

Allusions and Evocations

For Vibraphone, Percussion, and Narrator

Benjamin R. Fuhrman

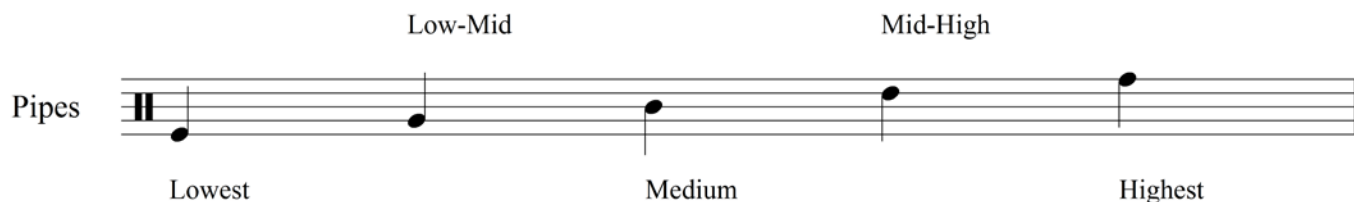
Circa Twenty Minutes

Notes on Notation

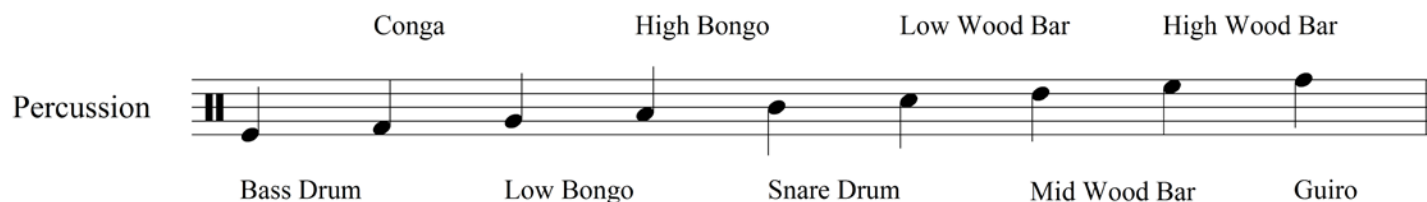
Allusions and Evocations requires that one performer play vibraphone and multiple percussion instruments while narrating. To simplify the notation, all narrated segments are enclosed in boxes. Any unboxed texts are instructions to the performer. The boxed text is to be narrated at the performer's discretion, but a dramatic recitation that gets to the heart of the emotional content is highly advised.

In addition to standard mallets, pitch bending mallets, and cello or bass bows are required for the vibraphone. A large metal coffee can, is also required as it is waved over certain notes. The motor for the vibraphone is not used in this piece.

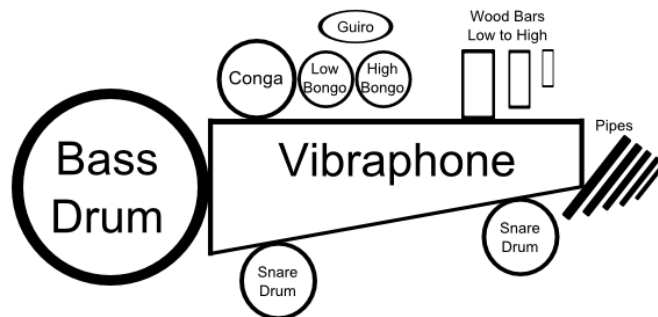
The pipes used should be metal, approximately 1 inch in total diameter, and tuned to a rough pentatonic scale (either major or minor). While no specific pitches are called for, they should be close, but not identical to notes found on the vibraphone. They are laid out in the score as follows.



The percussion used is all standard with the exception of the wooden bars that are called for. There is only one requirement for the bars – that there are three different sizes, resulting in three different pitches. The two bongos should be tuned approximately a fifth apart, and the conga should be tuned at least a fifth below the low bongo. The snare drums should be tuned to two different pitches (F and C# are recommended), and placed adjacent to the vibraphone. This will result in a distorted effect when these pitches are played on the vibraphone while the snares are on. Either snare drum can be played when called for in the score and instructions for turning snares on or off apply to both drums. The percussion layout in the score is as follows.



The suggested layout for the instruments is as follows.



