

# IMAGINATION DEAD IMAGINE

a music/theatre piece for

string quartet, recorded voices & laptop

SAMUEL BECKETT

*Paris  
20.1.80*

*Dear Mr Roth  
Thank you for your letter.  
You have my permission  
to set one of my texts to  
music. Of those you suggest  
Imagination dead imagine seems  
to me the most appropriate.*

*With all good wishes,  
yrs. sincerely  
Samuel Beckett*

music - Michael Roth

text - Samuel Beckett

\* - this is the complete score for  
IMAGINATION DEAD IMAGINE -

please see the note on page 47  
and the note on page 49  
for the excerpt included in the video  
submitted with this application -  
thank you



**IMAGINATION DEAD IMAGINE had its premiere  
in San Diego and Los Angeles in 2017,  
followed by performances in Los Angeles in 2018,  
and then as a special presentation of the  
Beckett & Technology Conference in Prague, September, 2018.**

**This was followed by four performances at the  
Ashland Beckett Shorts Festival in October, 2024**

**Performed by Quartet Nouveau -  
Batya MacAdam-Somer - violin1  
Missy Lukin - violin2  
Annabelle Terbetski - viola  
Elizabeth Brown - cello**

**lighting design - Trevor Norton  
sound design associate - Cricket Myers, Veronika Vorel**

**featuring the recorded voices of  
Marco Barricelli, Geraint Wyn Davies, Jessica Jean Erwin,  
Dion Johnstone, Robert Joy, Seana McKenna and Lucy Peacock**



## IMAGINATION DEAD IMAGINE

music by Michael Roth  
text by Samuel Beckett

a music/theatre piece for string quartet, recorded voices, and laptop

Years ago, I met for coffee in London with the drama critic Martin Esslin, author of THE THEATRE OF THE ABSURD, and coincidentally, my teacher's teacher – we had in fact met several times before. Among other things I told him that someday I wanted to “set some Beckett.” He said, “Well, why don't you just write to him?” Reasonable suggestion, so I wrote to Mr. Beckett c/o his publisher in Paris. In my I'm sure overly-fawning letter I told Beckett of my meeting with Esslin and about my desire to set something of his, and listed several of his texts as suggestions (I no longer have my letter to him) – and much to my shock he wrote back very quickly, in a letter dated January 20, 1980, and gave me permission to set his IMAGINATION DEAD IMAGINE.

IMAGINATION DEAD IMAGINE is a great but, musically speaking, fairly long prose piece, about 1100 words, and though I gave it a lot of thought, the idea of it actually being sung by somebody or a group of some kind seemed counter-intuitive – or, in other words, a really bad idea. I knew though that I would eventually have to figure out something.

Eventually can be a long wait, but finally, having thought about it over many years, and technology having made many things I might not have imagined not only possible but almost convenient, I came up with the idea of recording a handful of people reading the text once or twice (or more) each, mixing and lining up all of the voices in pro tools – word by word, syllable by syllable – and then writing a string quartet to go along with, or more accurately, live along with Beckett's text. Having recorded the voices, I imported them into pro tools, lined them up with a click track, and then composed the Quartet, imagining a scenario wherein the Quartet was hearing the text for the first time and living in it, responding to it, agreeing with it, protesting against it, et al. Like KRAPP'S LAST TAPE or EH JOE, but instead of an actor responding to recorded voices, we see a string quartet. The actors, friends who recorded the text for the project are, from the Stratford Festival in Canada, Geraint Wyn Davies, Dion Johnstone, Seana McKenna, and Lucy Peacock, in addition to Marco Baricelli (actor, artistic director of Shakespeare Santa Cruz), Jessica Jean Erwin (South African actress), and Robert Joy (Canadian and American actor).

IMAGINATION DEAD IMAGINE is as much as anything a music/theatre piece – even an opera – for String Quartet and recorded voices – ideally, the audience witnesses the Quartet hearing and instructed by the recorded voices and reacting as they see fit – sometimes being ok with it, fairly often not. It's my hope that in the end, when the voices are gone, and the click track has disappeared, that the isolation and, for want of a better word, loneliness of the string quartet is felt rather strongly, akin to how an actor might feel (and how we might feel observing the actor – or Didi or Gogo, et al, as the case may be) while performing in a Beckett play, or how we might feel after experiencing Beckett's work in any other context.

The rhythmic notation in the vocal line is an approximation of the recorded voices – it's fairly accurate and workable, I wrote it out as a rough transcription so I could write the Quartet around the recording, the voices were never recorded with any rhythmic ideas in mind at all, the actors just read the text, and then I lined up everything they did in a way that seemed intuitively good and fairly clear. The music is, for want of a better term, *molto espressivo* – that is to say, very expressive, not dry or cold – members of the Quartet should experience the piece emotionally as well as intellectually, and not be afraid of that. Also, if possible, the Quartet should not sit in a traditional position, facing each other, the violinist and cellist on the outside – rather they should all face out to some extent so we see them all rather evenly, and so we can see them respond to what's happening to them. When they are forced to play together with no click, if they want to somehow face each other and/or move closer, they certainly should.

**for more information and additional links, please see -  
<https://www.thewebopera.com/with-samuel-beckett>  
or contact the composer -  
[rothmusik1@gmail.com](mailto:rothmusik1@gmail.com)**

*San Diego Premiere - 2017*



*Los Angeles - 2018*



*Prague - 2018*



## IMAGINATION DEAD IMAGINE

SAMUEL BECKETT

No trace anywhere of life, you say, pah, no difficulty there, imagination not dead yet, yes, dead, good, imagination dead imagine. Islands, waters, azure, verdure, one glimpse and vanished, endlessly, omit. Till all white in the whiteness the rotunda. No way in, go in, measure. Diameter three feet, three feet from ground to summit of the vault. Two diameters at right angles

AB CD divide the white ground into two semicircles ACB BDA. Lying on the ground two white bodies, each in its semicircle. White too the vault and the round wall eighteen inches high from which it springs. Go back out, a plain rotunda, all white in the whiteness, go back in, rap, solid throughout, a ring as in the imagination the ring of bone. The light that makes all so white no visible source, all shines with the same whiteness, ground, wall, vault, bodies, no shadow. Strong heat, surfaces hot but not burning to the touch, bodies sweating.

