

# Manuscript Ruined by Water

for Soprano, Tape & Ensemble

FOR PERUSAL

Joshua Ballance  
&  
Jasmine Simms

2019

## Instrumentation

Flute (+ picc.)

Clarinet in Bb

Soprano

Tape

Piano

Violin I

Violin II

Viola

Cello

FOR PERUSAL

# Performance Notes

Fermatas should be interpreted as follows:

Triangular: Short

Round: Medium

Square: Long

## Soprano Part

The soprano should be amplified to ensure easy projection of spoken & whispered text.

The tape part should be pre-recorded by the same soprano giving the performance. It should be played at approximately the same volume as the amplified 'live' soprano.

Ideally, the speakers will be close to the physical position of the soprano, at the front of the stage, so their voices can blend.

Triangular note-heads indicate for the soprano to exhale audibly on the given syllable.

Square note-heads indicate for the soprano to inhale audibly on the given syllable.

Crossed note-heads indicate for the text to be spoken, or, where indicated, shouted.

Diamond note-heads indicate for the text to be whispered.

Where text is given in square brackets, it is to guide pronunciation by indicating the larger word from which the syllable derives. Do not vocalise the text in the brackets.

## FOR PERUSAL

### Instrumental Parts

Crossed note-heads indicate for wind players to exhale through the instrument, and string players to bow the C-belt. All players should be careful to avoid accidentally producing a pitch.

For the pianist, crossed note-heads indicate that a book/books or a similar object(s) should be placed on the strings to muffle/mute the sound. Diamond note-heads indicate that the relevant keys should be depressed silently & sustained.

♯ indicates one quarter-sharp.

### Boxed Notation

Phrases in boxes are to be repeated by the player (as indicated by the repeat bar-lines) at a tempo they choose, independently of the other players, for the duration given by the ensuing arrow.

The duration of these bars is free, for the conductor to decide, except where some other instruments have a specific tempo indication (e.g. IV. b.5, fl. cl. vcl.).

Where the soprano speaks for an unmarked duration (e.g. I. b.2, tape part) this is to last as long as required for the given phrase of text.

# The Text

## I. Desert

As it was in the beginning:  
an uninhabited land.

The western wind carrying  
a whole government of sand

waking  
from a dream of grassland

remembering  
how he held us in his hand

FOR PERUSAL

and the joy of singing:

sand

sand

sand

sand.

## II. The Flood

On the second day of the crisis  
we made water to clean our souls.

*That's the way the water goes.*

More water than we could hold  
and our cup, it overflowed.

*That's the way the water goes.*

But the quickest way down  
water always did know.

*That's the way the water goes.*

Water came like a snake  
out of every garden hose.

*That's the way the water goes.*

Water came like a bad man  
into our homes.

*That's the way the water goes.*

Water been here a long time now  
rocking the boat.

*That's the way the water goes.*

I am only one person.  
Sometimes I sink, sometimes I float.

### III. Dave's Song

I remember the birds  
Which is also what we called girls  
At the bar, long time parting.  
Their endless onward flight around the world.

I remember she said to me:  
We'd be safe and warm  
She believed, if we were in LA.  
*Let's fly, let's fly away.*

I remember the girls in Paradise  
Like a flock of birds surrounding  
A thing with broken wings.  
My final days.

I remember the birds in Paradise.  
The dead of night,  
My bit of rough, bad luck, the stars  
The glass roof of the sky above.

Oh I wasn't a wise man  
But I never stopped looking up.

### IV. The Rewilding

happening inside you  
in the heart of you,  
a small green shoot glowing like a flare  
in the dark.

Weeds in the car park  
that somehow learned to sing songs  
your children sang,  
they are all happening.

Happening in spite of you  
and because of you.  
Purple heather growing  
like armpit hair between towns.

It is happening now  
in the underworld of the sea  
like a revolution,  
a story old as grief.

The day you were born  
it was happening like a star.  
Now just look at you:  
every single thing you are

is grown-up or dying,  
and somewhere in you  
like the first day of spring  
it is happening.

FOR PERUSAL

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*Manuscript Ruined by Water was commissioned & premiered by the No Dice Collective.  
The first performance took place on December 7<sup>th</sup>, 2019,  
conducted by Joe Chesterman-March, with Jasmine Simms singing,  
at the Anthony Burgess Foundation, Manchester, UK.*

# Manuscript Ruined by Water

Jasmine Simms

## I Desert

Joshua Ballance

Piccolo

Breathe as required.

