit. (The succession of phrases is like a succession of still photographs.) Within each phrase, each word should be clearly enunciated, slightly detached from the other words. Despite this detachedness, each phrase is grammatical and should 'make sense' as such. The three words should be similar in duration.

As the score suggests, there should be a significant gap between phrases. This should be roughly proportionate to the duration of the phrase, ie in faster passages, the gap will be shorter than in slower passages.

As the scenario of the work is that of a narrator telling a story, the staging of the piece may reflect this.

In the score, the permutational processes used in each section are indicated at the start of the section. This is simply to highlight the subtle changes that the different types of permutation make to the manner in which the story unfolds, thus making the aesthetic of the work clearer; they do not require any additional interpretation on the part of the performer.

The following is an example of how they are indicated: 2X1 means that each phrase in the section consists of the second note/word of the previous phrase, then a note/word freely chosen from the pool, then the first note/word of the previous phrase. Text and music are usually following different processes; in the indication, T=text, M=music.

First performed by Elizabeth Hilliard at Hilltown Festival of New Music, July 21st, 2013

Programme note:

Logic ballad #2: The guarded tourist makes the guide the test.

A dramatic ballad built entirely from three-note phrases related to each other by permutational processes. This is intended to be the enaction of a constantly developing thought process. The text was assembled from a pool of 25 words:

across awake coast continue detonate eyes faded fear from hid if into latitude night paradise reefs since slowly story swung together turned underneath view you.

The resulting scenario seems a little reminiscent of the world of Alex Garland's 1990s backpacker novel *The Beach*. The title is a line from William Empson's poem *Aubade*.

The basic structure is the following:

Caption

Setting the scene

First Action

Aria/Reflection

Second Action

Memory of Initial Scene

It is dedicated to Elizabeth Hilliard.

logic ballad #2: The guarded tourist makes the guide the test.

for Elizabeth Hilliard

David Bremner

CAPTION (T: 31X, M: 23X)

Moderato mf

story together continue continue story underneath underneath continue reefs reefs underneath if

9 if reefs detonate detonate if together together detonate story

FIRST ACTION

SETTING THE SCENE (T: 2X1, M: 13X)

Andante mp relaxed, expressive

together turned into turned slowly together slowly coast turned coast awake slowly

23 awake hid coast hid reefs awake reefs paradise hid paradise across reefs

31 across coast paradise coast swung across swung if coast if latitude swung

39 latitude continue if continue across latitude across you continue you slowly across

(M: 2X1)

6

47



slowly into you



into paradise slowly

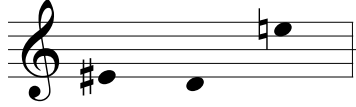


paradise from into



from night paradise

55



night continue from



continue faded night



faded into continue



into together faded

rit.

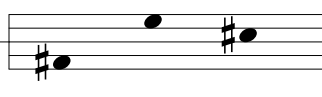
----**Adagio**
p

63

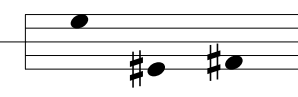
cresc. e accel.



together awake into



awake slowly together

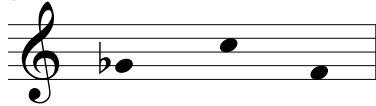


slowly reefs awake

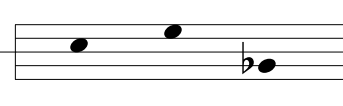


reefs detonate slowly

71



detonate together reefs



together awake detonate



awake from together



from view awake

----**Andante**

----*mf* *laisser vibrer*

STORY (T: 31X, M: 2X1)

Moderato

79

p



you turned across



across you slowly



cresc.

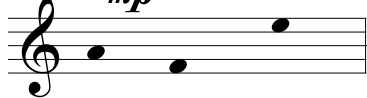
slowly across coast



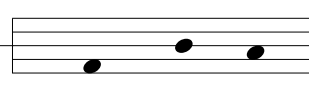
coast slowly hid

87

----*mp*



hid coast underneath



underneath hid from



from underneath story



story from fear

95 *rit.* *a tempo*

fear story continue continue fear eyes eyes continue story story eyes turned

103

turned story slowly slowly turned latitude latitude slowly awake

DIGRESSION (T: X31, M: 2X1)

109 *Adagio p accel.* ----- *Moderato*

slowly turned latitude view latitude slowly faded slowly view underneath view faded

117

story faded underneath continue underneath story

RESUMPTION (T: 31X, M: 2X1)

