

Amy Bryce







Songs you can hear in your
head, by yourself.

an open score for Youth Ensemble

Songs you can hear in your head, by yourself.






Amy Bryce

Narrator: I really really really REALLY... LOVE... MONDAYS! People always think I'm a bit strange when I say that, but I do! It's the beginning of the week, it's time to get energised and seize the day.

Narrator	To me, Mondays sound... like this:		But to other people, Mondays might sound a bit different.		or this:	
			Maybe Mondays are more like this:			
Ensemble						

Nar. Does your imagination make noise? Listen to it... listen to it harder! I have sounds for everything. I think it makes life more interesting. It's like a game I play in my head, by myself. I don't do it all the time because I think if I did then life would get a bit loud. But when I want to do it, I just have to turn my brain...






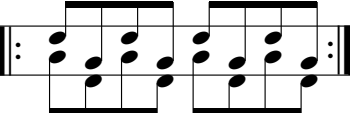


7

Nar.	on...	Then I can paint the sounds in my mind.	This is the sound of time.	
				 = 60
En.				





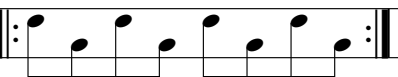

11

Nar.	These are my footsteps...		This is the sound of me walking in time...
		 = 52	
En.			

14






Nar.		These are the sounds of my thoughts as I walk.		These are the sounds of secrets.	
	 = 60				
En.					

19




Nar.	Back to time.		This is happy, without a care in the world!		This is sleep.	
		 = 60				
En.						

25








Slightly rhythmic

Nar.	Nervous laughter.						
		Secrets,	Sleep.	Nervous laughter,	Secrets,		
En.							



31


Nar.	Happy again.	This is getting my hopes up...	And my heart sinking...
En.			

37 Rhythmic

Nar.	Hopes up...	Sink-ing	Up...	Sink ing	Up...	Up...	Up...
En.							

44

Nar.	This is what time is like when my hopes are really high!	And that was my heart dropping.
En.		

ff 

Nar. See, when you engage your mind, it's not always quiet. It can make the world around you really interesting if you try it. It's even more fun with people. For this next bit, you need to remember that it's Monday. Whatever it says in the newspaper, on your phone or in the concert program, remember: Monday! Monday morning to be precise and we're in the busy city... let's get on a train.

[TRAIN SONG]

Three ensemble members come to the front of the stage and sit on chairs, uncomfortably close together. They are holding mobile phones and are typing on the keyboard, the sounds of which are amplified and audible.

Nar. It's so busy and everyone just looks the same... bored! But not me. I like to look at everyone and imagine the soundtrack to their life. Look at this one:

[Music stops and narrator gestures towards the first passenger.]

46

Nar. Workaholic. He's obviously having a crisis and he's not even got to the office yet. Emails are flying everywhere! His boss is cross, he's got a 9am meeting and everyone is being demanding!

En.

54

Nar. This one. He looks like he's really into his admin. But he's just playing games. He's so close to beating that high score! Ah! Oh well, one day maybe.

En.

59

(repeat(s)
opt.)

Nar. This one... I think he's trying to ask a girl out on a date. He keeps typing out the message... : ... then changing his mind. And typing out the message... :

En.

66

Nar. I wish I could stay to find out if she says yes but... it's my stop!

En.

Nar. Suddenly all of the busy commuters have a story to tell and the rush hour train journey isn't so bad. I like to call that People Watching 2.0.

[TRAIN SONG]

Train passengers rejoin ensemble.

[Music stops.]

Nar. Have you ever wondered whether the voice in your head sounds the same out loud? Or whether you hear yourself one way and the person talking to you hears you in a completely different way? And if when that person is listening to you, are they even hearing the same words? Do we understand each other in the same way? Or do we interpret things differently? What if you could say some normal words and in the other persons head, it makes sense, but if you heard the sounds that were in their head, it would all just sound like nonsense?

I'm being quite complicated so let me show you what I mean. We're going to order a coffee, but only using our inside head voices.

[One ensemble member comes to the front of the stage.]

Nar.	Hello, I'd like to order an Americano please?		A medium, please.	
	(Solo) (instrumental interpretation of the words)			
En.				
		(Small, medium or large?)		(Will that be for here or to go?)

Nar.	That's to go, please.		Thank you very much.	
En.				
		(One moment)		(Milk and sugar is over there)

Nar.	Thank you but err... I prefer it black so this is perfect.		Yes, you have a nice day too!	<i>[Drinks coffee]</i>	Mmm, good coffee.
En.				<i>[Rejoins ensemble]</i>	
		(Have a nice day!)			

Nar. Sometimes I feel like it would be easier to know what people were thinking about, or how they were feeling if I could just hear the song in their head. It seems like you'd never get it wrong. I wonder if it would make decision making any easier because I hate decisions. Watch this.