*ppp* *mp*

Clarinet in B $\flat$

Breathe as required.

*ppp* *mp*

Soprano

Breathe slowly, vocalising the given syllables.

(Exhale)

Ss

(spoken)  
*deliberately*

Tape

As it was in the beginning:  
an uninhabited land.

FOR PERUSAL

Piano

Violin I

Alternate between notes as fast as possible, independent of other players. Change bow as required, ad lib.

Sul pont.

*ppp* *mp*

Violin II

Alternate between notes as fast as possible, independent of other players. Change bow as required, ad lib.

Sul pont.

*ppp* *mp*

Viola

Alternate between notes as fast as possible, independent of other players. Change bow as required, ad lib.

Sul pont.

*ppp* *mp*

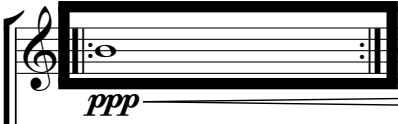
Violoncello

Alternate between notes as fast as possible, independent of other players. Change bow as required, ad lib.

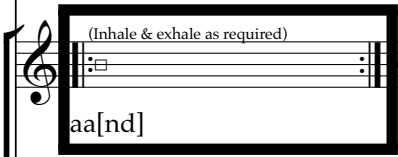
Sul pont.

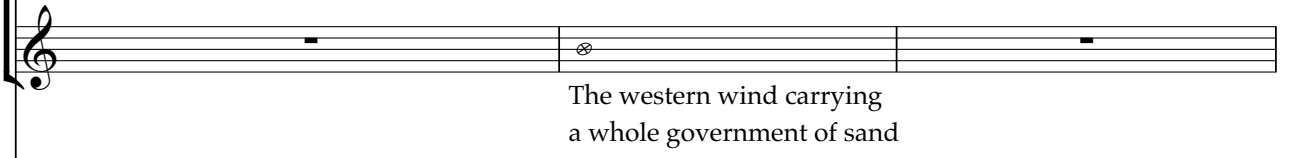
*ppp* *mp*

4

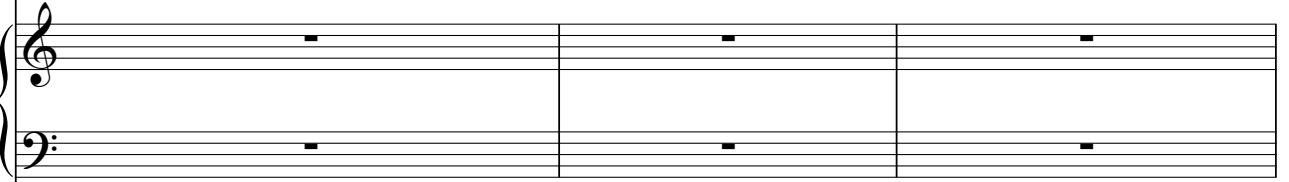
Picc. 

Cl. 

S. 

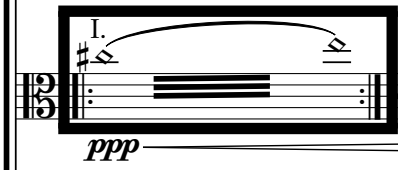
Tp. 


FOR PERUSAL

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 



7

Picc. *p*

Vary the length of the phrase on different repetitions.

Cl.

S. *p* *unsure*  
ad lib., quasi recit.

wa-king, wa-king,

Tp.

FOR PERUSAL

Colla voce

Pno. *p*

Vary the speed of alternations and the length of the phrase on different repetitions.

Vln. I

Vary the speed of alternations and the length of the phrase on different repetitions.

Vln. II


Vary the speed of alternations and the length of the phrase on different repetitions.


Vla.

Vary the speed of alternations and the length of the phrase on different repetitions.

Vc.

10

Picc. 

