

BEN ARAUJO

Stuck in the Gray Muck
for mezzo-soprano and double bass
text by Wassily Kandinsky

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Text: "Offen" from Klänge (1912)

Bald im grünen Gras langsam verschwindend.
Bald im grauen Kot steckend.
Bald im weißen Schnee langsam verschwindend.
Bald im grauen Kot steckend.
Lagen lange: dicke lange schwarze Rohre.
Lagen lange.
Lange Rohre.
Rohre.
Rohre.

Translation (by the composer):

*Soon slowly disappearing in the green grass.
Soon stuck in the grey muck.
Soon slowly disappearing in the white snow.
Soon stuck in the grey muck.
Laying long: thick long black tubes.
Laying long.
Long tubes.
Tubes.
Tubes.*

First performance

Stuck in the Grey Muck was first performed on May 10, 2023 in the first concert of the Contemporary Music in Action concert series in the Performance Hall of the Royal College of Music, London, with Phoebe Rayner as mezzo-soprano soloist and Danny Cleave as double bassist.

PERFORMANCE NOTES

General

Upward- (and occasionally downward-) facing arrows are used to indicate coordination between the two players (for example, where one player starts or stops playing in relation to the other).

Dynamic markings placed between quotation marks (i.e., "ff") do not necessarily equate to the resulting dynamic of a particular action, but rather the intensity of the effort to perform such an action.

Grace note passages should be played as fast as possible and in an irregular rhythm.

The time indications (in seconds) for each bar do not have to be precise, but can be used as a reference point for performing whatever musical material is included in each bar.

 = pause of around 1 sec. or less

 = pause of around 2 to 4 sec.

 = pause of around 5 sec. or more

For the mezzo-soprano

When singing phrases notated with noteheads without stems, sing in a more natural, parlando-style rhythm.

When speaking/shouting/screaming, the approximate pitches used can be freely chosen, and do not have to correspond to what is notated.

For the double bass:

The double bass used for this piece should have a fifth C-string attached to it.

Techniques indicating the manner of playing are written in boxed text, whereas techniques for bow position are written normally.

All tremoli should always be performed as fast as possible.

All written pitches sound an octave below, including natural harmonics.

for Phoebe Rayner and Danny Cleave
Stuck in the Grey Muck
for mezzo-soprano and double bass
text by Wassily Kandinsky

BEN ARAUJO

Senza tempo, calm, peaceful

Mezzo-soprano

pp *senza vibrato*
(innocent, childlike)

10" 8" 5"

Bald im grü-nen Gras langsam ver-schwin-dend. Bald im grau-en Kot

Double Bass

ord.
sul III **ppp**

sul III **p**

M-S.

6 15" 8" 5"

stec-kend. Bald im weis-sen Schnee lang - sam ver-schwin-dend. Bald im

Db.

sul II **ppp**

pizz. (l.v.) **mf** **p**

M-S.

11 5" 12" 5"

Grau-en Kot stec-kend. La-gen lan-ge. Dic-ke lan-ge schwar-ze Roh-re. La-gen lan-ge. Lan-ge Roh-re.

Db.

arco ord. **pp**

sul IV **f** **p**

sul pont. gliss.

p con vib.

Becoming more and more agitated

M-S. 16 *(p)* *mf* *ff* *p* *f* *audible breath* *"f" pitched whisper*

Roh-re. Roh-re. Roh-re. Roh-re. Roh-re. Roh-re. Roh-re. Bald im grü-nen Gras, weis-sen Schnee,

sul tasto extreme sul pont. ord. col legno battuto

Db. *fp* *ff* *p* *f*

M-S. 26 *mf* norm. *"mf" p.wh.* *f* norm. *pp* *"ff" unpitched whisper*

lang-sam ver-schwin-dend, Grau-en kot, Dic-ke lan-ge schwar-ze Roh-re, Grau-en Kot stec-kend, Bald,

norm. tap on wood with knuckles norm. e.s.p.

Db. *p* *"f"* *f* *pp* *ppp*

M-S. 31 *p* norm. *f* *"mf" p.wh.* *f* *gliss.*

La-gen lan-ge, Im weis-sen Schnee, Bald im grü nen Gras, weis-sen Schnee,

ord. gliss. sul pont. c.l.b. gliss.

Db. *f* *p* *mf* *ff* *mf*

35 **f** sprechgesang

M-S. Roh - re, Roh - re, Roh - re, Roh - re,

6"

ff lowest note possible (gravelly, guttural)

6"

pp norm.

6"

3

random high scratch tone

extreme bow pressure ord.

norm.

sul I **pp**

Db. Kot, im Grü-nen Gras,

38 **"f" < "ff"** un. wh.

M-S. Ver-schwin-dend, ver-schwin-dend, ver-schwin-dend, ver-schwin-dend,

5"

f norm.

3"

5"

gliss.

p

f

m.s.p.

Db. Dic-ke lan-ge,

41 **mf** spr./g.

M-S. Schwar-ze, Schwar-ze, Schwar-ze,

5"

pp norm.

7"

"mf" > "ff" p.wh.

5"

lang - sam,

Schwar-ze Roh - re

e.s.p.

pp

fp **ff**

Db.

4

10" 5"

p **pp**

44

M-S.

gliss.

audible breath

gliss.

Bald im grü-nen Gras, weis-sen Schnee, grau-en Kot, di-cke, lan-ge, schwar-ze, Roh-re

sul pont.

gliss.

gliss.

gliss.

gliss.

gliss.

non trem. subito

Db.

p

Completely hectic (ALL HELL BREAKS LOOSE!!)

10"

46

ff **ff** **ff**

M-S.

spr./g.

spoken

"ff" un.wh.

Bald/ Kot/ Weis - sen Schnee/ Roh - re/ Ver-schwin - dend/

slap strings with palm of hand

arco ord.

behind the bridge

ff

fp

ff

sul II e I

Play / sing these fragments in the notated order, then in any order in quick succession, with short gaps in between.

Use them as a point of reference to expand on them in varying ways (in terms of pitch, rhythm, etc.). Repeat independently of one another.

Db.

8" 2" 9"

49 **ff** forcefully

M-S.

gliss.

Ba(ld) d(ə), d(ə), d(ə), d(ə), d(ə), d(ə)

sul pont.

ff

mf **ff** **mf**

spr./g.

gliss.

Im grü - nen/ Kot/ ver-schwin - dend/ dic-ke schwar-ze

random, fast finger tapping on the strings

arco ord.

m.s.p.

mf **f** **p** **ff**

As before

Db.

53 shout (in desperation) **ff** 8" 2" 5

M-S. Weis - sen Schnee!! *gliss.*

Db. **ff**

61 **mf** spr./g. **"f"** p.wh. **p** norm. **ff** spr./g. **ff** norm. 8" 6" 1"

M-S. Dic- ke/ lang- sam/ Schnee / La- gen lan- ge *gliss.* *As before* Grau - e(n) n(ə) *indefinite high note*

Db. sul pont. **ff** *random high scratch tone* **ff** **p sub.** **ff**

65 **mf** spoken **ff** norm. **ff** norm. **fff** 7" 7"

M-S. Ver- schwin- dend Gras *gliss.* *As before* Schwa(rz) z(ə) z(ə) z(ə) z(ə) z(ə) z(ə) z(ə) z(ə) z(ə) *(forcefully)*

Db. e.s.p. **ff** *pizz.* *arco* *ord.* *repeat this pattern while moving upwards like a glissando* *indefinite high note* *finger-tapping*