*[Three ensemble members come to the front of the stage. The subsequent emotional reactions are performed by each member as specified by the score but **all reactions** are also underscored by the rest of the seated ensemble.]*

Nar. Hey, guys. I've got a new way for us to decide what to do today.

Nar.	Do you like parties?		Do you like parties?		What about the library?	
	(Player 1)					
En.	(Player 2)					
	(Player 3)					

86

Nar.	Do you like the library?		Ok, but do you like parties?		Oh... um, what about the beach, do you like going to the beach?	☹️
En.						
		☹️		☹️		😊
		○		○		○

92

Slightly rhythmic

Nar.	Yes! They like the beach. Do you two like the beach?	☹️	See there's no pleasing everybody!	Let's try some more... umm...			Gardening?	Firework displays?
En.		😱						
		😱					😍	😊
							😊	😱

98




Nar.						Fishing?	Theme parks?	Scary movies?	Board games?	Surprises?
En.						😍	😱	☹️	😊	😍
						😊	😱	☹️	😊	😊
						😍	😊	😊	☹️	😱

103



Nar.	Ow... how are we going to find something to do? Umm umm umm, pizza?!	☹️	Amazing. I can't believe I didn't see it before! I can't imagine a single person who would feel a scary song when they think of pizza.
En.	(all):	☹️	○

6 [Three soloists return to ensemble.]



105


Nar.		If I could just hear everyones song, ALWAYS. Uh... what would that even sound like?	Maybe like this?		
En.					


110

Nar.		It's quite beautiful but... Ok... not all the time. I think the streets would get really loud if you could hear each others song ALL the time. Sometimes I wish I could though. It would be really useful when it's raining and you're going to meet your friend? I'll show you...	
En.			





113


Nar.	It's raining and I love the rain. It makes me feel calm.		I put on my big, bright raincoat and off I go.		I hear the sound of my footsteps and they splash through the puddles.
En.					

 ♪ = 52



118

Nar.	It makes me feel calm.	Footsteps.	Calm.	Colourful.	Calm.	It makes my mind... dance!
En.						

 ♪ = 52





[RAIN MUSIC]

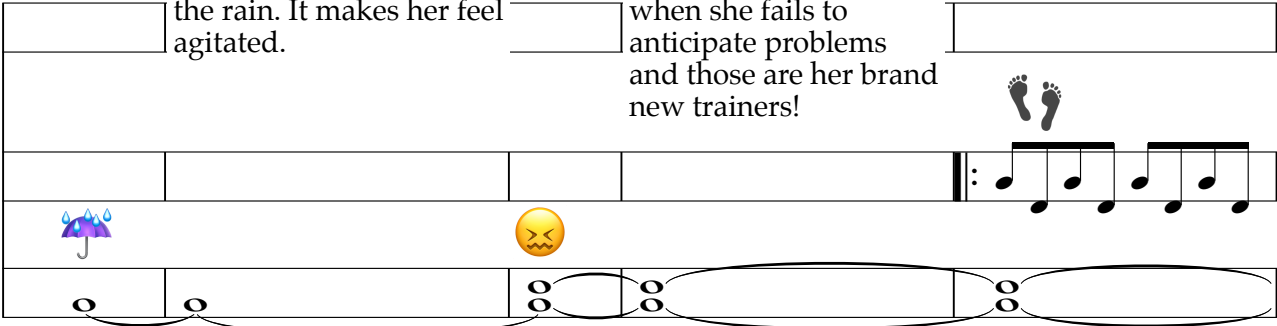
Nar. My mind is a swaying, slow joy, rocking me. But little do I know that the song for her journey in the same rain made a different tune altogether.

Like this...





[Ensemble comes to the front of the stage.]

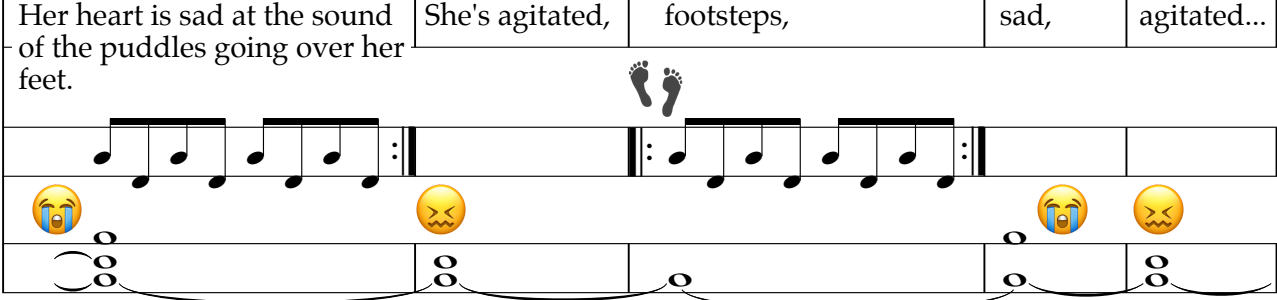
124

Nar.	It's raining and she hates the rain. It makes her feel agitated.	She doesn't like it when she fails to anticipate problems and those are her brand new trainers!
En.		