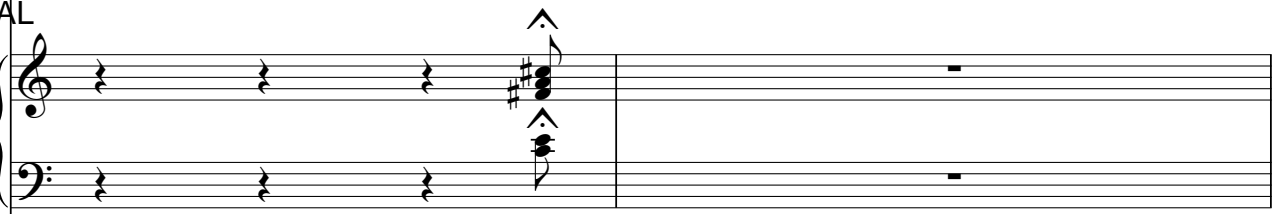
Cl. 

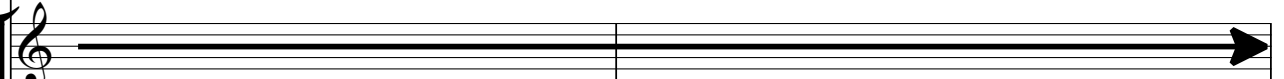
S. *more urgent* wa - king from a dream, *plaintive* a dream of grass - land,




Tp. 

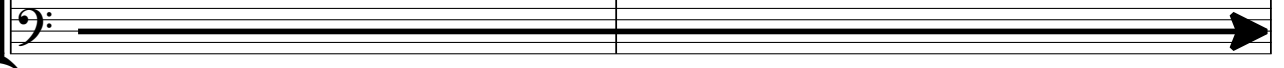
FOR PERUSAL

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

12

Picc. On each repetition, lengthen the rests and then at some point before the end of the section stop playing.

Cl. On each repetition, lengthen the rest and then at some point before the end of the section stop playing.

S. *wistful* 3 re - mem-be-ring how he held us in his hand *hopeful* 5 and the joy of

Tp.

FOR PERUSAL

Pno.

Vln. I On each repetition, lengthen the rest and then at some point before the end of the section stop playing.

Vln. II On each repetition, lengthen the rest and then at some point before the end of the section stop playing.

Vla. On each repetition, lengthen the rest and then at some point before the end of the section stop playing.

Vc. On each repetition, lengthen the rest and then at some point before the end of the section stop playing.

14

Picc.

Cl.

S. *tailing off...*  
sing - , sing - - , - sing - , sing - ,

Tp.

**FOR PERUSAL**

Pno.

Vln. I

Vln. II

Vla.

Vc.

18 to flute

rit. . . . .

Picc.

Musical staff for Piccolo (Picc.) with a treble clef and a whole rest in both measures.

Cl.

Musical staff for Clarinet (Cl.) with a treble clef and a whole rest in both measures.

S.

Musical staff for Soprano (S.) with a treble clef. The lyrics are "the joy of sing - , sing - - ing:". The melody includes a slur over "sing - ,", a fermata over the comma, and another slur over "sing - - ing:". A fermata is also present over the final note. The word "resigned" is written above the second measure.

Tp.

Musical staff for Trombone (Tp.) with a treble clef and a whole rest in both measures.

FOR PERUSAL

Pno.

Musical staff for Piano (Pno.) with a grand staff (treble and bass clefs) and whole rests in both measures.

Vln. I

Musical staff for Violin I (Vln. I) with a treble clef and a whole rest in both measures.

Vln. II

Musical staff for Violin II (Vln. II) with a treble clef and a whole rest in both measures.

Vla.

Musical staff for Viola (Vla.) with an alto clef and a whole rest in both measures.

Vc.

Musical staff for Violoncello (Vc.) with a bass clef and a whole rest in both measures.

20  $\text{♩} = \text{c.72}$

Exhale through instrument without producing a pitch

Fl.

Flute staff with notes and rests.

Cl.

Exhale through instrument without producing a pitch

Clarinet staff with notes and rests.

S.

(whispered)

Soprano vocal staff with notes and rests.

Sand.

Tp.

(whispered)

Trumpet staff with notes and rests.

Ss - aa[nd] Ss - aa[nd] Ss - aa[nd]  
Ss - aa[nd] Ss - aa[nd] Ss - aa[nd]  
Ss - aa[nd] Ss - aa[nd] Ss - aa[nd]  
Ss - aa[nd] Ss - aa[nd] Ss - aa[nd]

**FOR PERUSAL**

Pno.

Piano grand staff with notes and rests.

Vln. I

Bow C-belt

Violin I staff with notes and rests.

Vln. II

Bow C-belt

Violin II staff with notes and rests.