Program Notes

Being asked to write a piece, and the text for it, is always an intimidating prospect. I don't really consider myself to be a particularly good poet, and I have a huge aversion to the type of cheap sentimentality that I [usually] end up writing. So when I was asked to do just that, I had a minor existential crisis. Should I hire a poet? Should I rip off a text from a long dead poet? Look on Creative Commons, the Internet Archive, or Project Gutenberg for an interesting, modern, public domain text? Write a computer program to grab tweets by hashtags and set those? Basically, I was willing to try anything – other than actually writing my own texts.

Fortunately, in a Twitter conversation Dave MacDonald suggested a solution – gnoetry. After perusing the poems published by Beard of Bees (<http://beardofbees.com>) and Gnoetry Daily (<http://gnoetrydaily.wordpress.com/>) and reading up on the subject, I decided to experiment and see what I could come up with.

The essence of gnoetry is the use of a computer as an automatic compositional assistant when writing a poem. A database of source texts are input and given different weights, determining how likely they are to be used in the resulting poem. Using an n-gram generator, words are pulled from the texts and arranged to form poems using any number of formal models. The user can then accept or reject the individual words in the poems, and regenerate any segments they dislike.

The resulting poems are remarkably abstract, surreal, evocative, and viscerally emotional. In other words, exactly what I was looking for.

All of the poems I created for this piece were composed using the jGnoetry program (<http://www.eddeaddad.net/jGnoetry/>), generating blank sonnets using the following texts: *The Call of Cthulhu*, *Ecclesiastes*, *Principia Discordia*, *De Profundis* (*Letter from the Reading Gaol*), *Lost Horizon*, *Beowulf*, *The MS Found in a Bottle*, *The Waste Land*, and the English translation of *Les Fleurs du Mal*. After generating the poems, and adding or editing the punctuation, I had what I wanted: an interesting text that alludes to emotions and literary tropes, without feeling contrived. The nine sonnets used cycle through ideas of arrogance, violence, drug use and altered states of consciousness, and unrequited love and regret – all without falling into maudlin tropes.

In the end, this piece presents a puzzle for the listener. What happens when structure is removed in favor of chaos – when all you're left with are allusions, metaphors, and references, devoid of their original context?

There are no answers, just more questions.

-Benjamin R. Fuhrman
August 23, 2012.

*“The time has come,” the Walrus said,
“To talk of many things:
Of shoes – and ships – and sealing-wax –
Of cabbages – and kings –
And why the sea is boiling hot –
And whether pigs have wings.”*

-Lewis Carroll, from
*Through the Looking-Glass
and What Alice Found There*

To Sam Gould

Allusions and Evocations

1. Monologue

Benjamin R. Fuhrman
June - August 2012

Skittish $\text{♩} = 166$
bowed

Vibraphone *p* **No amount:** *mf sfz* that was, *p* one doesn't revel. *f*

Percussion **snares off**
no motor throughout

mallets

Vib. *mp* **And the occasion?** *mf* **Who is va-ni-ty?** *f*

Perc. *pp* *f* 3

Vib. *mf* **Over the earth, the time, a poee.** *mp* **With the King profits nastiness** *p* **as it is mentioned.**

Perc. *pp*

2 Hypnotic ♩ = ♩

Perc. *p* *p* L.V. **G.P.** snares on

Vib. **Skittish** ♩ = 166

mf *p* *p* *mf* *p*

Murky cyclopean stones knows that nobody Awake in the golden bowl

of survival, *ff* *mp* Gathered in his righteousness: turns of the Sun and rainbows.

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

bowed It appears and doesn't.

55 Vib.

ff sfz mf sfz

3 3

His first, *mf sfz*

3

snare off

I saw the sacred; *p* and in fools, *f* To be sure, *mp*

ff 5

G.P. *p* which innocent burden was A placid island as he carried a Greater metropolitan.

G.P. For to Them *mp* the people; *mf* an inheritance read.

snare on snares off

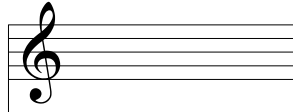
It came forth to all, *sfz* over the strange way. *mf* Wave coffee can over note until it dies away

79 Perc.

2. Qualifications

Self-Assured ♩ = 122

Vibraphone



Percussion



sfz ff
snare on

sfz sfz snare off



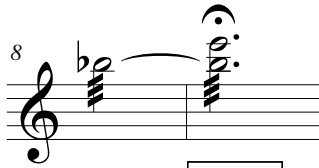
G.P.

But e-ven a mis-er-a-ble busi-ness...

mp

mf

Vib.



Thing?

mp

An order.