Go back out, move back, the little fabric vanishes, ascend, it vanishes, all white in the whiteness, descend, go back in. Emptiness, silence, heat, whiteness, wait, the light goes down, all grows dark together, ground, wall, vault, bodies, say twenty seconds, all the greys, the light goes out, all vanishes. At the same time the temperature goes down, to reach its minimum, say freezing-point, at the same instant that the black is reached, which may seem strange. Wait, more or less long, light and heat come back, all grows white and hot together, ground, wall, vault, bodies, say twenty seconds, all the greys, till the initial level is reached whence the fall began.

More or less long, for there may intervene, experience shows, between end of fall and beginning of rise, pauses of varying length, from the fraction of the second to what would have seemed, in other times, other places, an eternity. Same remark for the other pause, between end of rise and beginning of fall.

The extremes, as long as they last, are perfectly stable, which in the case of the temperature may seem strange, in the beginning. It is possible too, experience shows, for rise and fall to stop short at any point and mark a pause, more or less long, before resuming, or reversing, the rise now fall, the fall rise, these in their turn to be completed, or to stop short and mark a pause, more or less long, before resuming, or again reversing, and so on, till finally one or the other extreme is reached. Such variations of rise and fall, combining in countless rhythms, commonly attend the passage from white and heat to black and cold, and vice versa.

The extremes alone are stable as is stressed by the vibration to be observed when a pause occurs at some intermediate stage, no matter what its level and duration. Then all vibrates, ground, wall, vault, bodies, ashen or leaden or between the two, as may be.

But on the whole, experience shows, such uncertain passage is not common. And most often, when the light begins to fail, and along with it the heat, the movement continues unbroken until, in the space of some twenty seconds, pitch black is reached and at the same instant say freezing-point. Same remark for the reverse movement, towards heat and whiteness.

Next most frequent is the fall or rise with pauses of varying length in these feverish greys, without at any moment reversal of the movement. But whatever its uncertainties the return sooner or later to a temporary calm seems assured, for the moment, in the black dark or the great whiteness, with attendant temperature, world still proof against enduring tumult. Rediscovered miraculously after what absence in perfect voids it is no longer quite the same, from this point of view, but there is no other. Externally all is as before and the sighting of the little fabric quite as much a matter of chance, its whiteness merging in the surrounding whiteness. But go in now briefer lulls and never twice the same storm. Light and heat remain linked as though supplied by the same source of which still no trace. Still on the ground, bent in three, the head against the wall at B, the arse against the wall at A, the knees against the wall between B and C, the feet against the wall between C and A, that is to say inscribed in the semicircle ACB, merging in the white ground were it not for the long hair of strangely imperfect whiteness, the white body of a woman finally. Similarly inscribed in the other semicircle, against the wall his head at A, his arse at B, his knees between A and D, his feet between D and B, the partner. On their right sides therefore both and back to back head to arse. Hold a mirror to their lips, it mists. With their left hands they hold their left legs a little below the knee, with their right hands their left arms a little above the elbow. In this agitated light, its great white calm now so rare and brief, inspection is not easy.

Sweat and mirror notwithstanding they might well pass for inanimate but for the left eyes which at incalculable intervals suddenly open wide and gaze in unblinking exposure long beyond what is humanly possible. Piercing pale blue the effect is striking, in the beginning. Never the two gazes together except once, when the beginning of one overlapped the end of the other, for about ten seconds. Neither fat nor thin, big nor small, the bodies seem whole and in fairly good condition, to judge by the surfaces exposed to view. The faces too, assuming the two sides of a piece, seem to want nothing essential. Between their absolute stillness and the convulsive light the contrast is striking, in the beginning, for one who still remembers having been struck by the contrary. It is clear however, from a thousand little signs too long to imagine, that they are not sleeping.

Only murmur ah, no more, in this silence, and at the same instant for the eye of prey the infinitesimal shudder instantaneously suppressed. Leave them there, sweating and icy, there is better elsewhere.

No, life ends and no, there is nothing elsewhere, and no question now of ever finding again that white speck lost in whiteness, to see if they still lie still in the stress of that storm, or of a worse storm, or in the black dark for good, or the great whiteness unchanging, and if not what they are doing.

# Imagination Dead Imagine

text by Samuel Beckett  
music by Michael Roth

A laptop is onstage with the pre-recorded voices and the click track - along with the four parts for the four players. It should be clear that the members of the Quartet are pressing the space bar themselves and entering into Beckett's text willingly, voluntarily - for the four players, the purpose of the first few bars, of stopping and starting the pre-recorded text etc., is to make sure that for their purposes, they can hear the text clearly and hear the click track clearly, and that all is technically working and good. For the audience, it should be clear that the four members of the quartet are deciding to enter into the world of the piece and deciding to stay there, to keep it going - to give it a whirl - and throughout, we see that they are in fact listening, and that they're responding to the text, to the event of the text as Beckett lays it out - the Quartet is experiencing it, we are experiencing it through the Quartet - and witnessing the Quartet's responses to what's happening to them.

*NB - Throughout the piece, whenever possible, the members of the Quartet should look directly at the audience - especially in moments when any one of the players is not playing - look directly at individual audience members, as if to question, perhaps uncomfortably, why they are there ...*

The Quartet enters and approaches the laptop. One member of the Quartet, perhaps Violin 1, presses the space bar and we hear the click. Repeat. Vln1 hold up his/her earphones, stares at it for a beat, then puts it in position - Violin 1 presses the space bar. We hear:

Recorded Voices

$\text{♩} = 100$

No trace a - ny - where of life,

Repeat as needed, assuming he/she has heard the click and the voices and all is well and clear, Vln1 picks up the score, gets in position, practices and now, similarly, Violin 2 presses the space bar - We hear:

Voices

No trace a - ny - where of life,

Vln2 similarly gets his/her earphone set, presses the space bar again, we hear "No trace anywhere of life" - and assuming all is well and clear, Vln2 takes the score, gets in position, practices - ready to play, and now, similarly, the Violist presses the space bar - We hear:

