

Readings II
prose / poem

by Mark So

string quartet

Performance Instructions

Each performer reads the given text passages silently while playing through the given sequence of chords, in careful accordance with the following:

- All performers read through the entirety of both passages (first the prose, then the poem) once over the course of the piece. Each performer should go about their reading consistently and deliberately, concentrating on engaging sensibly, if not intelligibly, with each syllable of each word.
- In passage 1 (prose), all players observe silence until they reach the first instance of the word "ping," at which point, all begin playing the first chord. At each successive instance of the word "ping," highlighting ink cues one or more of the performers to go on to the next chord. Performers do not move to the next chord in the sequence until they have reached the next instance of the word "ping" **highlighted in their text**. Each performer plays continuously through to the end of the passage, transitioning through successive chord tones smoothly and without breaks. When the end of the sequence of chords has been reached, performers return to the beginning of the sequence. To assist performers in maintaining proper sequence, the number of the chord to be played is clearly indicated at each cue.
- Each player observes a 15 second silence at the end of passage 1 before beginning passage 2 (poem).
- In passage 2, performers play **only** during the reading of lines **highlighted in their text**. Performers observe silence while reading text that is not highlighted. Once again, the number of the chord to be played when reading highlighted text is provided for each performer at each cue.
- Marginal (white) space in passage 2 is treated as silence, and each performer observes the number of seconds indicated in the places indicated (2 seconds before the first line of each stanza; 1-4 seconds following the last line of each stanza; 5 seconds between each stanza). Each player also observes the indicated 5 seconds of silence following the title, and 10 seconds at the end of the passage. Performers should strive to best approximate these "blank" durations in standard seconds. As with reading, performers count seconds silently to themselves.
- Dynamics are very soft: **P** throughout passage 1 and **PP** throughout passage 2.
- All performers play with minimal vibrato and minimal attack throughout.
- All bow changes are to be made smoothly, unbroken, and without articulation.

Sources: Prose: "Ping" Samuel Beckett.
Poem: "Harmonica" Eileen Myles.

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- Marginal (white) space in passage 2 is treated as silence, and each performer observes the number of seconds indicated in the places indicated (2 seconds before the first line of each stanza; 1-4 seconds following the last line of each stanza; 5 seconds between each stanza). Each player also observes the indicated 5 seconds of silence following the title, and 10 seconds at the end of the passage. Performers should strive to best approximate these "blank" durations in standard seconds. As with reading, performers count seconds silently to themselves.
- Dynamics are very soft: **P** throughout passage 1 and **PP** throughout passage 2.
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All known all white bare white body fixed one yard legs joined like sewn. Light heat white floor one square yard never seen. White walls one yard by two white ceiling one square yard never seen. Bare white body fixed only the eyes only just. Traces blurs light grey almost white on white. Hands hanging palms front white feet heels together right angle. Light heat white planes shining white bare

① white body fixed **ping** fixed elsewhere. Traces blurs signs no meaning light grey almost white. Bare white body fixed white on white invisible. Only the eyes only just light blue almost white. Head haught eyes light blue almost white silence within. Brief murmurs only just almost never all known. Traces blurs signs no meaning light grey almost white. Legs joined like sewn heels together right angle. Traces alone uncover given black light grey almost white on white. Light heat white walls shining white one yard by two. Bare white body fixed one yard **ping** fixed elsewhere. Traces blurs signs no meaning light grey almost white. White feet toes joined like sewn heels together right angle invisible. Eyes alone uncover given blue light blue almost white. Murmur only just almost never one second perhaps not alone. Given rose only just bare white body fixed one yard white on white invisible. All white all known murmurs only just almost never always the same all known. Light heat hands hanging palms front white on white invisible. Bare white

② body fixed **ping** fixed elsewhere. Only the eyes only just light blue almost white fixed front. **Ping** murmur only just almost never one second perhaps a way out. Head haught eyes light

③ blue almost white fixed front **ping** murmur **ping** silence.

