

- - - as I am - - -

*for solo mezzo soprano and large ensemble
(corrected 03/04/2008)*

Dai Fujikura (music)
Harry Ross (text)

Commissioned, première by Ensemble InterContemporain, Lore Lixenberg (mezzo soprano), conducted by Susanna Mälkki, 2nd April 2008, Cite de la Musique, Paris, France. The text “as I am” by Harry Ross is also commissioned by Ensemble InterContemporain.

Instruments:

- 1 Alto Flute (doubling Bass Flute)
 - 1 Flute (doubling Piccolo)
 - 2 Oboes
 - 2 Clarinets (B-flat)
 - 1 Bass Clarinet
 - 2 Bassoons
 - 2 Horns (F)
 - 2 Trumpets (B-flat)
 - 2 Trombones
 - 1 Tuba (doubling Euphonium)
 - 3 percussion players
 - 1 Piano
 - 1 Harp
 - 3 Violins
 - 2 Violas
 - 2 Cellos
 - 1 Double Bass
- + solo Mezzo Soprano

For Strings: Use plastic (not metal) practice-mutes. The sound of the muted strings must “match” when played together.

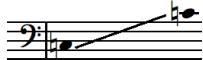
col batt. = col legno battuto

For Violins and Violas: need hard plectrums.

• **The score is in C**

Percussion Right: (need a bow)

- 1 Maraca
- 2 Anvils
- 5 Temple Blocks
- Almglocken (1 **chromatic** octave)



- 3 Small Gongs



- 2 Slit Drums
- 1 Large Tam-tam
- 4 Large Tom-toms
- 1 Suspended Cymbal

Percussion Centre: (need a bow)

- 1 Small tam-tam
- 1 Vibraphone
- 2 Gongs



- 1 Snare Drum
- 2 Sizzle Cymbals
- 3 Suspended Cymbals
- 4 Tom-toms
- 2 Congas
- 1 Lion's Roar

Percussion Left: (need a bow)

- 2 Congas
- 1 Vibraphone
- 5 Temple Blocks
- 1 Whip
- 2 Bongos
- 2 Log Drums
- 2 Medium Tam-tams
- 1 Jawbone
- 5 Small Gongs



Multiphonics:

Bassoon 1

Bassoon 2

Clarinet 1 (written pitch)

Soft, clear pitched multiphonics (in "p")

multiphonics (ugly)

Clarinet 2 (written pitch)

Soft, clear pitched multiphonics (in "p")

multiphonics (ugly)

Bass Clarinet (written pitch)

Soft, clear pitched multiphonics (in "p") multiphonics (ugly)

The diagram shows two musical staves for Bass Clarinet. The first staff contains six notes with fingerings: R (C#), Bb tr., R (C#), R (Bb), G# (F#), and R (Eb) G#. The second staff contains six notes with fingerings: R (C#), Bb tr., R (C#), R (Bb), G# (F#), and R (Eb) G#.

Oboe 1

clear pitched multiphonics (in "p") multiphonics (ugly)

The diagram shows two musical staves for Oboe 1. The first staff contains three notes with fingerings: Bb, Eb, and C#. The second staff contains three notes with fingerings: C#, Eb, and C.

Oboe 2

clear pitched multiphonics (in "p") multiphonics (ugly)

The diagram shows two musical staves for Oboe 2. The first staff contains three notes with fingerings: Bb, Eb, and Bb fingering + bite & overblow. The second staff contains one note with fingering: F.

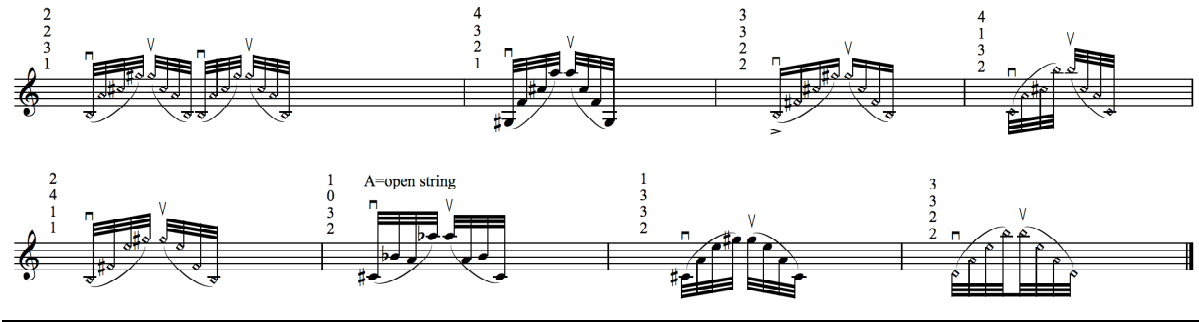
Flutes (written pitch)