Voices

No trace a - ny - where of life,

The Violist similarly gets his/her earphone set, presses the space bar again, hears the click in the earphone while we hear "No trace anywhere of life." Assuming all is well and clear, the Violist gets in position, takes the score, practices and now, similarly, the Cellist presses the space bar - BUT - we hear a different line - THERE IS BETTER ELSEWHERE -

All the players stop practicing, this is unexpected - a bit shocking - the cellist presses the space bar again, we hear THERE IS BETTER ELSEWHERE once more -

The cellist presses one more time and now, as if back to normal we hear:

Voices

No trace a - ny - where of life,

The other players resume practicing, the Cellist gets his/her earphones into position and presses the space bar once more - Assuming all is well and clear and the Cellist has heard the click while we hear once more "No trace anywhere of life," the Cellist picks up the score & gets ready to play -

If anyone needs to hear it again for any reason, they should play it again - once all things are set and everyone has heard the first line and the click, finally, one of the members of the Quartet, perhaps Violin 1 presses the space bar one final time, and now the piece proper begins:

1

Voices

No trace a ny-where of life, No trace a ny where of life, you say, you say,

*espressivo throughout*

Vln1

*mp*

Vln2

Vla

VC

6

Voices

No trace a ny where of life, you say, you say, No trace a ny where of life, you say, you say,

*espressivo throughout*

*mf*

*mf*

*mf*

*mf*

*mf*

*sf*

*pont*

12

Voices

No trace a ny where of life, you say, you say, No trace a ny where of life, you say, you say,

*norm*

*f*

*f*

*f*

*f*

16

Voices

pah, pah, pah, pah, pah,

Vln1

Vln2

Vla

VC

22

Voices

*forcefully* no dif fi cul ty there, no dif-fi cul-ty there, no

Vln1

Vln2

Vla

VC

26

Voices

dif fi cul ty there, i - ma gi na tion not dead yet, yes, dead, good, I  
not dead yet yes good good

Vln1

Vln2

Vla

VC

32

Voices  
MA GI NA TION DEAD I MA GINE. I MA GI NA TION DEAD I MA GINE. I ma gine. I-magine

Vln1  
*arco*

Vln2  
*(sim)*

Vla  
*(sim)*

VC  
*(sim)*

36

Voices  
Is-lands Is-lands, wa ters, wa ters, a zure, ver dure, 3  
endlessly

Vln1  
*mf*

Vln2  
*mf*

Vla  
*mf* *zz.*

VC  
*mf*

41

Voices  
one glimpse and va nished, end-less-ly, 3 o mit. Til all white in the white-ness  
end-less-ly (o-mit o-mit) til all white in the white-ness

Vln1  
*sfp*

Vln2  
*sfp*

Vla  
*sfp* *arco*

VC  
*sfp*



61

Voices

in - to two se-mi-ci-cles di - vide the white ground in - to two se-mi-ci-cles A C B

Vln1

Vln2

Vla

VC

66

Voices

B D A. Ly-ing on the ground Ly-ing-on the ground

Vln1

Vln2

Vla

VC

73

Voices

two white bo-dies, two white bo-dies, each in its se-mi-cir-cle. White too the vault White too the vault and the

Vln1

Vln2

Vla

VC

*pizz.*

*sfp*

79

Voices: round wall eigh-teen in-ches high eigh-teen in-ches high from which it springs. springs. Go back

Vln1: *arco* eigh-teen in-ches high

Vla: *pizz.*

VC: *pizz.*

86

Voices: out Go back out, Go back out, Go back out, a plain ro tun da,

Vln1: *ff*

Vln2: *ff*

Vla: *ff*, *sfp*

VC: *ff*

89

Voices: all white in the white-ness, go back in, rap, rap, so lid through

Vln1: *pizz.*, *mf*, *f*, *arco*

Vln2: *mf*

Vla: *mf*, *f*

VC: *f*

95

Voices  
out, so-lid-through-out ring as in the i ma gi na tion as

Vln1  
*ff*

Vln2  
*ff*  
*arco*

Vla  
*ff*  
*arco*

VC  
*ff*

99

Voices  
in the i ma gi na tion the ring of bone. The light that makes all so white no vi-si-ble source, no vi-si-ble

Vln1  
*mp*

Vln2  
*mp*

Vla  
*mp*

VC

104

Voices  
source all shines all shines with the same white shine, ground, wall, vault, bo-dies, no sha dow.

Vln1

Vln2

Vla

VC  
*esp*

110

Voices

Strong heat, Strong heat, sur fa ces hot — but not bur ning to the touch, bo-dies swea ting.

Vln1

Vln2

Vla

VC

*pizz.*

114

Voices

bo dies swea-ting. swea-ting. Go back out, Go back out, move back,

Vln1

Vln2

Vla

VC

*(sim)*

*arco*

*sfp*

120

Voices

the lit-tle fa-brid va-ni-

Vln1

Vln2

Vla

VC

*ff*

*sfp*

123

Voices  
shes, as cend, it va ni shes, all white in the white ness,

Vln1 *sfp*

Vln2 *sfp*

Vla *sfp*

VC *excitedly, anxiously*  
*mf*  
*f*

127

Voices  
de scend, go back in.

Vln1 *mf*

Vln2 *mf*

Vla *mf*

VC *mf*

129

Voices  
Emp ti ness, si - lence, heat, white ness, heat,

Vln1 *ff*

Vln2 *ff*  
*mp*

Vla *ff*  
*mp*

VC *ff*  
*mp*  
*sfp*

132

Voices

white - ness wait, the light goes down, the light goes down, all grows dark to ge ther, to -

Vln1

Vln2

Vla

VC

*mp*

*sfp*

136

Voices

ge-ther ground ground, wall, vault, bo-dies, say twen ty se conds, all the greys, —

Vln1

Vln2

Vla

VC

140

Voices

the light goes out, the light goes out, out, all va ni shes. va - ni - shes At the same time at the same time

Vln1

Vln2

Vla

VC

*esp*

144

Voices: the tem-pera-ture goes down, to reach its mi-ni-mum. say (say) free-zing point, free-zing point, free-zing point, at the

