

Nate Wooley

aleatory half sentences

Written for Eight Pianos and Sine Tones

All pianos should be tuned to A=440. Piano Eight will also need a modeling keyboard that allows them to play exactly 1/4 step flat.

The timing and frequencies of the sinetones are provided for reference. Obtain the fixed media from the composer for performance.

Each gesture marked in the score should be repeated at the performer's discretion and, unless noted (see below), as slow as possible, with each harmony or note allowed some time to decay naturally before moving on. Repetitions continue within the timing provided at the beginning and end of each cell.

Numbers in boxes at the beginning of the cell denote an approximate tempo for that gesture. These should be performed near that marking, but can be sped up or slowed down at the player's discretion.

For gestures without tempo markings, play each sound slowly, as stated above.

All gestures should be played at a robust *forte* marking with the pedal depressed. Sine tones should be loud enough to be physically felt, but not so loud as to cause discomfort to performers or audience.



Piano 1

3:15 3 4:15

8^{va}

5:00 5:30

(1)

as fast as possible, start and stop briefly like morse code



Piano 2

1:00 2:00

(2)

3:00 4:15



Piano 3

:45 2:15

60 *sim.*

(3)

4:00 5:15



Piano 4

1:15 2:15

(4)

3:30 4:30



Piano 5

1:30 2:30

108

(5)

4:15 6:00

60 *sim.*

Piano 6

:30 1:00

Piano 8

:30 1:15

Piano 7

4:15 5:30

80

Sines

64 Hz 96 Hz 128 Hz 160 Hz 192 Hz 256 Hz

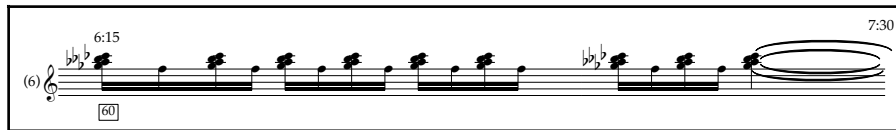
3 3 3

(2)  6:00 6:30
as fast as possible, start and stop briefly like morse code

(1)  6:45 7:45
108

(2)  9:40

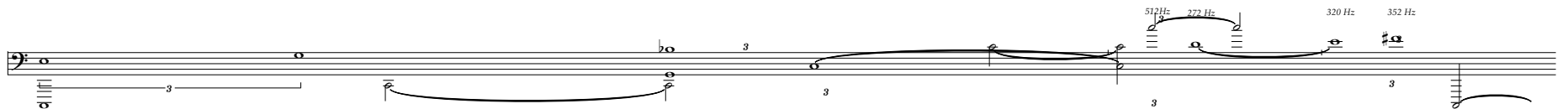
(3)  7:00 7:45
60

(6)  6:15 7:30
60

(7)  6:30 7:45
60

(8)  7:30 8:15
60

switch to microtonal keyboard 1/4 step flat

 512 Hz 272 Hz 320 Hz 352 Hz
3 3 3 8

Begin Text Reading 9:45

(1) 11:30 12:00 13:00 13:45 14:00 15:00

(2) 11:00

(3) 12:00 13:00

(4) 11:30

(4) 13:30 15:00

(5) 10:45 11:45

(6) 12:30 13:30

(7) 11:00

(8) 11:00

End Text Reading 15:00

15:30 17:00
(2)

Musical notation for exercise (2) on a single staff. It features a sequence of six eighth notes: G2, A2, Bb2, C3, D3, and E3. The first three notes are grouped with a slur and a '3' above them, and the last three notes are also grouped with a slur and a '3' above them.

16:00 17:30
(4)

Musical notation for exercise (4) on a single staff. It features a sequence of six eighth notes: G2, A2, Bb2, C3, D3, and E3. The first three notes are grouped with a slur and a '3' above them, and the last three notes are also grouped with a slur and a '3' above them.

(5) 15:00 16:30

Musical notation for exercise (5) on a single staff. It features a sequence of six eighth notes: G2, A2, Bb2, C3, D3, and E3. The first three notes are grouped with a slur and a '3' above them, and the last three notes are also grouped with a slur and a '3' above them.