Vla.

Bow C-belt

Viola staff with notes and rests.

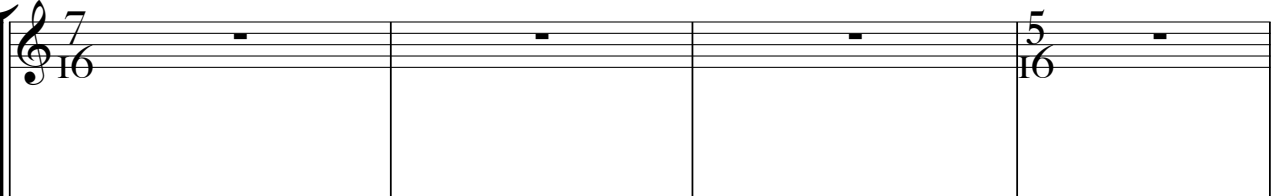
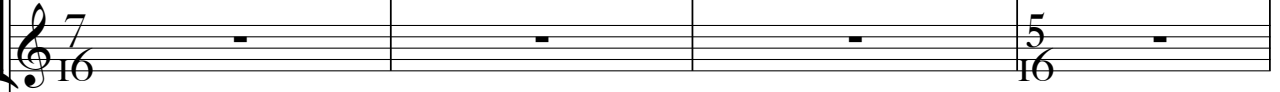
Vc.

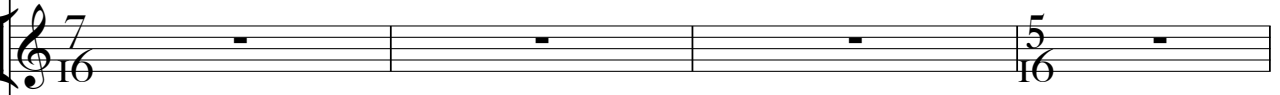
Bow C-belt


Violoncello staff with notes and rests.

II  
The Flood

1 Vivacious (♩ = c. 144)

Fl.   
Cl. 

S. 

Pno. 

FOR PERUSAL

Vln. I (non sul pont.) 

Vln. II (non sul pont.) 

Vla. (non sul pont.) 

Vc. (non sul pont.) 

5 **A**

Fl. *ff* *mf* *p*

Cl. *7* *16*

S. *7* *16*

Pno. *ff* *p*

FOR PERUSAL

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*



**B**

Fl. (flz.)  
*ff*

Cl.  
*pp* *ff*

S.  
*ff marcato, hysterical*

On the se-cond day of the cri sis

FOR PERUSAL

Pno.  
*ff* *mp gentle*

Vln. I

Vln. II

Vla.

Vc.

13

Fl.

Cl.

S.

we made wa - ter, wa - ter to clean our souls.

Pno.

*p*

*ff*

FOR PERUSAL

Vln. I

Vln. II

Vla.

Vc.

Fl. *ff marcato*

Cl. *ff marcato* *mp*

S. *(sostenuto)*

That's the way the wa - ter goes.

FOR PERUSAL

*ff*

Vln. I

Vln. II

Vla.

Vc.

21 (flz.) **D**

Fl. *ff* *mp*

Cl. *f*

S. *(ff)*  
More wa - ter than we could hold

Pno.

Vln. I

Vln. II

Vla.

Vc.

**FOR PERUSAL**

25

Fl. *f*

Cl.

S.

and our cup, it o - ver - flow'd.\_\_\_\_\_

FOR PERUSAL

Pno.

*p*

Vln. I

Vln. II

Vla.

Vc.

**E**

Fl. *ff*

Cl. *ff*

S. shout!

But the quick - est way down wa - ter

(spoken) *p* inward

Pno. *ff* *pp*

FOR PERUSAL

Vln. I

Vln. II

Vla. *ff* *pp*

Vc. *ff* *pp*

33

Fl.

Cl.

S.

(whispered)  
*pp* wistful

al - ways did know. That's the way the wa - ter goes.

Pno.

FOR PERUSAL

Vln. I

Vln. II

Vla.

Vc.

F

37

Fl.

Cl.

S.

Pno.

Musical score for Flute (Fl.), Clarinet (Cl.), Saxophone (S.), and Piano (Pno.). The Flute, Clarinet, and Saxophone parts are mostly rests with some notes in the second and fourth measures. The Piano part has a rhythmic accompaniment in the bass clef.