Vln1

Vln2

Vla

VC

148

Voices: same in stant that the black is is reached, which may seem strange. which may seem strange. wait, wait, wait,

Vln1

Vln2

Vla

VC

152

Voices: wait (wait) more or less long, light and heat come back, *forcefully*

Vln1

Vln2

Vla

VC

156

Voices: all grows white and hot to get her, ground, wall, vault, bo-dies, say twen ty se conds, all the greys, (say)

Vln1

Vln2

Vla

VC

160

Voices: till the i ni tial le vel is reached whence the fall be gan. whence the fall be-gan. Whence the fall be-gan the

Vln1

Vln2

Vla

VC

164

Voices: fall be-gan. More or less long. More or less long, for there may in ter vene, ex per i ence shows,

Vln1

Vln2

Vla

VC

*anxiously* 6

*anxiously* 6

167

Voices: for there may in ter vene, ex pe ri ence shows, be- tween end of fall and and

Vln1: *anxiously* 6

Vln2: *anxiously* 6

Vla: 6

VC: 6

170

Voices: be gin ning of rise, pau- ses of va ry ing length, pau ses of pau ses of va ry ing length,

Vln1: 6 *esp*

Vln2: 6 *esp*

Vla: 6 *esp*

VC: 6

174

Voices: from the frac- tion of a se- cond to what would have seemed, to what would have seemed

Vln1: *excitedly, anxiously* *mf*

Vln2: *excitedly, anxiously* *f* *mf* *(sim)*

Vla: *excitedly, anxiously* *f* *mf* *(sim)*

VC: *excitedly, anxiously* *mf*

177

Voices: in o - ther times, in o - ther times o ther pla ces, an e ter ni ty.

Vln1: (sim)

Vln2: (sim)

Vla: (sim)

VC: (sim)

180

Voices: Same re-mark for the o-ther pause, Same re-mark for the o-ther pause, be-

Vln1: *f* 5 7 *mp*

Vln2: *f* *mp*

Vla: *f* (sim) *mp*

VC: *f* *mp*

183

Voices: tween end of — rise and be - gin-ning of fall. The ex-

Vln1: *sf* (as before) *f* 5 7

Vln2: (as before) *f*

Vla: (as before) *f*

VC: (as before) *f*

186

Voices: tremes, as long as they last, are per-fect-ly sta-ble are per-fect-ly sta-ble which in the case of the

Vln1: *pizz.* *mp*

Vln2: *mp*

Vla: *mp*

VC: *mp*

190

Voices: which in the case of the tem-pera- ture may seem strange, may seem strange, in the be - gin-ning. (in the be - gin-ning) It is

tem - pera - ture

Vln1: *pizz.*

Vln2: *pizz.*

Vla: *pizz.*

VC: *pizz.*

194

Voices: pos-si-ble too, ex-pe-ri-ence shows, for rise and fall to stop short at a-ny point at a-ny point and mark a pause,

Vln1: *arco* *pizz.*

Vln2: *pizz.*

Vla: *pizz.*

VC: *pizz.*

198

Voices *mark a pause* more or less long, more or less long, be - fore re - su - ming, or re - ver - sing, the rise now

Vln1 *pizz.*

Vln2

Vla

VC

201

Voices *fall,* the rise now fall the rise now fall the fall the fall rise, these in their turn to be com-ple-ted,

Vln1 *arco* *sfp* *p*

Vln2 *sfp* *p*

Vla *sfp* *p*

VC *sfp* *p*

204

Voices these in their turn to be com-ple - ted, or to stop short and mark a pause, and mark a pause more or less long, more or less long, more or

Vln1

Vln2

Vla

VC

207

Voices: less long, be - fore re - su - ming, or a - gain or a - gain re - ver - sing, and so on, and so on till final - ly fi - nal -

Vln1: (as before) *mf*

Vln2: *mf*

Vla: (as before) *mf*

VC: *mf*

210

Voices: ly one or the o - ther ex - treme is reached.

Vln1: *ff*

Vln2: *ff*

Vla: *ff*

VC: *ff*

213

Voices: Such va - ri - a - tions of rise and fall, com - bi - ning in count - less rhy - thms,

Vln1: *mp*

Vln2: *mp*

Vla: *mp*

VC: *mp*

215

Voices

com-mon ly com-mon - ly at - tend the pas - sage from white and heat to

Vln1

*f* *mp* 6

Vln2

*f* *mp* 6

Vla

*f* *mp* 6 6 6 6

VC

*f* *mp* 6 6 6 6

218

Voices

black and cold, and vice ver-sa. vice ver-sa. And vice ver-sa. The ex-tremes a-lone are sta-ble

Vln1

Vln2

Vla

VC

*mf* pizz. arco pizz. arco pizz. arco pizz. arco

224

Voices

The ex - tremes the ex-tremes a - lone are sta-ble as is stressed by the vi - bra-tions to be ob-

Vln1

*sfp* 3

Vln2

*sfp* 3

Vla

*sfp* 3

VC

pizz. arco pizz. arco pizz. arco pizz. arco

228

Voices *served when a pause oc-curs at some in - ter - me - di - ate stage, no mat - ter what its le - vel and du - ra - tion.*

Vln1

Vln2

Vla

VC *pizz. arco pizz. arco*

*sfp*

231

Voices *Then all vi - brates, then all vi - brates, ground, wall, vault, —*

Vln1

Vln2

Vla

VC

233

Voices *— bo - dies, a - shen or lea - den or be - tween the two, as may be. But on the whole, But on the whole*

Vln1

Vln2

Vla

VC *pizz. arco pizz. arco*

236

Voices: ex per i ence shows, shows such un cer tain un - cer - tain pas sage is not com mon. And

Vln1

Vln2

Vla

VC: *pizz. arco*

239

Voices: most of-ten and most of-ten when the light be gins to fail, and a long with it the heat, the

Vln1: *esp*

Vln2: *mf esp*

Vla: *mf esp*

VC: *esp*

*mf*

242

Voices: move ment con tin ues un bro ken un til, in the space of some some twen ty se conds, pitch black is reached

Vln1

Vln2

Vla

VC

246

Voices

and at the same in stant same in - stant say — free zing point. Same re mark — for the re verse

Vln1

Vln2

Vla

VC

250

Voices

move-ment, towards heat and white ness. Next most fre - quent is the fall or

Vln1

Vln2

Vla

VC

254

Voices

rise with pau-ses of pau - ses of va - ry - ing length in these these fe - ve - rish greys,

Vln1

Vln2

Vla

VC

257

Voices

fe - ve - rish greys, with - out at a - ny - mo - ment re - ver - sal of the move - ment.