Eyes holes light blue almost white mouth white seam like

④ sewn invisible. **Ping** murmur perhaps a nature one second almost never that much memory almost never. White walls each its trace grey blur signs no meaning light grey almost white. Light heat all known all white planes meeting invisible. **Ping** murmur only just almost never one second perhaps a meaning that much memory almost never. White feet

⑤ toes joined like sewn heels together right angle **ping** elsewhere no sound. Hands hanging palms front legs joined like sewn. Head haught eyes holes light blue almost white fixed front silence within. **Ping** elsewhere always there but that known not. Eyes holes light blue alone uncover given blue light blue almost white only colour fixed front. All white all

⑥ known white planes shining white **ping** murmur only just almost never one second light time that much memory almost never. Bare white body fixed one yard **ping** fixed elsewhere white on white invisible heart breath no sound. Only the eyes given blue light blue almost white fixed front only colour alone uncover. Planes meeting invisible one only shining white infinite but that known not. Nose ears white holes

⑦ mouth white seam like sewn invisible. **Ping** murmurs only just almost never one second always the same all known. Given rose only just bare white body fixed one yard invisible all known without within. **Ping** perhaps a nature one second with image same time a little less blue and white in the wind.

⑧ White ceiling shining white one square yard never seen **ping**

⑨ perhaps way out there one second **ping** silence. Traces alone uncover given black grey blurs signs no meaning light grey al-

⑩ most white always the same. **Ping** perhaps not alone one sec-

ond with image always the same same time a little less that much memory almost never **ping** silence. Given rose only just nails fallen white over. Long hair fallen white invisible over. White scars invisible same white as flesh torn of old

⑪ given rose only just. **Ping** image only just almost never one second light time blue and white in the wind. Head haught nose ears white holes mouth white seam like sewn invisible over. Only the eyes given blue fixed front light blue almost white only colour alone uncover. Light heat white planes shining white one only shining white infinite but that known not. **Ping** a nature only just almost never one second with image same time a little less blue and white in the wind. Traces blurs light grey eyes holes light blue almost white fixed

⑫ front **ping** a meaning only just almost never **ping** silence.

⑬ Bare white one yard fixed **ping** fixed elsewhere no sound legs joined like sewn heels together right angle hands hanging palms front. Head haught eyes holes light blue almost white fixed front silence within. **Ping** elsewhere always there but that known not. **Ping** perhaps not alone one second with image same time a little less dim eye black and white half closed long lashes imploring that much memory almost never. A far flash of time all white all over all of old **ping** flash white walls shining white no trace eyes holes light blue

① almost white last colour **ping** white over. **Ping** fixed last elsewhere legs joined like sewn heels together right angle hands hanging palms front head haught eyes white invisible fixed front over. Given rose only just one yard invisible bare white all known without within over. White ceiling never

② seen **ping** of old only just almost never one second light

③ time white floor never seen **ping** of old perhaps there. **Ping** of old only just perhaps a meaning a nature one second almost never blue and white in the wind that much memory henceforth never. White planes no trace shining white one only shining white infinite but that known not. Light heat all known all white heart breath no sound. Head haught eyes

④ white fixed front old **ping** last murmur one second perhaps not alone eye unglorious black and white half closed long lashes imploring **ping** silence **ping** over.

2 ⁵ HARMONICA _____ 3

2 ⁶ Don't want to put my glasses on _____ 2

2 Cause I don't want to see _____

2 ⁷ Don't want to move again _____

2 Because I don't want to _____

2 ⁸ Live _____ 4

2 ⁹ Don't want to love again _____

2 Because I don't want _____

2 To lose _____ 4

2 ¹⁰ Don't want to eat again _____

2 Because I don't want _____

2 To be full _____ 4

2 ¹¹ Don't want to drink _____

2 Again because I don't _____

2 Want to feel quenched _____ 3

2 ¹² Don't want to sleep again _____

2 Because I don't want _____

2 ¹³ Wake up _____ 4

2 _____ (5)

2 Don't want to live in the summer _____

2 Because I don't want _____

2 To be hot _____ 4

2 ¹⁴ Don't want you to kiss me again _____

2 Because I don't want to be alive _____

2 ¹⁵ Don't want to see you again _____

2 Because I don't want to vanish _____ 2

2 ¹⁶ Don't want to ride my bike _____

2 Because I don't want _____

2 ¹⁷ Get there _____ 4

2 ¹⁸ Don't want to know my family _____

2 Anymore because I don't want _____

2 To remember me _____ 3

2 ¹⁹ Don't want to walk my dog _____

2 Because I don't want to be out _____ 2

2 ²⁰ Don't want to stay in anymore _____

2 Because I don't want to be _____

2 Alone _____ 4

2 ²¹ Don't want to be tired anymore _____

2 Because I don't want to feel old _____ 2

2 _____ (5)