FOR PERUSAL

Vln. I

Vln. II

Vla.

Vc.

con sord.

*fp*

*mp*

*pp*

*pizz.*

Musical score for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Violin I and II have notes in the second and fourth measures with dynamics *fp*. Viola has a *pizz.* note in the second measure with dynamic *mp*. Violoncello has a rhythmic accompaniment with dynamics *pp* and *mp*. The instruction *con sord.* is present above the Violoncello staff.



G

41

Fl. *p marcato*

Cl. *p marcato*

S. *p marcato*  
 Wa - ter came like a snake out of e - v'ry gar - den

Pno.

FOR PERUSAL

Vln. I *fp*

Vln. II *fp*

Vla.

Vc. *mp* *pp* *mp* *pp*

45  
Fl. 

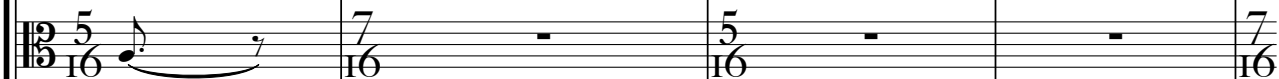
Cl. 

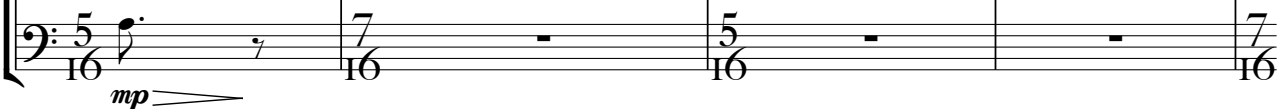
S. 

FOR PERUSAL  
Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

49 **H**

Fl.

Cl.

S.   
 Wa - ter came like a bad man in - to our homes.

FOR PERUSAL  
 Pno.

Vln. I

Vln. II

Vla.

Vc.

53

Fl.

Cl.

S.

Pno.

That's the way the wa - ter goes.

# FOR PERUSAL



57

Fl.

Cl.

S.

Pno.

*p*

Wa - ter been here a

I

60

Fl.

Cl.

S.

Pno.

long time now rock - ing the boat.

FOR PERUSAL



63

Fl.

Cl.

S.

Pno.

(Whispered)

That's the way the wa - ter goes.

67

Fl. *ff*

Cl. *ff*

S. (Spoken)  
*measured, calm*

I am only one person.  
Sometimes I sink, sometimes I float.

FOR PERUSAL

Pno. *ff*

depress & hold silently

*p* fleeting  
(but loud enough  
to generate resonance)

Vln. I *pp* arco

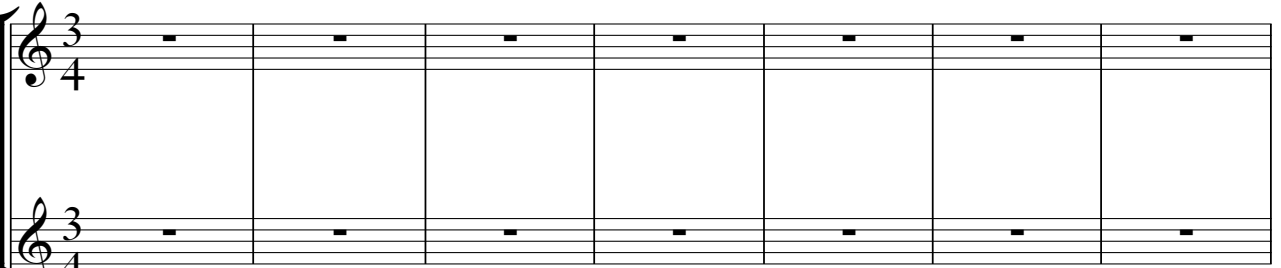
Vln. II *pp* arco

Vla. *pp*

Vc. *pp* senza sord.