Vln1

Vln2

Vla

VC

*fp*

260

Voices

But

Vln1

Vln2

Vla

VC

*ff*

262

Voices

But but what - e - ver its un - cer - tain ties un - cer - tainties the re - turn soo - ner or la - ter so - mer or la - ter to a tem - po - ra - ry calm calm

Vln1

Vln2

Vla

VC

*mp*

*sfp*

*mp*

266

Voices: calm to a tem-po-ra-ry calm calm calm seems seems as - sured for the mo-ment, in the black

Vln1: *calmly-smoothly*

Vln2: *calmly-smoothly*

Vla: *calmly-smoothly*

VC: *calmly-smoothly*

273

Voices: dark or the great white-ness, with at-ten-dant temp-er-a-ture, world still proof a - gainst en - du-ring

Vln1: *anxiously*

Vln2: *anxiously*

Vla: *anxiously*

VC: *anxiously*

278

Voices: tu-mult. tu-mult tu-mult tu-mult. Re - dis-co-vered mi-ra - cu-lous-ly mi - ra - cu-lous-ly

Vln1: *f* *ff* *mp*

Vln2: *f* *ff* *mp*

Vla: *f* *ff*

VC: *f* *ff* *mp*

283

Voices: af-ter what ab-scence af-ter what ab-scence in per-fect voids It is no lon-ger quite the same, it is no lon-ger quite the same

Vln1

Vln2

Vla: *esp* *mp*

VC

287

Voices: from this point of view, but there is no no o-ther. there is no o-ther But

Vln1

Vln2

Vla

VC

292

Voices: but there is no o-ther. but there is no no other. Ex-ter-nal-ly Ex-ter-nal-ly

Vln1

Vln2

Vla

VC

297

Voices: all is as be-fore and the sigh-ting and the sigh-ting of a lit-tle

Vln1, Vln2, Vla, VC: *ff* *mf*

300

Voices: fa - brie and the sigh - ting of a lit - tle fa - brie lit - tle fa - brie quite as much

Vln1, Vln2, Vla, VC: *6* *pizz.* *arco*

303

Voices: a mat - ter of chance, its white-ness mer - ging in the sur - roun-ding white-ness.

Vln1, Vln2, Vla, VC: *6* *pizz.*

306

Voices: But go in now But go in now But go in now

Vln1

Vln2

Vla

VC

310

Voices: But go in now brie-fer lulls brie-fer lulls and ne-ver twice the same storm.

Vln1

Vln2

Vla

VC

315

Voices: Light and heat re-main linked as though sup-plied

Vln1

Vln2

Vla

VC

318  $(\text{♩} = 200)$

Voices  
by the same source of which still no trace. no trace. no trace.

Vln1

Vln2 *Sweetly-still rhythmically*

Vla *mp Sweetly-still rhythmically*

VC *mp*

322

Voices

Vln1 *Sweetly-esp*

Vln2 *mp*

Vla *mp*

VC *Sweetly-esp*

325

Voices  
Still on the ground, bent in three, the

Vln1

Vln2

Vla

VC

328

Voices  
head a gainst the wall at B, the arse a-gainst the wall at A, the knees a-gainst the wall be-tween

Vln1

Vln2

Vla

VC

331

Voices  
B and C, the feet a-gainst the wall be-tween C and A, that is to say, is

Vln1

Vln2

Vla

VC

334

Voices  
in - scribed in the se-mi cir-cle A C B, A C B, mer - ging in the white ground  
to say white ground

Vln1

Vln2

Vla

VC

338

Voices *wer- e it not for the long hair of strange-ly im - per-fect white-ness, im-*

Vln1

Vln2

Vla

VC

342

Voices *per-fect white-ness, the white bo-dy of a wo-man a wo-man fi-nal-ly. fi-nal-ly. fi-nal-ly. fi-nal-ly. the white*

Vln1 *pizz.*

Vln2

Vla

VC

347

Voices *bo-dy of a wo man fi-nal-ly fi-nal-ly a wo man*

Vln1

Vln2

Vla

VC

353

Voices: Si-mi-lar-ly in-scribed in-scribed in the

Vln1

Vln2

Vla

VC

Score for measures 353-355. The system includes staves for Voices, Vln1, Vln2, Vla, and VC. The music is in 7/4 time. The vocal line has lyrics: "Si-mi-lar-ly in-scribed in-scribed in the".

356

Voices: Si-mi-lar-ly in-scribed in the o-ther se-mi-cir-cle, a-gainst the wall his head at A, his arse at B, his knees be-tween

Vln1

Vln2

Vla

VC

Score for measures 356-359. The system includes staves for Voices, Vln1, Vln2, Vla, and VC. The music is in 7/4 time. The vocal line has lyrics: "Si-mi-lar-ly in-scribed in the o-ther se-mi-cir-cle, a-gainst the wall his head at A, his arse at B, his knees be-tween".

360

Voices: his knees be-tween A and D, his feet be-tween D and B, D and B the part-ner. D and B,

Vln1

Vln2

Vla

VC

Score for measures 360-363. The system includes staves for Voices, Vln1, Vln2, Vla, and VC. The music is in 7/4 time. The vocal line has lyrics: "his knees be-tween A and D, his feet be-tween D and B, D and B the part-ner. D and B,".

364

Voices

be-tween D and B the part-ner. the part-ner the part-ner the

Vln1

Vln2

Vla

VC

*pont* *norm* *norm* *norm*

371

Voices

part-ner On their right sides there - fore both and back to back back to back head to arse. to arse

Vln1

Vln2

Vla

VC

*pont* *norm* *norm* *norm*

378

Voices

Hold a mir-ror to their lips,

Vln1

Vln2

Vla

VC

*chorale-like* *mp* *chorale-like* *mp* *chorale-like* *mp*

389

Voices

Hold a mir-ror to their lips, it mists. it mists. Hold a mir-ror to their lips, it mists. mists.