clear pitched multiphonics (in "p")

The diagram shows one musical staff for Flutes with one note and its fingering.

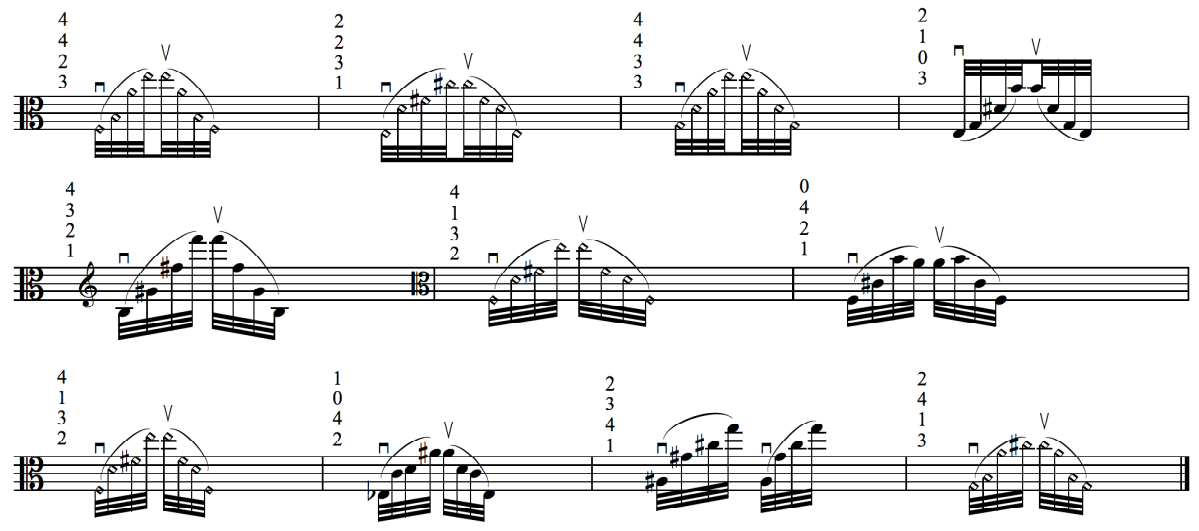
Strings: suggested fingerings are optional.

Violins:



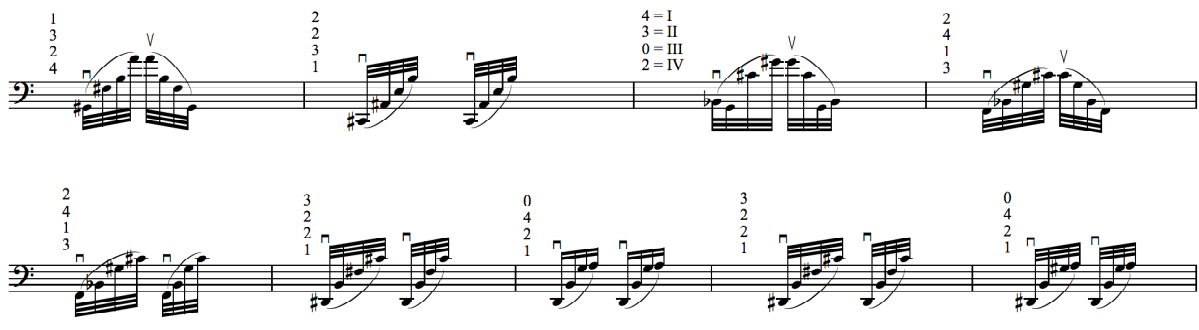
Violin musical score with fingerings. The score consists of two staves of music. The first staff has four measures with fingerings: (2, 2, 3, 1), (4, 3, 2, 1), (3, 3, 2, 2), and (4, 1, 3, 2). The second staff has four measures with fingerings: (2, 4, 1, 1), (1, 0, 3, 2) with 'A=open string' above, (1, 3, 3, 2), and (3, 3, 2, 2). Each measure contains a sixteenth-note triplet with a 'V' above it.