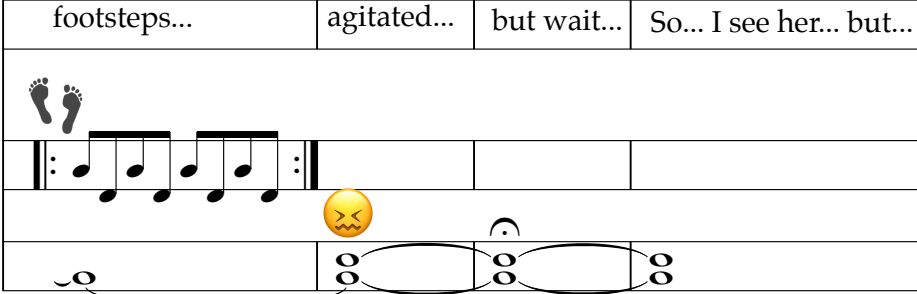
129

Nar.	Her heart is sad at the sound of the puddles going over her feet.	She's agitated,	footsteps,	sad,	agitated...
En.					



134

Nar.	footsteps...	agitated...	but wait...	So... I see her... but...	I can't hear her song over my own song.
En.					[BLEND TO RAIN MUSIC]



[He tries to get her to dance in the rain but she doesn't want to. She pushes him away. She's sad. She sits by herself.]

Nar. [Music stops]... Sometimes I think about the sounds I will never hear. Like on the far side of the moon. Imagine never facing the sun it would be so cold and dark. So cold and dark that everything would be very still. So much that this stillness and black... that that stillness... it would make a noise. I think about the noise that it would make. I'd like to be there because then I'd know what it should sound like.

But I can't.

Then I think there are more important sounds I will never hear. Like my friend. I couldn't hear her song. How are you supposed to find the answer when the song doesn't match the picture? It's difficult. It's confusing. There are 7.5 billion people in the world and 27 different emotions and each day is different so the number of possible songs in the world are more than you'd be able to hear and anticipate and...

But actually then, the answer is simple, because in a world with an infinite number of songs to sing, there must be an infinite number of ways to listen.

[LIGHT DISPLAY]

[He goes to her, unties her trainers and takes off his own wellington boots, offering them to her. She steps into his shoes and links arms with her. He is barefoot. He puts up an umbrella to keep her dry and together they walk across the stage and out of sight].

END.

Train Song

The rhythm 1. part can be performed on vocal percussion, egg shakers and/or any light, hand-held percussion.
Bongos can include any other high/low percussion but not to overwhelm the texture.

energetic ♩ = 63

Counter-melody

Melody

Rhythm 1.

Rhythm 2.

sha - k - ch - k - ch - k - ch - k - ch - k - ch - k

p

2

Cm.

M.

R 1.

R 2.

sha - k - ch - k - ch - k - ch - k - ch - k (etc.)

5

Cm.

M.

R 1.

R 2.

A

9

Cm.

M.

R 1.

R 2.

B

13

Cm.

M.

R 1.

R 2.

C

Keyboards and guitars swap to the chord sequence and begin to thicken the texture. Improvisation is welcome. Option for additional repeats of this section.

17

Cm.

M.

R 1.

R 2.

G^b

D^b

21

Cm.

M.

R 1. *Ab* *Bbm*

R 2.

Detailed description: This system covers measures 21 to 24. The Cm. and M. staves feature a melodic line of eighth notes with a dotted quarter note, moving in a stepwise fashion. The R 1. staff contains chords Ab and Bbm, with notes marked with accents (>). The R 2. staff provides a bass line with eighth notes.

25

Cm.

mf

M.

mf

R 1. *Eb* *Fm/Ab*

R 2.

Detailed description: This system covers measures 25 to 28. The Cm. and M. staves continue the melodic line. The R 1. staff contains chords Eb and Fm/Ab, with notes marked with accents (>). The R 2. staff continues the bass line. A dynamic marking of *mf* is present in both the Cm. and M. staves.

29

Cm.

M.

R 1. *Cm* *Db*

R 2.

Detailed description: This system covers measures 29 to 32. The Cm. and M. staves conclude the melodic line. The R 1. staff contains chords Cm and Db, with notes marked with accents (>). The R 2. staff concludes the bass line. The system ends with a double bar line and repeat dots.