Hold a mir-ror to their lips

Vln1

Vln2

Vla

VC

*f*

*pizz.*

*arco*

396

Voices

Vln1

Vln2

Vla

VC

*f*

*pizz.*

*arco*

399

Voices

With their With their

Vln1

Vln2

Vla

VC

*mf*

402

Voices left hands they hold their left legs a lit-tle be-low the knee, a lit - tle be - low the knee with their

Vln1 *mf*

Vln2

Vla

VC

405

Voices right hands with their right hands their left arms a lit-tle a-bove the el-bow. In

Vln1

Vln2

Vla *mf*

VC

408

Voices this a-gi-ta-ted light, a-gi-ta-ted light its great white calm now so rare and brief,

Vln1

Vln2

Vla

VC *pizz.* *arco pizz.* *arco pizz.*

413

Voices in - spec-tion is not easy.

Vln1

Vln2

Vla

VC *arco* *pizz.* *arco* *pizz.* *arco*

417

Voices Sweet and mir-ror & mirrot & mirror not-with-stand-ing not-with - stand-ing they might well pass for in - a-ni-mate

Vln1

Vln2

Vla

VC *pizz.*  $\emptyset$

422

Voices in - a-ni-mate but for the left eyes but for the left eyes

Vln1 *pont*

Vln2 *sfp* *pont*

Vla *sfp* *pont*

VC *arco* *sfp* *pont*



436

Voices  
o-pen wide \_\_\_ and gaze in un-blin-king ex-po-sure long be-yond what is hu-man - ly hu-man - ly Long be-yond what

Vln1  
pizz

Vln2  
tr

Vla  
pizz

VC  
pizz.

441

Voices  
is hu-man-ly pos-si-ble Pier-cing pale blue the ef-fect is stri-king, in the be-gin-ning. 6 the ef-fect is stri-king in the be-gin-ning

Vln1  
pizz

Vln2  
3

Vla  
3

VC

445

Voices  
in the be-gin-ning. in the be-gin-ning. Ne-ver the two ga-zes to-ge-ther ex-cept once, ex-cept ex-

Vln1  
pizz.

Vln2  
3

Vla  
3

VC

449

Voices: Ex-cept once when the be-gin-ning of one o-ver-lapped the end of the o-ther,  
once once when the be ginning of one

Vln1, Vln2, Vla, VC: Musical notation with triplets and accents.

453

Voices: For a-bout ten se-conds for a - bout ten se-conds. ten se - conds se-conds.

Vln1, Vln2, Vla, VC: Musical notation, mostly rests.

458

Voices: Nei-ther fat nor thin,  
*excitedly, rhythmically, as before*

Vln1: *excitedly, rhythmically, as before*

Vln2: *excitedly, rhythmically, as before*

Vla: *excitedly, rhythmically, as before*

VC: *excitedly, rhythmically, as before*

461

Voices

big nor small, the bo-dies seem whole and in fair-ly good con-di - tion,

Vln1

Vln2

Vla

VC

464

Voices

fair - ly good con - di - tion, to judge by the sur - fa - ces ex - posed

Vln1

Vln2

Vla

VC

466

Voices

ex - posed to view. ex - posed to view. The

Vln1

Vln2

Vla

VC

469

Voices

fa - ces too, as - su - ming the two sides of a piece, piece piece,

Vln1

Vln2

Vla

VC

472

Voices

seem to want to want seem to want no - thing es - sen - tial no - thing seem to want no - thing es -

Vln1

Vln2

Vla

VC

479

Voices

sen - tial. Be - tween their ab - so - lute still - ness and the con - vul - sive light the con - vul - sive light the con - trast is stri - king,

Vln1

Vln2

Vla

VC

484

Voices

in the be-gin - ning, in the be - gin-ning, for one who still re-mem - bers ha - ving been struck ha-ving been

Vln1

Vln2

Vla

VC

488

Voices

struck by the con-tra-ry. con-tra-ry. It is clear how-e-ver, from a thou-sand lit-tle signs A thou-sand

Vln1

Vln2

Vla

VC

494

Voices

lit-tle signs From a thou-sand lit-tle signs too long to i - ma-gine, that they are not that they are not that they are not

Vln1

Vln2

Vla

VC

500

Voices

that they are not

Vln1

Vln2

Vla

VC

505

Voices

slee-ping. That they they are not slee-ping. slee-ping.

Vln1

Vln2

Vla

VC

508

Voices

On - ly mur-mur on - ly mur-mur mur-mur

Vln1

Vln2

Vla

VC

*esp*

*mp*

*ff*

513

Voices: ah, no more, in this si-lence, in this si-lence, ah, on-ly mur-mur

Vln1, Vln2, Vla, VC: *pizz.*

Measures 513-518. The score features a vocal line with lyrics and three triplet markings. The instrumental accompaniment includes Violin I and II, Viola, and Cello/Double Bass, with a *pizz.* (pizzicato) marking for the VC. The time signature changes from 3/4 to 2/4, then 7/4, and finally 6/4.

519

Voices: ah, no more, ah,

Vln1, Vln2, Vla, VC: *arco*

Measures 519-524. The vocal line continues with lyrics. The instrumental accompaniment includes Violin I and II, Viola, and Cello/Double Bass, with an *arco* (arco) marking for the VC. The time signature changes from 6/4 to 5/4, then 2/4, and finally 6/4. There are triplet and sextuplet markings in the instrumental parts.

525

Voices: no more, in this si-lence,

Vln1, Vln2, Vla, VC: *arco*

Measures 525-530. The vocal line continues with lyrics. The instrumental accompaniment includes Violin I and II, Viola, and Cello/Double Bass, with an *arco* (arco) marking for the VC. The time signature changes from 6/4 to 5/4, then 2/4, and finally 6/4. There are triplet and sextuplet markings in the instrumental parts.