121 *Adagio mf accel.* ----- *Moderato*

story faded underneath underneath story from from underneath eyes eyes from view

129

view eyes together together view reefs reefs together detonate detonate reefs slowly

137

slowly detonate underneath underneath slowly into into underneath you you into from

145

from you latitude latitude from eyes eyes latitude since since eyes turned

153

espress. -----

turned since night night turned slowly slowly night hid hid slowly together

161

together hid fear fear together turned turned fear underneath underneath turned you

169

QUESTION MARK
mp

you underneath latitude latitude you fear

PROBLEM-SOLVING (T: 31X, M: 31X)

173 *mf* evenly, methodical, deliberate

fear latitude slowly slowly fear paradise paradise slowly awake awake paradise faded

181

faded awake reefs reefs faded if if reefs awake

REALISATION (SUDDEN) (T: X31, M: 2X1)

187 *Moderato p cresc. e accel.*

if reefs awake coast awake if slowly if coast into coast slowly

195

fear slowly into view into fear together fear view slowly view together

203

from together slowly turned slowly from eyes from turned underneath turned eyes

211

night eyes underneath paradise underneath night if night paradise

EXPLANATION OF CAUSES (T: X12, M: X31)

217 *mp* calm, objectively

if night paradise turned if night slowly turned if story slowly turned

225 *dim. e rall.* ----Adagio
----*p*

underneath story slowly since underneath story...

ARIA/REFLECTION (*piu legato*) (T: 2X1, M: X31)

Andante

229 *mf* darkly poetic, compelling

story turned from turned underneath story underneath you turned you hid underneath

237 (M: X13) (M: X31)

hid from you from together hid together latitude from latitude hid together

245

hid if latitude if fear hid fear awake if awake from fear

253 *cresc.*

from coast awake coast turned from turned across coast across night turned

261 *dim.* *rall.*

night eyes across eyes continue night continue faded eyes faded into continue

269 *a tempo*
pp (until end of Aria)

into from faded from paradise into paradise awake from awake across paradise

277

across since awake since together across together slowly since slowly from together

285

rall.
espress.

from story slowly story turned from turned underneath story...

SECOND ACTION (T: 31X, M: X12)

291 *Moderato mp*

if continue into into if you you into night night you turned

299 *mf*

turned night slowly slowly turned latitude latitude slowly across across latitude since

307 *rall.*

since across fear fear since paradise paradise fear slowly slowly paradise hid

315

hid slowly underneath underneath hid night night underneath paradise paradise night fear

323

fear paradise if if fear turned turned if you you turned slowly

dim. (senza rall.)

331

slowly you into into slowly continue continue into eyes eyes continue story

---p

REALISATION (GRADUAL) (T: X12, M: X31)

339 **Adagio**

awake into eyes eyes awake into fear eyes awake together fear eyes

cresc.

347

view together fear into view together swung into view coast swung into underneath coast swung

subito Allegro accel.

357

continue underneath coast reefs continue underneath across reefs continue awake across reefs slowly awake across

----Presto

367

night slowly awake fear night slowly you fear night together you fear since together you

377

if since together underneath if since night underneath if into night underneath turned into night

387 *rall.*

story turned into if story turned eyes if story from eyes if

395

you from eyes if you from latitude if you slowly latitude if

403

---- Adagio
---- *ff*

view slowly latitude

EXPLANATION OF CAUSES (T: 31X, M: 31X)

405 *Presto pp*

turned view slowly slowly turned into into slowly awake awake into underneath underneath awake you

415

you underneath since since you detonate detonate since together together detonate paradise paradise together into

425 *cresc.*

into paradise awake awake into view view awake continue continue view underneath

--- *mp* *attacca*

CLIMAX (T: 31X, M: 2X1)

433 **Adagio** *f* *accel.* ('mechanical' *accel.* rather than 'expressive')

underneath continue story story underneath together together story turned turned together from

441

from turned underneath underneath you fear fear underneath slowly slowly fear you

cresc.

