

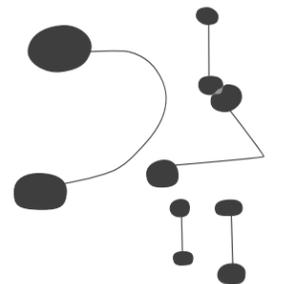
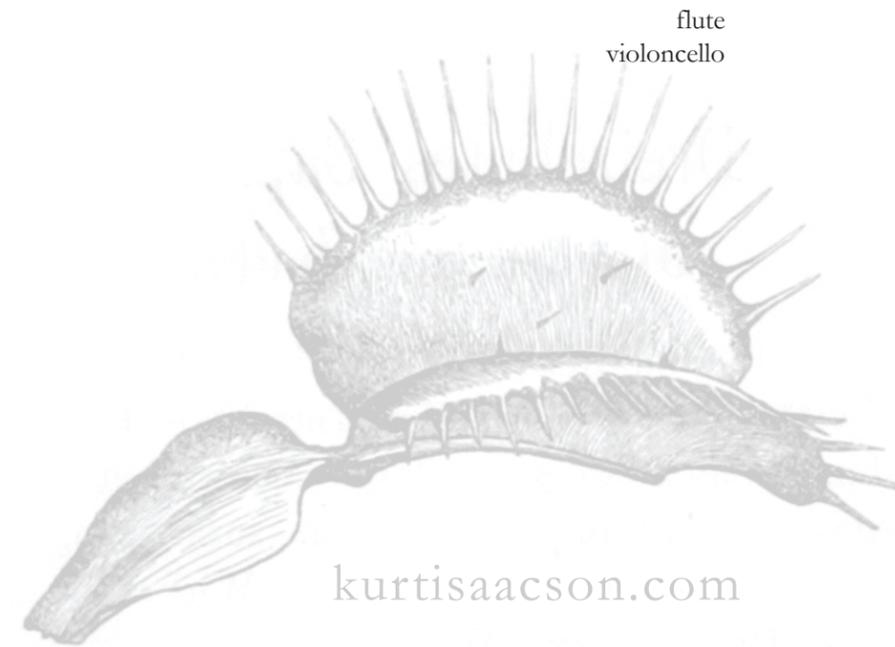
kiwi ice-cube publishing collective  
#####s/i/00009  
###2013#00008

with billowing sheets tucked in at the edges,  
puckering like a healing wound

for séverine ballon & élise roy

with billowing sheets tucked in at the edges,  
puckering like a healing wound

kurt isaacson



## performance notes

NOTE: accidentals carry through each measure, though cautionary accidentals are occasionally utilized for ease of reading

NOTE: if possible, this piece should be performed with stage lights down (dark); in this case, performers should utilize small music stand lights in order to read the score

### accidentals

♯ - quarter tone sharp

♭ - quarter tone flat

♯̣ - eighth tone sharp

♭̣ - eighth tone flat

### flute

m.v. - molto vibrato

n.v. - non vibrato

■ - ordinary breath/air pressure

▣ - moderately breathy timbre

□ - very breathy timbre; nearly a “pure” breath tone, but very thinly pitched

↓ - whistle tone

□ - sung pitch (sing & play)

♯ - flutter tongue

### violoncello

m.v. - molto vibrato

n.v. - non vibrato

s.p. - sul ponticello

m.s.p. - molto sul ponticello

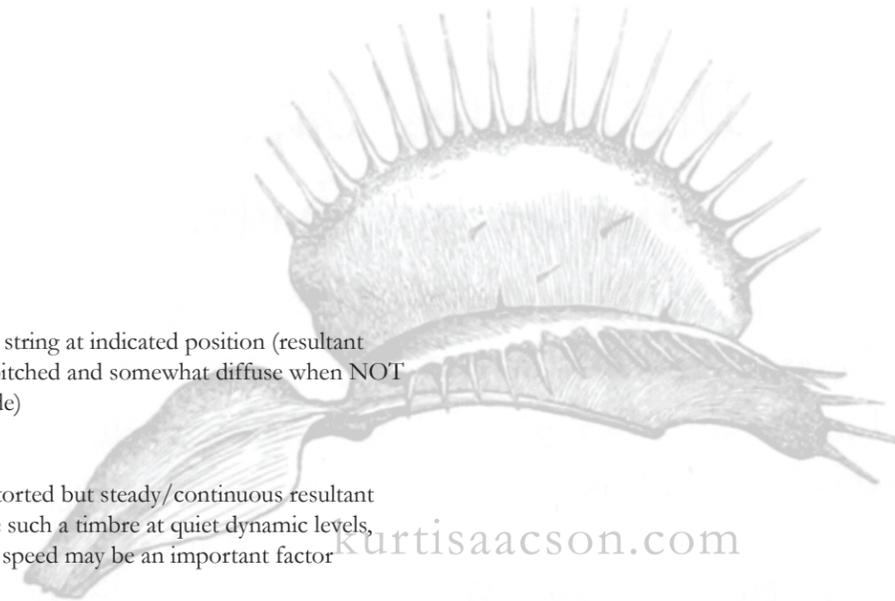
s.t. - sul tasto

m.s.t. - molto sul tasto

↓ - touch, but do not depress, string at indicated position (resultant sound should be vaguely-pitched and somewhat diffuse when NOT located on a harmonic node)

