

UNTIL NOTHING LEFT

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for accordion solo / performing accordionist, objects and audience
by Niels Rønsholdt 2017

Commissioned by and dedicated to Andreas Borregaard

Written with kind support from The Danish State Arts Foundation

Duration: 25+ min.

PERFORMANCE NOTES

This piece is a performance piece for accordionist and audience. The performer instructs the audience who participates in performing Song I and handling objects in Song II.

Objects: The number of objects needed is depending on the number of audiences. It is advised that there are at least 5 audience members handling each object in Song II

Performance notes of more specific character are written into the score

Audience participation:

- In *Song I* the accordionist accompanies the song of the audience
- In *Song II* the audience illustrates the song of the accordionist with objects

OBJECTS

2 Blue balloons with LED light
Bowl of water next to the performer
1-2 box(es) of kitchen salt
1-2 bottle(s) of drinking water
Firecrackers
Ordinary Balloons
Sparkler
Lighters
Small bowls or the like with a little water

AMPLIFICATION

Amplification is recommended depending on the hall and general setup.

- Accordion (left/right)
- Voice (portable)
- Bowl of water

FORM

Melancholia I
Speech I
Song I
Speech II
Melancholia II
Song II
Melancholia III

Video slides can be downloaded from: goo.gl/NL1tt5 or contact the publisher Edition•S

UNTIL NOTHING LEFT

MELANCHOLIA I

♩=60

Fill blue LED balloon with air using a single full breath. Right hand holds the balloon, left hand on the accordion

Balloon 1 (Blue LED)

Keep the balloon by the mouth and let out the air slowly into the slightly open mouth. Kepp the right hand on as much of the surface of the balloon as possible creating a small squirking sound as it diminishes.

Balloon 1 (Blue LED)

Voice (accordionist)

Accordion

S.B.

Balloon 1 (Blue LED)

21

Same as before and add a movement of the lips through different vowels in a slow irregular rhythm, simulating sound of wind blowing

Voc. (acc)

21

Acc.

S.B.

pp

(dim. until niente so only the key click is left)

41

Balloon 2 (Normal)
(left hand)

Lower the tip of the balloon into a small bowl of water and let out air very slowly creating a rhythm like the engine of an old fishing boat.

Balloon 1 (Blue LED)

Voc. (acc)



SPEECH I

Let go of balloon!

61

ff >

During this last part:
Pick up a box of kitchen salt and spread it on the floor in front of the audience.
After that, pick up a 0.5 l bottle of water and spread that on the salt on the floor to create the sea.

Voc. (acc)

61

"Now is no time for exhibitionism. Now is no time for individualism. You watching me on stage, that's not right. Music is not something you watch, music is something you do: Watching music is a perversion, actually. The musician on a stage is a kind of pornography, when you think about it: It is someone displaying more or less fake emotions for money. It is disgusting. Why do you look at me? Do you think I am somehow able to evoke your own emotions? That a musician on stage and the music he plays, are anything more than a surrogate to real emotions, real life?"

"We are all in the same boat. We are a community. We all breathe in the same air. And we exhale, we all force that same air through our vocal chords to form the music we call language. And together we shape the world, we leave the shores of uncertainty and despair and sail towards a better future, towards a land of prosperity and hope."

"No, music is not something we watch, music is something we do together, music has always been that. Take for instance this proud instrument, the accordion. It has been designed so that people can sing and play together without having an orchestra or without having to go to church. The thieves, the illegals, the fishermen. People like us. They would sing their songs together and one among them would be their orchestra. We will honor that history. We will honor this fine instrument; let's sing together. Let's sing a song of the sea, from our boat on the salty waters."

SONG I: REHEARSAL

Video:
Slide nr. 1

Video:
Slide nr. 2

Video:
Slide nr. 3

♩ = 72

80

Voc. (acc)

80

Acc.