33 **D**

Cm. *f*

M. *f*

R 1. *f* Fm

R 2.

36

Cm.

M.

R 1. sha - k - ch - k - ch - k - cha!

R 2.

ff

Rain Music

♩ = 98 dance energy!

Piano introduction staff in 4/4 time, consisting of three measures of whole rests in both the treble and bass clefs.

♩ = 98 dance energy!

Piano accompaniment staff 1 in 4/4 time, consisting of four measures. The treble clef has whole rests. The bass clef has a steady eighth-note accompaniment. The middle staff (likely for a drum set) features a rhythmic pattern of eighth notes with accents (>) and rests.

4

Piano introduction staff 2 in 4/4 time, consisting of three measures of whole rests in both the treble and bass clefs.

Piano accompaniment staff 2 in 4/4 time, consisting of four measures. The treble clef has whole rests. The bass clef has a steady eighth-note accompaniment. The middle staff features a rhythmic pattern of eighth notes with accents (>) and rests.

6

Musical score for measures 6 and 7. The score is written for a grand piano with a treble and bass clef staff at the top, and four staves below. A double bar line with repeat dots is present between measures 6 and 7. The bass clef staff in measure 6 has a whole rest, while in measure 7 it plays a sequence of quarter notes: C2, D2, E2, F2. The first two staves below have rhythmic patterns of eighth and sixteenth notes with rests. The third staff features a complex rhythmic pattern with accents (>) and slurs. The fourth staff plays a simple quarter-note accompaniment.

8

Musical score for measures 8 and 9. The score is written for a grand piano with a treble and bass clef staff at the top, and four staves below. A double bar line with repeat dots is present between measures 8 and 9. The bass clef staff in measure 8 has a whole rest, while in measure 9 it plays a sequence of quarter notes: C2, D2, E2, F2. The first two staves below have rhythmic patterns of eighth and sixteenth notes with rests. The third staff features a complex rhythmic pattern with accents (>) and slurs. The fourth staff plays a simple quarter-note accompaniment. Measure 9 includes a triplet of eighth notes in the treble clef staff.

10

Am F

12

C G

14

Am F

17

C G Am

20

Musical score for measures 20-22. The score is written for a grand piano and includes a vocal line. The grand piano part consists of a right-hand melody and a left-hand accompaniment. The vocal line is written in a single staff. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score is divided into three measures. The first measure is marked with a repeat sign. The second and third measures are marked with a repeat sign. The grand piano part features a steady eighth-note accompaniment in the left hand and a melody in the right hand. The vocal line consists of a single melodic line. The grand piano part includes a variety of rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes. The vocal line is written in a single staff. The grand piano part includes a variety of rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes. The vocal line is written in a single staff. The grand piano part includes a variety of rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes. The vocal line is written in a single staff.

23

Musical score for measures 23-25. The score is written for a grand piano and includes a vocal line. The grand piano part consists of a right-hand melody and a left-hand accompaniment. The vocal line is written in a single staff. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score is divided into three measures. The first and second measures are marked with a repeat sign. The third measure is marked with a repeat sign. The grand piano part features a steady eighth-note accompaniment in the left hand and a melody in the right hand. The vocal line consists of a single melodic line. The grand piano part includes a variety of rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes. The vocal line is written in a single staff. The grand piano part includes a variety of rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes. The vocal line is written in a single staff. The grand piano part includes a variety of rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes. The vocal line is written in a single staff.

Light Display

Amy Bryce

♩ = 52

p

Am Bm⁷/A Am G Am Dm Am Bm⁷/A

5

Am G Em/B C⁶ Fmaj⁷ G Am

Light Display requires an equal number of musical performers and light movers. The light movers shine torches whilst hidden under blankets/thin sheets (they should not be seen but the material must let enough light through to realise the visual effect of the torch.) These are supposed to symbolise the childhood act of hiding under the sheets and reading with a torch until late at night.

Each light mover is assigned to a musical performer and the piece starts with everyone playing the music, and the light movers evenly displaced around the stage, shining the torches and moving them in time and out of time to the music.

Once the mood is established, the light movers are in charge of slowly dimming, brightening and turning off/on their torches. Their assigned musician will follow them, synchronising their dynamics and silence to their corresponding light mover's actions.

Of course, this means that there will be moments where some people are playing but some are not. There are several ways of dealing with the synchronisation of the musical ensemble at this point:

1. The performers feel a pulse which is present even if no one is playing so the music continues it's course and everyone stays together.
2. The performers follow whoever is playing at the time so some sort of order is retained.
3. The performers come in where they left off so the synchronisation is gradually distorted throughout the display.
4. Complete freedom of decision making.

The piece should last as long as it needs to.