

othering (2016)
for alto and quintet
Brendon Randall-Myers

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othering

written for Invisible Anatomy
as part of *Dissections*

Brendon Randall-Myers

Program Note

Othering is part of *Dissections*, a set of six interconnected pieces by Invisible Anatomy that probe the destruction, transformation, and intimacy inherent in peeling away our surfaces. Lyrically, I focused on the discomfort of opening up to someone - navigating difference and similarity, and the disconnect between who we imagine people to be and who they actually are. Musically, I tried to capture a feeling of being pulled apart.

Duration: ca. 6'

Instrumentation: alto, piano, Rhodes electric piano (or sampler with Rhodes sound), electric guitar (*w/ light tube distortion, reverb, and volume pedal*), cello, percussion (*vibraphone, kick, snare, tom, hi-hat, cymbal*)

Performance Notes

Vocal style

Mostly straight tone, rock or jazz style singing.

Amplification

Ideally everyone is running through a PA. A more typical setup consists of miking the vocalist and the cellist (balanced so as to be about equal to the guitar and piano in level but under the vocals), and using individual amps for the bass and synth.

Lyrics

othering

i invented an other you
so i could feed my amnesia
someone i could never know
 someone to fear
 someone i could never be

someone far away watching the sky rain hands
sleeping on the train covered in plastic bags

 everything is so much easier
 when i don't see you as a human being

when i touched you the first thing i felt in you
 was the same fear i feel in myself
 saw the same ambition, the same need
 to get far away, but never leave

 everything is so much easier
 when i don't see you as a human being

empathy takes a kind of violence when
 all you have is walls
 this fear is a fuse i lit and
 you and me are a bomb

 you and me are a loaded gun
 you and me are a broken wave
 you and me are our amnesia
 you and me are a patch of light
 a patch of light

othering

for Invisible Anatomy

Brendon Randall-Myers

J=132-136

fluid and clear, with a sense of forward motion

Alto

Pno.

E. Gtr.

Vib.

Dr.

FM

Vc.

lots of pedal, l.v. unless otherwise indicated

light, warm tube distortion, lots of reverb, played with fingers
l.v. throughout unless otherwise indicated

① ③ ④ ②

mp p mp p

lots of pedal, l.v. unless otherwise indicated

mp

lots of pedal, l.v. unless otherwise indicated

pp mp pp

pp

Alto

Pno.

E. Gtr.

Vib.

Dr.

FM

Vc.

A

p mp p pp

p mp p pp

p mp p pp

pp mp pp

13

B

This section of the score contains six staves. The Alto, Pno., E. Gtr., Vib., Dr., and FM staves all begin with rests. The Pno. staff has a dynamic of *mf*. The E. Gtr. staff has a dynamic of *pp* followed by *mf*. The Vib. staff has a dynamic of *p* followed by *mp*, with a measure of *pp* indicated below the staff. The FM staff has dynamics of *p*, *mp*, *pp*, and *mf*. The Vc. staff has dynamics of *mp* and *pp*.

18

This section of the score contains six staves. The Alto, Pno., E. Gtr., Vib., Dr., and FM staves all begin with rests. The Pno. staff has a dynamic of *pp*. The E. Gtr. staff has dynamics of *p*, *mf*, and *mp*. The Vib. staff has a dynamic of *p*. The Dr. staff has a dynamic of *p*. The FM staff has a dynamic of *pp*. The Vc. staff has dynamics of *pp*, *mf*, and *pp*. The section concludes with a dynamic of *pp* and a key signature of $\frac{3}{8}$.

C

23

Alto

Pno.

E. Gtr.

Vib.

Dr.

FM

Vc.

29

Alto

Pno.

E. Gtr.

Vib.

Dr.

FM

Vc.

D

35

Alto: i in - ven - ted an o - ther you

Pno.

E. Gtr.

Vib.

Dr.

FM

Vc. *ppp* — *mp*

40

Alto: so i could feed my am - ne - sia

Pno. *mp* — *pp*

E. Gtr.

Vib. *p* — *p*

Dr.

FM *pp* — *mp*

Vc. *pp* — *mp*

47 **E**

Alto: some one i could ne - ver know some - one to fear

Pno. *mp*

E. Gtr.

Vib. *p* *mf*

Dr.

FM

Vc. *pp* *mp*³

53

Alto: some one i could ne - ver be

Pno. *mp*³ *pp*

E. Gtr.

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

Dr.

FM *mp*

Vc. *pp* *mp*³

F

59

Alto some - one far a - way wat - ching

Pno. *mp* *pp* *p*

E. Gtr. *mp* *p* *mp* *p*

Vib. *mp*

Dr.

FM *mp* *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

65

Alto the sky rain hands sleep - ing on the

Pno. *mp* *3*

E. Gtr. *p* *mf* *p*

Vib. *p* *mf*

Dr.

FM *mp*

Vc.

71

Alto train co - vered in plas - tic bags

Pno. *pp* *p*

E. Gtr. *mp* *p*

Vib. *mp* *p* *mf*

Dr.

FM *pp* *mp* *pp*

Vc. II I *pp* *mp* *pp*

G

Alto ev - ery thing is so much ea - si - er

Pno. *mp* *pp*

E. Gtr. *mf* *p* *mp* *p*

Vib. *mf* *p*

Dr.

FM *pp* *mp* *p*

Vc. *p*

83

Alto - - - - - when i don't see you as a hu - man

Pno. *pp* - *mp* - *pp*

E. Gtr. *pp* - *mf* - *p* - *mp* - *p*

Vib. *mf* - *p*

Dr. - - - - -

FM *mp* - *pp* - *pp* - *mp*

Vc. - - - - - *p*

=

89

Alto being when i

Pno. - - - - -

E. Gtr. - - - - -

Vib. *mf* - *p* - *mf* - *p* w.b.