17:00 18:30
(6)

Musical notation for exercise (6) on a single staff. It features a sequence of six eighth notes: G2, A2, Bb2, C3, D3, and E3. The first three notes are grouped with a slur and a '3' above them, and the last three notes are also grouped with a slur and a '3' above them.

15:30 15:30

Musical notation for exercise (5) on a single staff. It features a sequence of six eighth notes: G2, A2, Bb2, C3, D3, and E3. The first three notes are grouped with a slur and a '3' above them, and the last three notes are also grouped with a slur and a '3' above them.

16:40 18:00
(7) 16:40 18:00
(8)

Musical notation for exercises (7) and (8) on a single staff. Exercise (7) features a sequence of six eighth notes: G2, A2, Bb2, C3, D3, and E3, with the first three notes grouped by a slur and '3' above, and the last three notes grouped by a slur and '3' above. Exercise (8) features a sequence of six eighth notes: G2, A2, Bb2, C3, D3, and E3, with the first three notes grouped by a slur and '3' above, and the last three notes grouped by a slur and '3' above.

Musical notation for exercise (5) on a single staff. It features a sequence of six eighth notes: G2, A2, Bb2, C3, D3, and E3. The first three notes are grouped with a slur and a '3' above them, and the last three notes are also grouped with a slur and a '3' above them.

*God bless Henry.
Because he won't get blessings from me,
only the sound of a passing bus and the aleatory half-sentences of its future passengers.*

*I tried to know Henry as an old man.
I'm not so young but not so very old.
I am ending, but I have begun,
at last,
to realize I don't know what a heart contains.*

*Henry did not look inward.
He kept himself occupied so as to maintain focus on the cheap world around him.
Maybe Henry was a human being.
I know nothing any longer.
But he was human.
I think that's true.*

*Henry reproduced an image of himself,
Tracing its outline over and over until the paper broke.
Its thin membrane shredding and falling to the floor before darting under the refrigerator.
He imagined life as a broadside, mass-produced to convince someone of something important
before, ultimately, being thrown away.
He eliminated all pronouns and referred to himself as "what you need."
Henry became saleable.*

*So maybe Henry was not for humanity at all.
But rather he was an advertisement, a guilty purchase meant to be used and discarded.
A commodity.
A contract.
A grand opening.*

*It was as if he, like everyone else, like me, had been given an opportunity to become possessed.
Instead, he was forever leaving parts of himself too big.
His assets rose and fell as he concentrated on the chase over the keeping;*

*Henry became a forgotten fad, a shortened excitement with no point and no plan and no reason,
with no resale value and no possibility of changing a single person on earth.
He was left alone with his tracings and no sign of the original.
He'd missed the moment of understanding that want isn't need
and that living a life requires participation.*

*The world had left him; the masses that had tormented, challenged, and stabilized him;
Kept him from going to war and sustained him.
They had weakened his eyes and burned thumbs into his ears.*

*No one shook his hand; No one spoke.
I imagined the warehouses of unsold flowers and estimated their overhead.
"You must proceed when the doors are finally open," I said to him,
"otherwise you will just go away.
And move from being trapped within yourself to floating freely in the void,
and this would not be a promise but a threat."*

*How did Henry House get here? Bewildered Henry.
Henry was old for Henry remembered,
and Henry knew there was no room for planned obsolescence.
And no further attention means the end.*

*So, Henry would fade away.
What he had once dreamt about and longed for had finally been realized;
But the fulfillment of his dream carried the stale taste of blood.
The past remained overwhelmingly present and then became still and faint.*

*What is Henry House now?
He is a forgotten and ridiculous object;
An overstocked kind of man.
That is true.*

*Life, friends, is difficult.
I say so, but I feel that I must not say so
Because the ability to touch and hold others is our privilege.
After all, the population around us swells and wanes.
People come close and wheel away,
and we ourselves rock and create in our similar, smaller ways.*

*That's not true.
We frantically reach our arms out the window of a parked car as it idles,
hoping someone will turn around and notice us.*

*No matter.
I conclude now that I am as alone and loved as anyone.
And I consider myself lucky for it.*

And for no other reason.

*Enough about Henry
He's been gone a long time
And he won't get blessings from me.*