449

you slowly continue underneath you slowly awake underneath you

--- **Allegro**
--- *ff* *attacca*

CAPTION (T: 31X, M: 23X)

455 **Moderato** *mf*

story together continue continue story underneath underneath continue reefs reefs underneath if

463 *attacca*

if reefs detonate detonate if together together detonate story

RESUMPTION OF CLIMAX (T: 3X2, M: X31)

469 *Presto ff*

if eyes awake awake detonate eyes eyes reefs detonate detonate from reefs reefs into from

479

from reefs into into since reefs reefs if since since into if if continue reefs reefs together continue

MEMORY OF INITIAL SCENE (T: 2X1, M: 13X)

491 *Andante p* relaxed, expressive

together turned into turned slowly together slowly coast turned coast awake slowly

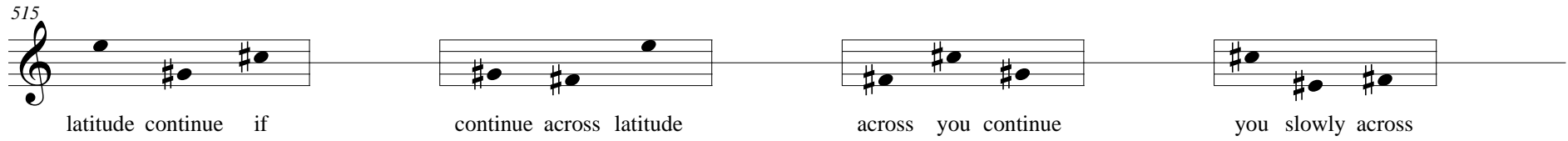
499

awake hid coast hid reefs awake reefs paradise hid paradise across reefs

507 (M: 2X1)

across coast paradise coast swung across swung if coast if latitude swung

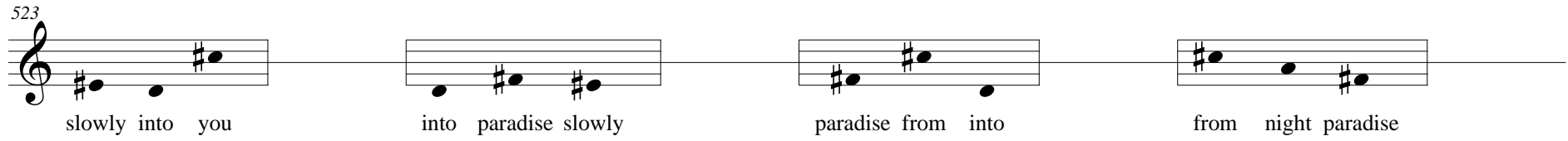
515



latitude continue if continue across latitude across you continue you slowly across

Detailed description: This block contains four measures of music. Measure 515 starts with a treble clef and a key signature of one sharp (F#). The notes are G4, A4, B4, and C5. Measure 516 has notes D5, E5, F#5, and G5. Measure 517 has notes A5, B5, C6, and D6. Measure 518 has notes E6, F#6, G6, and A6. The lyrics are: 'latitude continue if' under measure 515, 'continue across latitude' under measure 516, 'across you continue' under measure 517, and 'you slowly across' under measure 518.

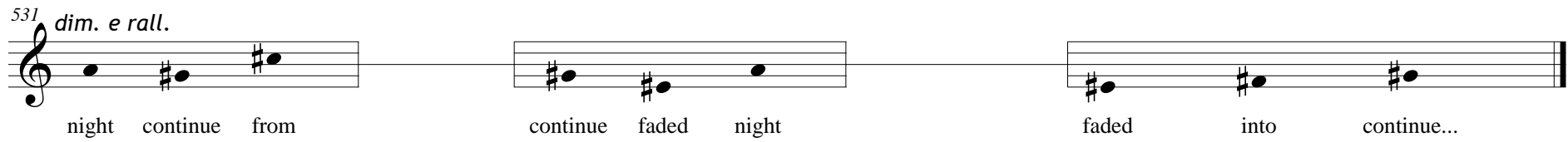
523



slowly into you into paradise slowly paradise from into from night paradise

Detailed description: This block contains four measures of music. Measure 523 has notes G4, A4, B4, and C5. Measure 524 has notes D5, E5, F#5, and G5. Measure 525 has notes A5, B5, C6, and D6. Measure 526 has notes E6, F#6, G6, and A6. The lyrics are: 'slowly into you' under measure 523, 'into paradise slowly' under measure 524, 'paradise from into' under measure 525, and 'from night paradise' under measure 526.

531 *dim. e rall.*



night continue from continue faded night faded into continue...

Detailed description: This block contains four measures of music. Measure 531 has notes G4, A4, B4, and C5. Measure 532 has notes D5, E5, F#5, and G5. Measure 533 has notes A5, B5, C6, and D6. Measure 534 has notes E6, F#6, G6, and A6. The lyrics are: 'night continue from' under measure 531, 'continue faded night' under measure 532, 'faded into continue...' under measure 533, and the final measure 534 ends with a double bar line.