Dr. - - - - - *p*

FM *p* - *p* - *mp* - *pp*

Vc. *mf* - *p* - *mf*

93 **H**

Alto touched you the first thing i felt in you was the

Pno.

E. Gtr. *mf*

Vib.

Dr. *mf*

FM

Vc. **H**

98

Alto same fear i feel in my self saw the

Pno.

E. Gtr. *mf*

Vib.

Dr.

FM

Vc. **H**

102

Alto same am bi tion the same need to get

Pno.

E. Gtr. *mf*

Vib.

Dr.

FM

Vc. *p* *mf* *p*

106

Alto far a way but ne - ver leave or be left

Pno. *p*

E. Gtr. *mf*

Vib.

Dr. To Shk.

FM

Vc. *p* *mf* *p*

I

111

Alto: *pp* ev - ery thing is so much ea - si - er

Pno. *mp* *pp* *mp* *pp* *mp* *pp*

E. Gtr. *mf*

Vib. *mf* *p* *mf*

Dr.

FM *ppp* *mp*

Vc. *ppp* *ppp*

117

Alto: when i don't see you as a hu - man

Pno. *mp* *pp* *mp* *pp* *mp* *pp*

E. Gtr. *ppp* *mp*

Vib. *p*

Dr.

FM *ppp* *mp*

Vc. *mp*³

123

Alto being

Pno.

E. Gtr.

Vib.

Dr.

FM

Vc.

129

Alto

Pno.

E. Gtr.

Vib.

Dr.

FM

Vc.

J

135 *mf*

Alto: em - pa - thy takes a kind of vio - lence when all you've got

Pno.: non-l.v., observe rests precisely *mf* 3 3 3

E. Gtr.: l.v. sustain chords over pedal Gs *mf*

Vib.: *mf* 3 3 3

Dr.: *f* non-l.v., observe rests precisely

FM: *mf* 3 3 3

Vc.: *mf* 3 3

==

140

Alto: is walls this fear is a fuse i

Pno.: 3 3 3

E. Gtr.: (8) -

Vib.: 3 3 3

Dr.: x x x x x x x x

FM: 3 3 3

Vc.: 3 3 3

144

Alto lit and you and me are a bomb

Pno. 3 3 3

E. Gtr.

Vib. 3 3 3

Dr.

FM 3 3 3

(8) Vc. 3 3 3

K

148

Alto - | 5 - | 6 - | 5 - | 2 - | 6 - | 6

Pno. pp 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6

E. Gtr. ③ pp 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6

Vib. pp 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 drums

Dr. 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 p w/ mallet

FM 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6

Vc. 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6

154

Alto

Pno.

E. Gtr.

Vib.

Dr.

FM

Vc.

This section contains six staves of musical notation. The first staff (Alto) has a treble clef and a common time signature. The second staff (Pno.) has a bass clef and a common time signature. The third staff (E. Gtr.) has a treble clef and a common time signature. The fourth staff (Vib.) has a treble clef and a common time signature. The fifth staff (Dr.) has a bass clef and a common time signature. The sixth staff (FM) has a bass clef and a common time signature. The seventh staff (Vc.) has a bass clef and a common time signature. The notation includes various rests, quarter notes, eighth notes, and sixteenth notes, with some notes having stems pointing up and others down.

160

rit.

Alto

Pno.

E. Gtr.

Vib.

Dr.

FM

Vc.

This section contains six staves of musical notation. The first staff (Alto) has a treble clef and a common time signature. The second staff (Pno.) has a bass clef and a common time signature. The third staff (E. Gtr.) has a treble clef and a common time signature. The fourth staff (Vib.) has a treble clef and a common time signature. The fifth staff (Dr.) has a bass clef and a common time signature. The sixth staff (FM) has a bass clef and a common time signature. The seventh staff (Vc.) has a bass clef and a common time signature. The notation includes various rests, quarter notes, eighth notes, and sixteenth notes, with some notes having stems pointing up and others down. There are slurs and a dynamic marking 'rit.' (ritardando) placed above the E. Gtr. staff.

L $\text{♩} = 80$
lush, full, and cathartic

165 *mf*

Alto you and me are a load - ed

Pno. pedal each accented chord f simile al fine

E. Gtr. r.h. touch XII ③ a.h. ③ let chords ring as long as possible *f*

Vib.

Dr.

FM pedal each accented chord f simile al fine

Vc. f

170

Alto gun you and me are a

Pno. 3

E. Gtr. ② a.h. ③ ④

Vib.

Dr.

FM 6 3 6 3

Vc.

175 M

Alto: bro - ken face you and me

Pno.: (with dynamic 3)

E. Gtr.: (with dynamic 3)

Vib.: (with dynamic 3)

Dr.: (with dynamic 3)

FM: (with dynamic 6, 3, mf, 6)

Vc.: (with dynamic 3)

≡

180

Alto: are our am - ne - sia you

Pno.: (with dynamic 3)

E. Gtr.: (with dynamic 3, a.h.)

Vib.: (with dynamic 3)

Dr.: (with dynamic 3)

FM: (with dynamic 6, 3)

Vc.: (with dynamic 3)

185

Alto and me are a patch of light

Pno. 3 6 3 6 3

E. Gtr. a.h. ③ ② ④ 3 2

Vib. 3 3

Dr. 6 6 6

FM 6 6 6 6

Vc. 6 6 6

slightly slower

190

Alto a patch of light

Pno. 6 3 6 6 3

E. Gtr. 6 3 6 6 3

Vib. 6 6 6 6

Dr. 6 6 6

FM 6 6 6 6

Vc. 6 6 6 6