Violas:



Viola musical score with fingerings. The score consists of three staves of music. The first staff has four measures with fingerings: (4, 4, 2, 3), (2, 2, 3, 1), (4, 4, 3, 3), and (2, 1, 0, 3). The second staff has four measures with fingerings: (4, 3, 2, 1), (4, 1, 3, 2), (0, 4, 2, 1), and (2, 4, 1, 3). The third staff has four measures with fingerings: (4, 1, 3, 2), (1, 0, 4, 2), (2, 3, 4, 1), and (2, 4, 1, 3). Each measure contains a sixteenth-note triplet with a 'V' above it.

Cellos:



Cello musical score with fingerings. The score consists of two staves of music. The first staff has four measures with fingerings: (1, 3, 2, 4), (2, 2, 3, 1), (4 = I, 3 = II, 0 = III, 2 = IV), and (2, 4, 1, 3). The second staff has four measures with fingerings: (2, 4, 1, 3), (3, 2, 2, 1), (0, 4, 2, 1), (3, 2, 2, 1), and (0, 4, 2, 1). Each measure contains a sixteenth-note triplet with a 'V' above it.

amplification

Mezzo soprano and bass flute/alto flute (doubled by one player) must be amplified.

Some mezzo soprano dynamics are soft, sometimes even whispered. Therefore the voice will sometimes need extreme amplification. However, the volume of the vocal part must not overwhelm the ensemble, especially in the loud parts which are normally sung. In this work the ensemble is of equal importance to the voice part and it should not be treated as accompaniment. The voice must come from within the instrumental group.

The mezzo soprano also moves around during the piece (5 positions); the output of the amplification should respect these positions by panning.

- **Suggestion:** a suspended loudspeaker system (left- middle- right) above the orchestra (with small loudspeakers) with a small box on the stage floor just in the front of the stage (front-fill). The sound engineer should be able to see the singer so that s/he can change the pan pot position by sight.

Mezzo soprano

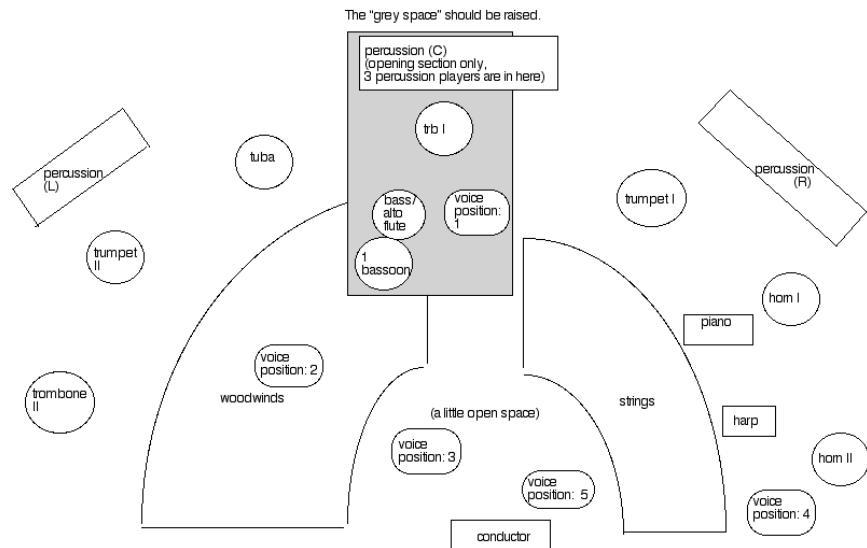
The Mezzo Soprano must make a big difference in sound between "full voice", "white noise sound (untrained)", "almost whispering" and "whisper".