2 Don't want to eat candy anymore _____

2 Because I don't want to feel sweet _____ 2

2 ²² Don't want to talk to my friends anymore _____

2 Because I don't want them to know me _____ 1

2 ²³ Don't want to sing anymore _____

2 Because I don't want to hear me _____ 2

2 ²⁴ Don't want to die anymore _____

2 Because I don't want to see god. _____ 2

2 ²⁵ Don't want to live anymore _____

2 Because I don't want to repeat _____ 2

2 _____ (10)

ROBINOS II - PROSE/POEM

MARK G. SO

* READ ALL ACCOMPANYING INSTRUCTIONS CAREFULLY!

Violin I

Violin II

Viola

Cello

① ② ③ ④ ⑤ ⑥

Detailed description: This block contains the first six measures of the score. It features four staves: Violin I, Violin II, Viola, and Cello. The key signature has one sharp (F#). Measure 1: Violin I has a whole note G4; Violin II has a whole note G3; Viola has a whole note G3; Cello has a whole note G2. Measure 2: Violin I has a whole note A4; Violin II has a whole note A3; Viola has a whole note A3; Cello has a whole note A2. Measure 3: Violin I has a whole note B4; Violin II has a whole note B3; Viola has a whole note B3; Cello has a whole note B2. Measure 4: Violin I has a whole note C5; Violin II has a whole note C4; Viola has a whole note C4; Cello has a whole note C3. Measure 5: Violin I has a whole note D5; Violin II has a whole note D4; Viola has a whole note D4; Cello has a whole note D3. Measure 6: Violin I has a whole note E5; Violin II has a whole note E4; Viola has a whole note E4; Cello has a whole note E3. Dynamics markings include *pp* and *ppp*. Fingering numbers 1-6 are written below the Cello staff.

⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬

Detailed description: This block contains measures 7 through 13. Measure 7: Violin I has a whole note F#5; Violin II has a whole note F#4; Viola has a whole note F#4; Cello has a whole note F#3. Measure 8: Violin I has a whole note G5; Violin II has a whole note G4; Viola has a whole note G4; Cello has a whole note G3. Measure 9: Violin I has a whole note A5; Violin II has a whole note A4; Viola has a whole note A4; Cello has a whole note A3. Measure 10: Violin I has a whole note B5; Violin II has a whole note B4; Viola has a whole note B4; Cello has a whole note B3. Measure 11: Violin I has a whole note C6; Violin II has a whole note C5; Viola has a whole note C5; Cello has a whole note C4. Measure 12: Violin I has a whole note D6; Violin II has a whole note D5; Viola has a whole note D5; Cello has a whole note D4. Measure 13: Violin I has a whole note E6; Violin II has a whole note E5; Viola has a whole note E5; Cello has a whole note E4. Dynamics markings include *pp* and *ppp*. Fingering numbers 7-13 are written below the Cello staff.

VIOLIN II

All known all white bare white body fixed one yard legs joined like sewn. Light heat white floor one square yard never seen. White walls one yard by two white ceiling one square yard never seen. Bare white body fixed only the eyes only just. Traces blurs light grey almost white on white. Hands hanging palms front white feet heels together right angle. Light heat white planes shining white bare

① white body fixed ping fixed elsewhere. Traces blurs signs no meaning light grey almost white. Bare white body fixed white on white invisible. Only the eyes only just light blue almost white. Head haught eyes light blue almost white silence within. Brief murmurs only just almost never all known. Traces blurs signs no meaning light grey almost white. Legs joined like sewn heels together right angle. Traces alone uncover given black light grey almost white on white. Light heat white walls shining white one yard by two. Bare white body fixed one yard ping fixed elsewhere. Traces blurs signs no meaning light grey almost white. White feet toes joined like sewn heels together right angle invisible. Eyes alone uncover given blue light blue almost white. Murmur only just almost never one second perhaps not alone. Given rose only just bare white body fixed one yard white on white invisible. All white all known murmurs only just almost never always the same all known. Light heat hands hanging palms front white on white invisible. Bare white

② body fixed ping fixed elsewhere. Only the eyes only just light blue almost white fixed front. Ping murmur only just almost never one second perhaps a way out. Head haught eyes light

③ blue almost white fixed front ping murmur ping silence.