537

Voices

Vln1

Vln2

Vla

VC

the in - fi - ni - te - si - mal

*mf*

the music in the video begins here-mm539

540

Voices

Vln1

Vln2

Vla

VC

in - fi - ni - te - si - mal shud - der

*mp*

*pizz.*

543

Voices

Vln1

Vln2

Vla

VC

in - stan - tan - e - ous - ly in - stan - ta - ne - ous - ly in - stan - ta - ne - ous - ly

shud - der

*arco*

*pizz.*

546

Voices: in - stan - ta - ne - ous - ly in - stan - ta - ne - ous - ly sup - pressed. sup - pressed. sup -

Vln1: *arco*

Vln2: *arco*

Vla: *arco*

VC: *arco*

549

Voices: pressed. Leave them there, swea - ting and i - cy, leave them there

Vln1: *esp*

Vln2: *6*

Vla: *6*, *3*, *7*, *esp*

VC: *sfp*

555

Voices: Leave them there, swea - ting and i - cy, Leave them there, swea - ting and i - cy, swea - ting & i - cy

Vln1: *esp*

Vln2: *esp*

Vla: *esp*

VC: *esp*

559

Voices

(as before)

Vln1

(as before)

Vln2

(as before)

Vla

(as before)

VC

(as before)

the actual playing (ie where one can see the quartet playing the score) begins here - mm560

560

Voices

there is bet-ter else-where.

Vln1

Vln2

Vla

*pizz.*

VC

*tr*

563

Voices

there is bet-ter else-where

there is bet-ter else-where

Vln1

Vln2

Vla

VC

568

Voices: There is bet-ter else-where there is bet-ter else-where. else - where

Vln1: *molto esp-intensely*

Vln2: *chorale-like*

Vla: *chorale-like*

VC: *chorale-like*

574

Voices: else - where. else - where. there is bet-ter

Vln1: *molto esp-intensely*

582

Voices: there is bet-ter There is bet-ter else - where else - where

Vln1: *molto esp-intensely*

Vln2: *molto esp-intensely*

Vla: *molto esp-intensely*

VC: *molto esp-intensely*

588

Voices

else-where. else-where.

(*8<sup>va</sup>*)

Vln1

(*8<sup>va</sup>*)

Vln2

Vla

VC

*molto esp-intensely*

594

Voices

else - where.

(*8<sup>va</sup>*)

Vln1

(*8<sup>va</sup>*)

Vln2

Vla

VC

598

Voices

(*8<sup>va</sup>*)

Vln1

(*8<sup>va</sup>*)

Vln2

Vla

VC

603

Voices

Vln1

Vln2

Vla

VC

*more esp-more intensely*

*more esp-more intensely*

*more esp-more intensely*

*more esp-more intensely*

REDUX-  
REFERENCE ONLY

613

Voices

Vln1

Vln2

Vla

VC

*duo*

623

Voices: No, No, No, *anxiously, energetically* No,  $\emptyset$

Vln1: *lv -- cut off as you feel* *anxiously, energetically*

Vln2: *lv -- cut off as you feel* *anxiously, energetically*

Vla: *lv -- cut off as you feel* *anxiously, energetically* *pont*

VC: *lv -- cut off as you feel* *anxiously, energetically*

629

Voices: No, life ends life ends

Vln1:  $\emptyset$   $\emptyset$

Vln2:  $\emptyset$   $\emptyset$

Vla:  $\emptyset$   $\emptyset$

VC:  $\emptyset$   $\emptyset$

633

Voices: life ends and no, No No

Vln1:  $\emptyset$   $\emptyset$   $\emptyset$

Vln2:  $\emptyset$   $\emptyset$   $\emptyset$

Vla:  $\emptyset$   $\emptyset$   $\emptyset$

VC:  $\emptyset$   $\emptyset$   $\emptyset$

636

Voices: there is No no-thing else - where,

Vln1, Vln2, Vla, VC

Measures 636-638. The score features a vocal line with lyrics and instrumental parts for Violin 1, Violin 2, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature changes from 3/4 to 6/4 and back to 3/4. A triplet of eighth notes is marked in measure 636. The vocal line includes a fermata over the word 'else'.

639

Voices: no-thing else - where, No no-thing and No,

Vln1, Vln2, Vla, VC

Measures 639-641. The score continues with the vocal line and instrumental parts. The time signature is 3/4. The vocal line includes a fermata over 'else - where,' and a final note on 'No,'. The instrumental parts feature various articulations like accents and trills. The Viola and Violoncello parts have a four-measure rest in measure 641.

642

Voices: and No, ques - tion now of e - ver fin - ding No,

Vln1, Vln2, Vla, VC

Measures 642-644. The score continues with the vocal line and instrumental parts. The time signature is 3/4. The vocal line includes a triplet of eighth notes. The instrumental parts feature complex rhythmic patterns with sixteenth and thirty-second notes, and various articulations like trills and accents. The Viola and Violoncello parts have a six-measure rest in measure 644.



655

Voices: No still lie No, still lie still No in the

Vln1, Vln2, Vla, VC: Musical notation for strings in common time, featuring a four-measure rest in the VC part.

tr

658

Voices: stress of that storm, that storm No of that storm, that

Vln1, Vln2, Vla, VC: Musical notation for strings in 2/4 time, featuring a *pizz.* marking in the Vla part.

pizz.

660

Voices: storm. No. or of a worse storm,

Vln1, Vln2, Vla, VC: Musical notation for strings in 3/4 time, featuring a *pizz.* marking in the Vla part and a *tr* marking in the VC part.

pizz.

tr

662

Voices: a worse storm, worse storm, No, No, —

Vln1, Vln2, Vla, VC: Musical accompaniment for measures 662-664.

665

Voices: or in the black dark for good, No the black dark or in the

Vln1, Vln2, Vla, VC: Musical accompaniment for measures 665-667.

668

Voices: black dark for good, or in the

Vln1, Vln2, Vla, VC: Musical accompaniment for measures 668-670.