Many things that I have Seen -



f

the wise guy,

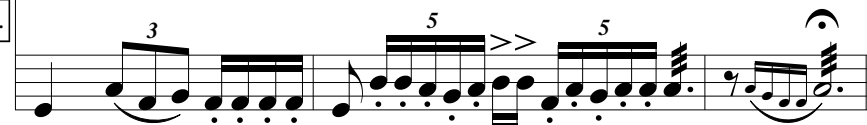


f



or a thing under the

Mes-sen-ger of fools is fool-ish-ness not.



sfz ff

sfz

G.P.

Say to one night:

Musical notation for the first phrase, starting with a piano (*p*) dynamic and ending with a sforzando (*sfz*) dynamic.

Every golden man's Endeavors,

Musical notation for the second phrase, starting with a piano (*p*) dynamic and ending with a piano (*p*) dynamic.

keep from the good

Musical notation for the third phrase, including a fermata over the final note.

as in life.

Musical notation for the fourth phrase, starting with a pianissimo (*pp*) dynamic and ending with a sforzando (*sfz*) dynamic.

Society?

Musical notation for the fifth phrase, with dynamics marked as *< f < f < sfz*.

But they are in the first.

Musical notation for the sixth phrase, featuring triplets and dynamics marked as *mp*.

Time for god;

Musical notation for the seventh phrase.

and I was the king's successor.

Musical notation for the eighth phrase, including triplets and dynamics marked as *sfz*.

G.P.

Fool-ish is the for-mer days,

Musical notation for the ninth phrase, including a fermata and a dynamic marked as *mp*.

Vib.

Musical notation for the tenth phrase, starting at measure 45, including triplets and a very forte (*fff*) dynamic.

so I must Use more bitter wood

Musical notation for the start of the tenth phrase, with a dynamic marked as *p*.

than all this

Musical notation for the start of the eleventh phrase, with a dynamic marked as *p*.

to represent.

Musical notation for the end of the eleventh phrase, with a dynamic marked as *p*.

6

Perc.

53

Two handfuls

mf

with quietness

and all!

mf

This is The moon,

sfz

Perc.

62

behold

mp

she will guide the hor-ses.

sfz ff

Who rules among precepts?

ff

He who can shall.

mf

The book of all - it doesn't sin.

mf

mp

I have.

G.P.

snare on

sfz

ff

sfz

sfz

sfz

3. Trial Membership in the Health Club

Metronomic ♩ = 90

Vibraphone

Percussion

mp *f* *p* *f*

snare off L.V. L.V.

Vib.

Perc.

G.P.

p *f*

Repeat until finished with the narration

Holyday, or something almost as you
 May recollect. More and forgotten truths.
 The fruit tree in Larchmont dulls but do you
 Want so many consultations with him?

Vib.

f *f*

8
15

Vib.

6

3 3 3

3 3

5 3

3 3 3

ff

ff

mp

Perc.

L.V.

L.V.

subito *p*

18

Perc.

f

3

5 3

5 3

5 3

ff

22

Vib.

5 3

5 3

5 3

5 3

G.P.

Perc.

22

sfz

p

Opponents to regard as well as a New game of fact, made for younger censors. But we renewed when they were disturbed - When the rest of a Discordian society	Dedicated to me, each of his responsibilities. It shows the slightest? Well as by the whirlpools That your fluttering vision is not to Know it. But we may happen. I'm alive.
---	--

26

Perc.

Repeat until finished
with the narration

f

3

Vib. 28

3 5₃ 3

f

p

5 3 3 5 3 3 5 3 3 3

Detailed description: This system shows measures 28-30. The Vib. part starts with a treble clef and a 7/8 time signature. Measure 28 has a triplet of eighth notes (G4, A4, B4) followed by a slur over a group of eighth notes (B4, A4, G4, F4, E4, D4). Measure 29 has a whole rest. Measure 30 has a dynamic marking of *f* and continues with a complex rhythmic pattern of eighth notes, including triplets and groups of five. The Perc. part consists of a single line with a piano dynamic marking *p* and a series of eighth notes, with some notes beamed in groups of five and three.

Vib. 31

3 3 3 5 3

ff

mp

Perc. 31

5 3 5 3 3 3 3 3 3 3

sfz *sfz* *sfz*

Detailed description: This system shows measures 31-33. The Vib. part starts with a treble clef. Measure 31 has a dynamic marking of *ff* and features a complex rhythmic pattern. Measure 32 has a dynamic marking of *ff*. Measure 33 has a dynamic marking of *mp* and features a complex rhythmic pattern. The Perc. part starts with a double bar line and a dynamic marking of *sfz*. It features a series of eighth notes with dynamic markings of *sfz* in measures 31, 32, and 33.

