

# tape recorder

*for mixed chorus*

Gordon Williamson

text by Zoë Skoulding

# tape recorder

reel to reel beginning with  
your own voice returning un-  
like itself heavier and  
thicker in rustles and clicks  
of words outside the head where  
a life may be erased with  
its own sound replaying in  
another room relatives  
freeze up in the occasion  
addressing a future that  
doesn't know them or a child  
close to mic go on it's like  
a telephone but it won't  
say anything back hello

Zoë Skoulding

from *The Museum of Disappearing Sounds*, Seren Books  
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[www.zoeskoulding.co.uk](http://www.zoeskoulding.co.uk)

Duration: ca. 5'

Composed for the C4 Ensemble as part of the 2014 Composers Competition

## Performance Notes:

1. Glissandi are continuous (ie. are to begin immediately as notated). The goal pitches in parentheses are approximate end points for the glissandi, showing how far to move over time. They are not intended to be audible arrival points.
2. Unless otherwise notated, all decrescendi are to niente, or to nothing.
3. ∇ indicates the lowest pitch for the singers. The women in bars 59-63 hum their highest, softest pitches. Both result in non-specific clusters of sound. In bars 44-45 and again in bar 63, glissandi are applied to these pitch extremes. In each case an approximate interval is asked for, each individual singer should aim to move up or down the given interval.
4. z indicates a glottal tremolo (as often used in Monteverdi).
5. Syllables in parentheses are not sung, they are there to provide the context for an isolated syllable or part of a word.
6. Some passages draw on overtone singing: the tenor solos in bars 4, 18-19 and 57-63, and the bass/baritone in bars 57-63. These don't call for specific overtones per se, but the very slow and deliberate movement between the notated vowels will, with practice, clearly sweep through various overtone partials.

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Gordon Williamson  
(2014)

$\bullet = 72$

*mp* *lunga* *mp*

Soprano  
reel to reel *lunga* re -

Mezzo-Soprano  
reel to reel *lunga* re -

Alto  
reel to reel *lunga* re -

Tenor  
*mp* *p* *lunga* *mp*  
be - gin o ee re -

Baritone  
*mp* *lunga*

Bass  
*p* *pp* *lunga*  
3  
(begin)-ning with your own voice

5 *rit.*  $\bullet = 48$

S  
tur-ning

Mz.  
tur-ning

A  
tur-ning

T  
8 tur - ning un - like it - self heav - i - er and thick -

Bar.  
*mp* *mf*  
(un)-like it - self heav - i - er and thick -

B  
*mf*  
it - self heav - i - er and thick -



19

3 = 72

Musical score for measures 19-23. The score includes parts for Soprano (S), Mezzo-soprano (Mz.), Alto (A), Tenor (T), Baritone (Bar.), and Bass (B). The music is in 3/4 time, with a key signature of one sharp (F#). Measure 19 starts with a tempo marking of 72. Dynamics include *(tutti) mp*, *f*, *mp*, *mf*, and *p*. The lyrics are: "own", "e - rased", "its own", "with", "its own", "(e) - rased", "sound".

24

♩ = 48

Musical score for measures 24-28. The score includes parts for Soprano (S), Mezzo-soprano (Mz.), Alto (A), Tenor (T), Baritone (Bar.), and Bass (B). The music is in 4/4 time, with a key signature of one sharp (F#). Measure 24 starts with a tempo marking of 48. Dynamics include *p*, *mf*, *pp sempre*, *tutti*, *mm*, *mp*, and *pp sempre*. The lyrics are: "in a - no - ther room mm", "in a - no - ther room ng", "sound", "ah", "re - play - ing", "play - ing", "ee", "re - play - ing mm", "oh".