671

Voices

great white - ness the great No white - ness No the

Vln1

Vln2

Vla

VC

673

Voices

great white-ness No or in the the - great white-ness un - chan - ging - chan -

Vln1

Vln2

Vla

VC

676

Voices

- ging un - chan - ging chan - ging No No and if No not and if

Vln1

Vln2

Vla

VC

679

Voices: not and if not

Vln1: 3

Vln2: 6

Vla: 6

VC: 6

682

Voices: No not No what they are do - ing what they are do - ing?

Vln1: 3

Vln2: 6

Vla: 6

VC: 6

*ff* *sfp*

685

Voices: what they are do - ing

Vln1: -

Vln2: -

Vla: 6

VC: -

*f*

688

Voices

what they are do-ing what what No what No what

Vln1

Vln2

Vla

VC

691

Voices

they are do-ing what they are do-ing

Vln1

Vln2

Vla

VC

694

Voices

what they are do-ing

Vln1

Vln2

Vla

VC

697

Voices

Vln1

Vln2

Vla

VC

697-700: This system contains measures 697 through 700. Measures 697-699 feature a dense texture with triplets in the upper strings and sixteenth-note patterns in the lower strings. Measure 700 is a whole rest for all parts.

700

Voices

Vln1

Vln2

Vla

VC

700-703: This system contains measures 700 through 703. Measure 700 is a whole rest. Measures 701-703 show the strings playing sixteenth-note patterns with triplets and sixths. Measure 703 ends with a double bar line.

703

Voices

Vln1

Vln2

Vla

VC

703-706: This system contains measures 703 through 706. Measures 703-705 feature triplets and sixteenth-note patterns. Measure 706 is a whole rest. Text annotations 'the voices have stopped' are placed above the string staves in measures 703, 704, 705, and 706.

707

Voices

Vln1

Vln2

Vla

VC

notice the voices have stopped

notice the voices have stopped

notice the voices have stopped

notice the voices have stopped

711

Voices

Vln1

Vln2

Vla

VC

notice the voices have stopped

notice the voices have stopped

notice the voices have stopped

notice the voices have stopped

715

Voices

Vln1

Vln2

Vla

VC

718

Voices

Vln1

Vln2

Vla

VC

722

Voices

Vln1

Vln2

Vla

VC

*rhythmically - esp*

*mf*

3 3 3

*mf*

*mf*

*mf*

726

Voices

Vln1

Vln2

Vla

VC

*rhythmically - esp*

3 3 3

3 3 3

3 3 3

3 3 3

729

Voices

*the click becomes more and more audible to the audience*

Vln1

Vln2

Vla

VC

732

Voices

Vln1

Vln2

Vla

VC

734

Voices

Vln1

Vln2

Vla

VC

736

Voices

Vln1

Vln2

Vla

VC

we hear five final clicks

we hear five final clicks

we hear five final clicks

we hear five final clicks

GP

GP

GP

GP

the clicks stop -  
no more clicks -  
no more voices -  
players are on their  
own - pause,  
perhaps violin one  
takes off head set  
before giving cue  
(first one actually  
given) for quartet  
to continue playing -

NB - long pause after the 5 final clicks - bit by bit the members of the quartet realize the recording has stopped, the voices are gone, they are now alone - and slowly Violin I takes off her ear-piece, realizing there are no more clicks - and the rest of the players do the same, as if realizing there is no more "guide" for them to continue playing - thus making the moment when Violin I brings them/conducts them in, rather momentous -

739

Voices

Vln1

Vln2

Vla

VC

*Rubato - esp*  
*mp*  
♩ = 50-60 (approx)

*Rubato - esp*  
*mp*  
♩ = 50-60 (approx)

*Rubato - esp*  
*mp*  
♩ = 50-60 (approx)

*Rubato - esp*  
*mp*  
♩ = 50-60 (approx)

744

Voices

Vln1

Vln2

Vla

VC

748

Vln1

(option down 8ba) loco

Vln2

Vla

VC

753

Vln1

Vln2

Vla

VC

757

Vln1

Vln2

Vla

VC

♩ = 70 (approx)

760

Score for measures 760-761. The system includes staves for Vln1, Vln2, Vla, VC, and a grand staff. Vln1 has a complex rhythmic pattern of eighth notes. Vln2 has a melodic line with slurs. Vla has a sustained note. VC has a melodic line with slurs. The grand staff is empty.

762

Score for measures 762-763. Vln1 continues with eighth notes. Vln2 has a melodic line. Vla has a melodic line with slurs. VC has a melodic line with slurs. The grand staff is empty.

764

Score for measures 764-765. Vln1 has eighth notes. Vln2 has a melodic line with slurs. Vla has a melodic line with slurs. VC has a melodic line with slurs. The grand staff is empty. A time signature change to 2/4 is indicated at the end of the system.

*Faster -  
Approaching Tempo Primo* ♩ = 100

766

Score for measures 766-767. The system includes staves for Vln1, Vln2, Vla, VC, and a common staff. The key signature has one flat (B-flat), and the time signature is 3/4. The music features sixteenth-note patterns with slurs and accents. Measure 766 shows the beginning of these patterns, while measure 767 continues them with a change in the lower strings.

768

Score for measures 768-770. The system includes staves for Vln1, Vln2, Vla, VC, and a common staff. The key signature has one flat, and the time signature is common time (C). The music features sixteenth-note patterns with slurs and accents. Measure 768 shows the beginning of these patterns, while measures 769 and 770 continue them with a change in the lower strings.

771

Score for measures 771-773. The system includes staves for Vln1, Vln2, Vla, VC, and a common staff. The key signature has one flat, and the time signature is 7/8. The music features sixteenth-note patterns with slurs and accents. Measure 771 shows the beginning of these patterns, while measures 772 and 773 continue them with a change in the lower strings.



783

787

**NB - the quartet is sustaining a unison e natural - as each player slowly fades out, first cello, then viola, then violin2 - the light slowly fades on each player individually too, until finally violin1 is left sustaining her note alone - she holds onto the notes AS LONG AS POSSIBLE, very slowly fading away, as the light fades around her til she is finally playing in the dark - holding onto that note, fading away slowly in the dark, until there is nothing left -**

Hard Col Legno Hits - ad lib  
(not unlike CPR - -)

all gradually ad lib - quieter, smoother, fading away one by one - as long as it takes - as every one bit by bit disappears and stops playing

795