80

Aud.

p

1. Blue-er than blue Blu-er than blue Bright-er than bright Bright-er than bright The o - cean shines like sap-phires in the sun - light The o - cean shines like sap-phires in the sun - light

1. Blu-er than blue Bright-er than bright The o - cean shines like sap-phires in the sun - light

Detailed description: This system covers measures 72 to 80. It features three staves: Voc. (acc), Acc., and Aud. The tempo is marked as ♩ = 72. The key signature has one flat (B-flat) and the time signature is 4/4. The vocal line includes lyrics: '1. Blue-er than blue Blu-er than blue Bright-er than bright Bright-er than bright The o - cean shines like sap-phires in the sun - light The o - cean shines like sap-phires in the sun - light'. The piano accompaniment starts with a piano (*p*) dynamic. The audio track follows the vocal line. Three video slide markers are present: 'Video: Slide nr. 1' at measure 72, 'Video: Slide nr. 2' at measure 76, and 'Video: Slide nr. 3' at measure 80. Trills are indicated by a '3' over a slur.

Video:
Slide nr. 4

Video:
Slide nr. 5

91

Voc. (acc)

91

Acc.

91

Aud.

p

m

S.B.

Blu-er than blue Bright-er than bright The o - cean shines like sap-phires in the sun - light On and on we sail The loss and fear shall not pre-vail On and on we

Blu-er than blue Bright-er than bright The o - cean shines like sap-phires in the sun - light On and on we

Detailed description: This system covers measures 91 to 100. It features three staves: Voc. (acc), Acc., and Aud. The tempo is marked as ♩ = 72. The key signature has one flat (B-flat) and the time signature is 4/4. The vocal line includes lyrics: 'Blu-er than blue Bright-er than bright The o - cean shines like sap-phires in the sun - light On and on we sail The loss and fear shall not pre-vail On and on we'. The piano accompaniment starts with a piano (*p*) dynamic and includes a mezzo-forte (*m*) dynamic. The audio track follows the vocal line. Two video slide markers are present: 'Video: Slide nr. 4' at measure 91 and 'Video: Slide nr. 5' at measure 95. Trills are indicated by a '3' over a slur. A 'S.B.' (Sforzando) marking is present at the beginning of the audio track at measure 91.

SONG I

Video:
Slide nr. 6

(2nd time):
Video:
Slide nr. 7

104

Voc. (acc)

104

Perform the song with the audience

104

Acc.

104

Aud.

sail The loss and fear shall not pre-vail

Blu - er than blue, bright - er than bright The o - cean shines like sap-phires in the sun - light Soft-er than soft, clear-er than clear-er than

2. Smal-ler than small, far - ther than far The bou - ies of our har - bour look like stars — Fair-er than fair, clear-er than

116

Acc.

116

116

Aud.

clear clear The wa - ter licks the gun - wale by our ears On and on we sail The loss and fear shall not pre-vail The lights from land fade out The waves will wash a - way out doubt

Our mem - ry of their eyes will dis - ap - pear On and on we sail The cold and shi - ver won't pre-vail We pray to end the storm The sun will rise and keep us warm

2nd time only:
Video:
Slide nr. 8

128

Acc. *p*

S.B.

Aud.

Dark-er than dark cold-er than cold The Moon-light makes us all look pale and old Faint-er than faint, deep-er than deep We watch them sink be - fore we fall a - sleep

140

Acc.

Aud.

3. On and on we sail The salt and thirst shall not pre-vail It won't be long be - fore The guards will help us crawl a - shore On and on we sail The sick and hung - er won't pre-vail It won't be long be -

153

Voc. (acc)

Acc.

Aud.

fore the guards will help us crawl a - shore

SPEECH II

Balloon 2 (Normal)

Lower the tip of the balloon into a small bowl of water and let out air very slowly creating a rhythm like the engine of an old fishing boat.