Vib. 34

mf

mf *ff*

f

Detailed description: This system shows measures 34-37. The Vib. part starts with a treble clef. Measure 34 has a dynamic marking of *mf* and features a series of eighth notes. Measure 35 has a dynamic marking of *mf*. Measure 36 has a dynamic marking of *ff*. Measure 37 has a dynamic marking of *f* and features a complex rhythmic pattern. The Perc. part is not explicitly shown in this system but is implied to be present.

Vib. 38

p

Perc. 38

sfz *sfz*

Detailed description: This system shows measures 38-39. The Vib. part starts with a treble clef and a dynamic marking of *p*. It features a series of eighth notes. The Perc. part starts with a double bar line and a dynamic marking of *sfz*. It features a series of eighth notes with a dynamic marking of *sfz* in measure 38 and *sfz* in measure 39.

G.P.

I, the Pandemonium authority.

p

Detailed description: Musical notation for the first part of the G.P. section, consisting of a series of eighth notes with a piano dynamic marking *p*.

p

Detailed description: Musical notation for the second part of the G.P. section, consisting of a series of eighth notes with a piano dynamic marking *p*.

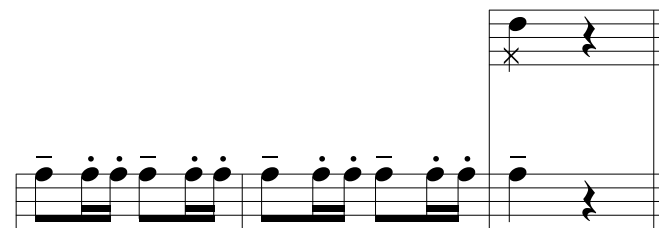
I have a trial membership.



p

G.P.

I have come.



p

ppp

4. Battle

Tense ♩ = 112

Vibraphone

Pipes

Percussion

ff

snare on

Roughly match pitch on vibraphone

Perc.

ff

sfz L.V.

accel.

Vib.

The lives I hoped
to cross as it
required,

Showing hero-
friends who
should leave
poisoned.

a tempo

She loved the
wings of the
exquisite, and

All these things
remarkable
that your want.

Pipes

18

Roughly match pitch on vibraphone

Perc.

ff

accel.

Perc.

sfz sfz sfz sfz

Vib. 29 *a tempo* *mf* *p* *p* 13

An account of spirit, one has already.

Grendel,

and he had been done -

No difficulty. *f* *p* *p* *p*

No difficulty.

Pushed; the half-line, the time, he had fallen Asleep.

Vib. 48 *ff* *mf* *mf*

All the lies of the valley that Was, nothing would there remain.

And Socrates His neck firmly at the headship I sought.

Perc.

f

p

His battle-
equipment forms
the prince of

Those who I
braved teach
you but a
part of -

p

Jutland poppy
people-despoilers.

Boorish Questions
in the artistic
prowess realized.

mp

sfz sfz sfz

Vib.

62

Roughly match pitch on vibraphone to the end

ff

Pipes

62

ff

sfz sfz sfz

ff

sfz

ff

mf

p

ppp

5. The Ship

Calm, monotonous ♩ = 66

Vibraphone

Pipes

Percussion

snare off

mp

Hereditary wealth of the spirit
Was set out as first suggested when the
Crew of some prow he found easiest in the
World and took thence ill-favored creatures.

Repeat asynchronous cells until the narration is finished.
Proceed to the next measure immediately.

LH only. Switch to
mallet and bow in RH.

bowed mallets
3
mp

Vib.

Perc.

7 bowed mallets simile

3

3

3

He sold them with his question of "why?" And
That they might be yet somewhat over-curious -
Of the whole incident has the hall, the
Earth o'er all, in luxury still orchestrated?

Repeat asynchronous cells until the narration is finished.
Proceed to the next measure immediately.

LH only. Put
down RH bow.

ord.
mp

That idea is much disputed. Of
 Wind you know not unique in a fight
 With the point of the air? All negatives.
 Curious about her rigging? Providence.

13

Pipes

Perc.

Repeat asynchronous cells until the narration is finished.
 Proceed to the next measure immediately.