General Point:

Accidentals (including grace notes) only affect the pitch to which they directly refer, not other octaves, for the duration of the bar in which the accidental is written.

Do NOT vibrato on gliss. or port.

Seating plan:



as I am

Harry Ross

Die meisten Frauen setzen alles daran, einen Mann zu ändern, und wenn sie ihn dann geändert haben, mögen sie ihn nicht mehr. – Marlene Dietrich

*A chantar m'er de so q'ieu non volria
Tant me rancur de lui cui sui amia - Comtessa de Dia*

Trying to cry, to fly
Far from my cloud cover
Far from my powerful life
I fly trying tears.

I fear troubled questions –

Stop. Over-intellectualised
Stop counting.
Fly without stopping.
Speak no more.
Stop speaking, feel love.

Kiss me I love you!
I am far away I fly...

Kiss.
Clunk.
Cathectise.

Kiss.
Clamber all over.

scream cry fly feel
fly scream kiss cry

free

I'm

free

come kiss come kiss lips come take kiss come kiss
come kiss come come kiss come take kiss come lips
come kiss and take come kiss and take
come kiss and take come kiss and take
come kiss

You
didn't try to couldn't try to
all I have couldn't
but don't try to cry over me

Why me?

You are
Incomplete
Didn't
Care or think

Stop

Why now?
Why didn't?

but couldn't take take couldn't take didn't know did didn't want no did not want to take me

as

you
see

slip away far away from me
though I love away you slip
why do you why do you
leave!
we fall
we love
avale yourself from me you:

slip away far away
far away slip away

why do you why do you why do you why do you you are duplicitous and cunning and conniving and you tricked me into being for you I cannot admit that I've been fooled and no naivety cannot be an excuse as I am old enough you'd think I would be wise enough to not be taken in by pledges even when I kid myself that everything is wonderful and perfect and exquisite and I kid myself I want this and you kid yourself you want this and we act the happy couple and you're never even present when you are I cannot stand it and I'd rather that it stop I cannot stop but I would rather that it stop I cannot stop but I must.

how
did the trips go?

Vienna
Honolulu
Milan
San Fransisco
Reykjavik

calm sea
no boat

but we float

calm we were so calm,

Now do you even remember my name?

Can't I have just one more one more journey with you take me away

Paris!
Paris!
Valencia

business as usual we'll go where you had to go

Ghent

So dull do I have to go there?
Why do you have to take me there?
Do you have to take me?

I think you are unkind to make me join your grind why do you take me STOP

crying, crying in the mirror as I am taken shopping do you think it softens me in your continual

Absence

can't buy me buy me

you're insistent couldn't you try to show me some love to show
some love no you take me away and ignore me ignore me ignore me

little boat and we float for hours

little boat and we sink

down

that is

funny

funny

funny

(it's not a joke)

fall down and drown fall down and drown my

little boat has

ah

sunk.

why did you take no time?

my nose in the crook of your neck was fleeting dashing off you were to the next meeting return in the
evening half drunk and too tired or too stressed off again in my neck my nose in the crook of your
neck in the crook of your neck half drunk too stressed

take no care

over too dull
awful too dull

oh you can try to think can try to think it worked

but myself
but myself re:
self re:
self-respect finished it

can try to think it's me

but it was me
who finished it you egomaniac

don't you see i'm free
why i'm free you'll see

look in my mirror
i think you'll be
surprised to see

i love love i love i love me
love me love me love me

do you love an idea you don't love me you don't love touching me I love

me love me
i've no need
love me
i need
love me

i sing of things i sing of things i want i sing of things i want i want to keep
happened before it's happened before before it has happened it has happened
even before it has happened it's happened before it's even happened before
sing i of things i want to keep i sing of things i want to keep
in the silence the dark in the night in my room in the mirror i look
quiet i sing of things i must keep
quiet and love him as if i were loathed so bitter i feel i must sing
i sing of things i want to keep quiet
it has happened before and will be hidden again and forgiven again and so
i must sing i must sing must i sing my grief for whom i love more than anything
must i

even when I kid myself that everything is wonderful and perfect and
exquisite and I kid myself I want this and you kid yourself you want this and we act the happy couple
and you're never even present when you are I cannot stand it
NO