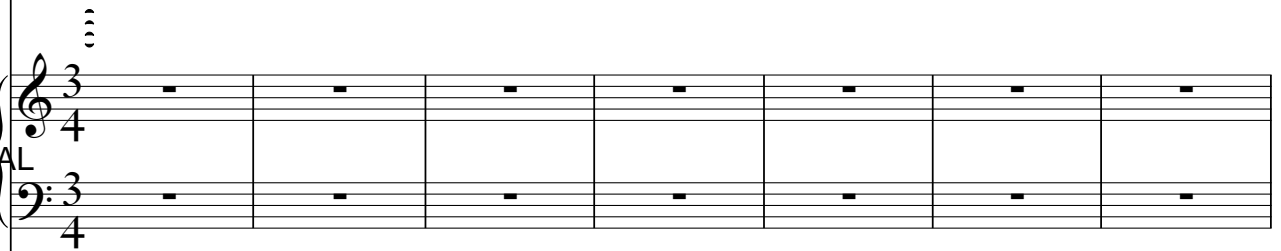
# III Dave's Song

1 Adagio (♩ = c. 50)

Fl. 

Cl. 

S. 

FOR PERUSAL  


Vln. I 

Vln. II 

Vla. 

Vc.   
*p solo*

avoid open strings  
senza vib.  
pizz.

**A**

8

Fl. *pp*

Cl. *pp*

S. *p searing, legato*  
I re - mem - ber, re - mem - ber the

Vln. I

Vln. II

Vla.

Vc.

FOR PERUSAL

13

Fl.

Cl.

S. *throwaway* *pp* *pp*  
— birds Which is al-so what we call'd girls At the

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*



B

17

Fl. *mp*

Cl. *p* *pp* *f* *ppp* *pp*

S. bar, long time part-ing. Their end-less on-ward flight a round the world.

Vln. I *fp* *fp*

Vln. II *fp* *fp*

Vla. *fp* *fp*

Vc.

FOR PERUSAL

23

Fl. *p* *5*

Cl. *mf* strident *mf* more confident *mp* *mf*

S. I re-mem-ber she said to me we'll be safe and warm

Vln. I *fp* *fp* *fp*

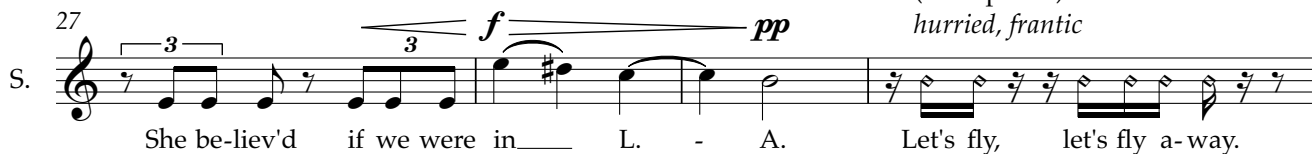
Vln. II *fp* *fp* *fp*

Vla. *fp* *fp* *fp*

Vc.

(Whispered)  
hurried, frantic

27



S. She be-liev'd if we were in L. - A. Let's fly, let's fly a-way.



31 **C** (gentle push)



Fl. *pp* *mf* *p* *pp* *mf* *p*

Cl. *pp* *mf* *p* *pp* *mf* *p*

Pno. *p* *unsure* *ad lib.*

FOR PERUSAL



Vln. I *pp* *mf* *p* *pp* *mf* *p*

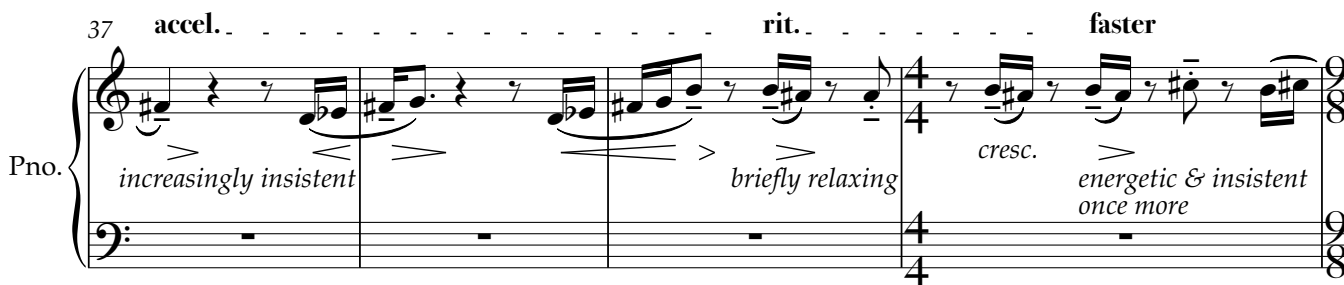
Vln. II *pp* *mf* *p* *pp* *mf* *p*

Vla. *pp* *mf* *p* *pp* *mf* *p*

Vc. *pp* *mf* *p* *pp* *mf* *p*



37 *accel.* *rit.* *faster*



Pno. *>* *>* *>* *>* *>* *>*

*increasingly insistent* *briefly relaxing* *cresc.* *energetic & insistent once more*



45

Fl.