Balloon 1b (Blue LED)

Hold LED balloon in the mouth while drying left hand (preparing to play)

"You could say: Melancholia is a fake version of sadness. A kind of meta-sadness. Melancholia is grieving the idea of sadness, and not sadness itself. It is looking back at what was once a threat, but isn't anymore. Maybe we actually miss that threat? Maybe that threat made us feel alive, that it was somehow necessary to us? Melancholia is grieving that the grief itself is fading. It is the sadness of the privileged, those who have forgotten what it is like to fear anything, to mourn. The melancholia of the fishermen's songs is the fading fear of those back on land longing for the actual and real fear in the boat. We have forgotten what it is like to fear something, we have been on shore too long to remember the horrors of the sea. But since fear apparently is a necessity, we hang on to fear's fake sister: Melancholia."

MELANCHOLIA II

♩ = 50

Let go of balloon!

The musical score is divided into four systems, each containing a vocal line and an accompaniment (Acc.) line. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked as ♩ = 50.

System 1 (Measures 163-164): The vocal line begins with a *sff* dynamic and a fermata. The piano accompaniment starts with a *f* dynamic and a *cresc.* marking. It features a complex texture with many sixteenth notes and rests, including several five-finger patterns (marked '5') and a six-finger pattern (marked '6').

System 2 (Measures 165-166): The piano accompaniment continues with similar rhythmic patterns, including a seven-finger pattern (marked '7') and a triplet (marked '3').

System 3 (Measures 167-168): The piano accompaniment continues with similar rhythmic patterns, including a triplet (marked '3') and a seven-finger pattern (marked '7').

System 4 (Measures 169-170): The piano accompaniment concludes with similar rhythmic patterns, including a five-finger pattern (marked '5') and a six-finger pattern (marked '6').

Voc. (acc) 171

"Since we have no actual pain to sing out, we will invent one. We are all in the same boat, so together we will honor and celebrate that fine lack of pain and grief."

Acc. 171

(ff) dim.

SONG II: REHEARSAL

Voc. (acc) 173

Acc. 173

repeat bars if necessary until finished talking. (dim. through repetitions)

EXPLAIN THE OBJECTS AND HAND THEM OUT TO THE AUDIENCE,
The precise number of each object depends on the number of audience members.

Objects:

- Small bowls of water
- Lighters
- Balloons
- Firecrackers
- Single audience: Sparkler + lighter

RAIN: Put a bit of water on your fingers and throw it in the air (x3)
HAND OUT, saying "this is the Rain" to each recipient

STARS: Raise the arm with lit lighter.
HAND OUT, saying "this is the Stars" to each recipient

WIND: Let out air from the balloon into the mouth making a wind sound
HAND OUT, saying "this is the wind" to each recipient.

SHOOTING: Throw one firecracker in the floor.
HAND OUT, saying "this is the shooting" to each recipient

SUN: Stand up, light the sparkler and hold it up until burned out.
HAND OUT, saying "this is the sun" to the recipient

The rest of the audience: You are the **TEETH CHATTERING**.
CHATTER THE TEETH forcefully while moving the head slowly side to side to show how.

WHEN DONE - explain the objects and actions. On the words:

- Let's hear the rain
- Let's see the stars
- Let's hear the wind
- Let's hear the shooting (only one!)
- Let's hear the teeth chattering
- We don't need to test the sun

SONG II

♩ = 80-84

Voc. (acc) 186

It's al-ways the same the rain will keep fal-ling

Acc. 186

pp

Aud. 186

RAIN

216

Voc. (acc)
 And you will keep let-ting me down It's al-ways the same

Acc.

224

Voc. (acc)
 The stars will keep shin-ing The rain will keep fal-ling

Acc.

Aud.
 STARS RAIN

231

Voc. (acc)
 The wind will keep blow-ing The guards will keep shooting

Acc.

Aud.
 WIND SHOOTING

259

Acc.

265

Acc.

271

Voc. (acc)

The wind wil keep blow - ing

271

Acc.

f

271

Aud.

WIND

294

Voc. (acc)

3:2

You will keep let - ting me down

Acc.

296

Voc. (acc)

Acc.

298

Voc. (acc)

3:2

You will keep let - ting me down

Acc.