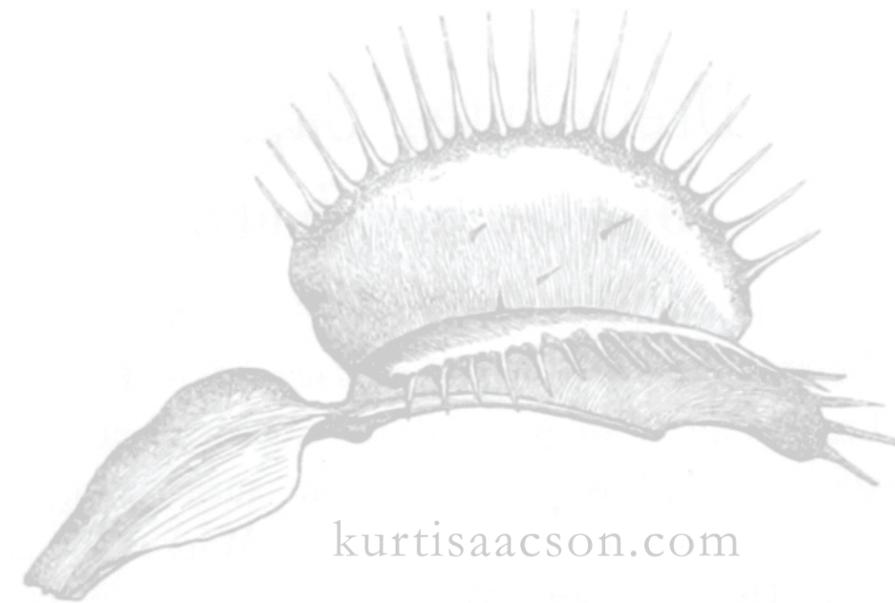
▣ - overpressure bowing; a distorted but steady/continuous resultant sound is desired; to achieve such a timbre at quiet dynamic levels, utilization of a slower bow speed may be an important factor

↓ - underpressure bowing



we halved them because we could. it turned out anything with four legs could wobble along on two, anything with two could hop along on one. leopards. horses. kangaroos. front, back, it didn't matter. mostly it was teenagers with their parents' christmas knives who did the cutting. no one knew where the keepers came from, but they favored covered wagons with billowing sheets tucked in at the edges, puckering like a healing wound. they tied scarves tightly around their chins — men and women — as if to hold the hemispheres of their own heads together. at first they hid the hybrids from us. their first, clumsiest attempts were the most marvelous — front ostrich, back deer, wind ruffling through first feathers then fur. and the catgoat, all front, who patrolled the shop windows. . . when the sun hit at a certain angle, the battle would begin — cat wanting to see its cat reflection, goat wanting to see goat.

["how we learned to hold hands" in *modern life* by matthea harvey]



**approximate duration:** 10 minutes



8

(n.v.) → m.v. n.v. (sing & play) sub. m.v. n.v. → m.v.

f (pppp) gl. sub. pp p ppp pppp

15

n.v. sub. m.v. n.v. → m.v. n.v. → m.v. sempre m.v.

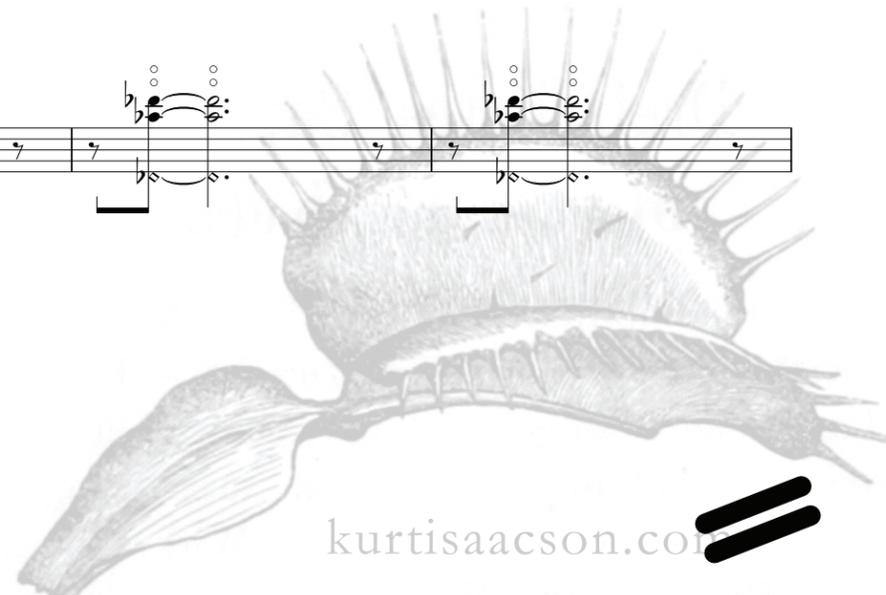
f gl. sub. pp pppp pppp

22

n.v. 5:3 6:5 5:3 3 6:4 6:4 6:4 3 5:3 7:4 5:3 6:4 6:4 6:4 6:4

f ppp pp pppp pp ppp pppp (m.s.p.) m.s.t.

vlc sempre m.s.p. repeat gesture until end of bar 23... sim. 6:4 sempre pppp 6:4 6:4



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