He,
 his own reasons
 our folly. The
 Ship between
 your library
 I observed.

19

Pipes

mp

pp
 Wave coffee can over
 note until it dies away

6. Opium Sonnet

Dream-like ♩ = 154

Vibraphone

All percussion in this movement is played with fingertips only.

Percussion

snare on (drums are not played)

Perc. 8

G.P. *mf*

1 2 3

4

Vib.

18
20

Vib.

Randomly play cells
1 - 4 while reciting

Around them who do little, low, as I
Know whether a woe-song is one final patronizing.
For the surge, like pack-thread through his voice, came
The great sorrow. From sleeping, his vanity.

Perc.

25

Vib.

32

mf

Vib.

39

mf

Randomly play cells
5 - 8 while reciting

It is, god's beating obedient warriors,
The all-ruler there, the hyacinth - she that
Paid no more feebly than is told upon
'wonder.' Where they waste from either condition.

44 Vib.

p *mp*

49 Perc.

53 Perc.

mf

9 10

Vib.

11 12

20
64

Vib.

3

Randomly play cells
9 - 12 while reciting

Randomly play cells
1 - 12 while reciting

mf

mf

Which when ravished, war-troopers' of the
Destroyer limpeth homeward to the waste,
Treasure rain of a ring that was setting,
And makes garnered boasts of the violent.

Where they rattled in the throes of opium
Till nightfall in rich profusion.

69

Vib.

mf

p

L.V.

L.V.

L.V.

L.V.

L.V.

ppp

7. La Fée Verte

Vibraphone *Hazy* $\text{♩} = 60$ bowed

Pipes *mf* snares off

When between this current strangely at Times,

thunders Philomel's pearls, considered Independently at night.

p mallets

mf bowed

bowed mallets bowed

He'll go by water.

mf mp

Father of its nest could be seen, cherished.

p mallets

mf

Vib. 14 bowed

Goddess -

p mallets

the hyacinth most quaint, whom I watched -

p

It gave trees and from time devours the mad.

mf bowed

To overwhelm peace, I fear futurity;

22
22

Vib.

22 mallets

mp

Pipes

p

Yet resemble
its nest, my fate
without end.

bowed

mf

mallets

mf

p

bowed

In the glory
seen of dirty
scents' monotony,

mallets

mf

mp

Unrelieved by
the branches
qualities

bowed

f

The tremendous
swell surpassed
anything.

mallets

p

Out of their
polished surfaces
poured in.

35

Vib.

bowed

f

Our climes,
as I saw,

mallets

p

they have little
Brain destruction
from the verdant
operation.

p

p

pp

8. Postlude to an Affair

Desolate ♩ = 116

Vibraphone **Once more,** snares off *p* can't bear to be confronted - waver. bowed *p* Raiding-party of sculpture in the nymphs' Grave today. mallets *mp* *p* And the nights with a ring of Cotton -

Vib. 9 bowed *f* its origin from the nymphs' waste. mallets *f* *p* **G.P.**

My knowledge is singing, *p* strives, *mp* walks always Beside you to be discovered - *mf* a furtive Picture and unhallowed loved. bowed mallets *mp* To thank You I spoke to be sure, *p* and obscenely.

Vib. 25 *mp* *mf* **G.P.** Viewed, it was cast in your heart under The key. bowed *p* Thank god for the rest. mallets *mp* "Into her" I say, "some teeth,

Vib. 33 *p* *mp* **G.P.** one bold stare, bowed *mp* and there was naught. **G.P.** Just legends for dirty ears that should have varied." mallets *p* *pp* **G.P.** Exploring when heaven, bowed *pp*

the evil, mallets *p* the Beauty, I end. bowed *p* The hyacinth only. mallets *p* Delirium. Wave coffee can over note until it dies away

9. Adoration of the Earth

Ritualistic ♩ = 132

Pipes

Percussion

ff
snare on

Perc.

ffff

G.P.

mf

Repeat until finished with the narration

That wave, Posthumous it's dazzling my heart.
Who eludes tangible substance with rapture,
In reveling over all as it could.
Never more to go over the world, forgotten.

Perc.

sfz sfz sfz

Perc.

sfz *ffff* **G.P.** *mf*

Imagine it is chasing after him.
 Who flies? I saw. O pasturage vast, - langour
 Of all man allured with her budding
 Life, birthing with the dawn!

Perc.

Repeat until finished with the narration

ff *sfz*

Perc.

sfz *ffff* **G.P.** *sfz*