Cl.

S.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*poco rit.*

*p*

*mp calming down*

*f*

Like a flock su-rroun-ding A thing with bro-ken wings. My fi-nal days.

**FOR PERUSAL**

**E**

49 Calmer (♩. = c. 40)

Fl. *p* *mf* *pp*

Cl. *p*

S. *p* *mf*

I re-mem-ber the birds in Pa-ra-dise. The dead of night, My bit of rough, bad luck,

Pno. *p* *mf* *p*

FOR PERUSAL

54 *poco rit.*

Fl.

Cl.

S. *f aggressive, oppositional*

the stars The glass roof of the sky a - bove. Oh I

58 *p relaxed, at peace*

S.

was - n't a wise man But I ne - ver stopp'd look - ing up.

# IV The Rewilding

32

1

Fl.

Cl.

S.

Tp.

FOR PERUSAL

Pno.

place a book on the strings to muffle  
rhythm ad lib.

*p* but loud enough to sound

depress silently, sustain with middle pedal until \*

Vln. I

poco vib. (to help resonate)  
rhythm ad lib., independent of other players  
pizz.  
*p*

Vln. II

poco vib. (to help resonate)  
rhythm ad lib., independent of other players  
pizz.  
*p*

Vla.

poco vib. (to help resonate)  
rhythm ad lib., independent of other players  
pizz.  
*p*

Vc.

**A**

$\text{♩} = \text{c. } 60$  *poco rit.*

Fl. *f*  $\text{p}$

Cl. *f*  $\text{p}$

Spoken  
*calmly, inwardly*

S. happening inside you a small green shoot. glowing like a flare in the dark.  
in the heart of you,

Whispered

Tp. happening inside you in the dark.

rhythm still ad lib., slightly faster than before

**FOR PERUSAL**

rhythm still ad lib. but slightly faster than before

rhythm still ad lib. but slightly faster than before

rhythm still ad lib. but slightly faster than before

(trem.)

Vc. *fp*

Relaxed (♩ = c. 50)

7

Fl.

tempo ad lib., independent of other players

*p*

Cl.

tempo ad lib., independent of other players

*p*

S.

Weeds in the car park  
that somehow learned to sing

Tp.

FOR PERUSAL

Pno.

Vln. I

Vln. II

Vla.

Vc.

tempo ad lib but flowing  
accel. & cresc. on each repetition



**B**

Fl.

Cl.

S.

Tp.

Spoken  
they are all happening.

FOR PERUSAL

gradually accel. & cresc. on each repetition

Pno.

\*

gradually accel. & cresc. on each repetition

Vln. I

gradually accel. & cresc. on each repetition

Vln. II

gradually accel. & cresc. on each repetition

Vla.

Vc.

C

Fl. *on each repetition accel. & shorten the length of the rests*

Cl. *on each repetition accel. & shorten the length of the rests*

S.

Tp.

FOR PERUSAL

Pno. *quite fast & flowing now*

*ped.* (full sustaining pedal)

Vln. I

Vln. II *flowing arco*

Vla. *flowing arco*

Vc. *fast & flowing*

D

14

Fl.

Cl.

S. *more incensed now* *strident*

Happening in spite of you and because of you. Purple heather growing like armpit hair between towns. It is happening now in the underworld of the sea like a revolution, a story old as grief. The day you were born it was happening like a star. Now just look at you: every single thing you are

Spoken *calmly* *resigned*

happening inside you they are all happening Happening in spite of you

FOR PERUSAL

as fast as possible

*p* *f*

Pno.

\*

Vln. I

Vln. II

Vla.

Vc.

17 **E**

Fl.

Cl.

S. *rushed!*

is grown-up or dying,  
and somewhere in you  
like the first day of spring  
it is happening.

Whispered  
*hopeful*

it is happening.

Tp.

It is happening now  
it was happening like a tar.  
**FOR PERUSAL**  
depress & hold silent

Pno.

*pp*

London, October 2019

Vln. I

Vln. II

Vla.

Vc.