Eyes holes light blue almost white mouth white seam like

④ sewn invisible. Ping murmur perhaps a nature one second almost never that much memory almost never. White walls each its trace grey blur signs no meaning light grey almost white. Light heat all known all white planes meeting invisible. Ping murmur only just almost never one second perhaps a meaning that much memory almost never. White feet

⑤ toes joined like sewn heels together right angle ping elsewhere no sound. Hands hanging palms front legs joined like sewn. Head haught eyes holes light blue almost white fixed front silence within. Ping elsewhere always there but that known not. Eyes holes light blue alone uncover given blue light blue almost white only colour fixed front. All white all

⑥ known white planes shining white ping murmur only just almost never one second light time that much memory almost never. Bare white body fixed one yard ping fixed elsewhere white on white invisible heart breath no sound. Only the eyes given blue light blue almost white fixed front only colour alone uncover. Planes meeting invisible one only shining white infinite but that known not. Nose ears white holes

⑦ mouth white seam like sewn invisible. Ping murmurs only just almost never one second always the same all known. Given rose only just bare white body fixed one yard invisible all known without within. Ping perhaps a nature one second with image same time a little less blue and white in the wind.

⑧ White ceiling shining white one square yard never seen ping

⑨ perhaps way out there one second ping silence. Traces alone uncover given black grey blurs signs no meaning light grey almost

⑩ white always the same. Ping perhaps not alone one sec-

Ping

ond with image always the same same time a little less that much memory almost never ping silence. Given rose only just nails fallen white over. Long hair fallen white invisible over. White scars invisible same white as flesh torn of old

⑪ given rose only just. Ping image only just almost never one second light time blue and white in the wind. Head haught nose ears white holes mouth white seam like sewn invisible over. Only the eyes given blue fixed front light blue almost white only colour alone uncover. Light heat white planes shining white one only shining white infinite but that known not.

⑫ Ping a nature only just almost never one second with image same time a little less blue and white in the wind. Traces blurs light grey eyes holes light blue almost white fixed front ping a meaning only just almost never ping silence. Bare white one yard fixed ping fixed elsewhere no sound legs joined like sewn heels together right angle hands hanging palms front. Head haught eyes holes light blue almost white

⑬ fixed front silence within. Ping elsewhere always there but that known not. Ping perhaps not alone one second with image same time a little less dim eye black and white half closed long lashes imploring that much memory almost never. A far flash of time all white all over all of old ping flash white walls shining white no trace eyes holes light blue

⑭ almost white last colour ping white over. Ping fixed last elsewhere legs joined like sewn heels together right angle hands hanging palms front head haught eyes white invisible fixed front over. Given rose only just one yard invisible bare white all known without within over. White ceiling never

⑮ seen ping of old only just almost never one second light

③ time white floor never seen ping of old perhaps there. Ping of old only just perhaps a meaning a nature one second almost never blue and white in the wind that much memory henceforth never. White planes no trace shining white one only shining white infinite but that known not. Light heat all known all white heart breath no sound. Head haught eyes

④ white fixed front old ping last murmur one second perhaps not alone eye unglorious black and white half closed long lashes imploring ping silence ping over.

2 ⁵ HARMONICA _____ 3

(5)

2 Don't want to put my glasses on _____ 2

(5)

2 Cause I don't want to see _____ 4

(5)

2 Don't want to move again _____ 4

(5)

2 Live _____ 4

(5)

2 Don't want to love again _____ 4

(5)

2 Because I don't want _____ 4

(5)

2 To lose _____ 4

(5)

2 Don't want to eat again _____ 4

(5)

2 Because I don't want _____ 4

(5)

2 To be full _____ 4

(5)

2 Don't want to drink _____ 3

(5)

2 Again because I don't _____ 3

(5)

2 Want to feel quenched _____ 4

(5)

2 Don't want to sleep again _____ 4

(5)

2 Because I don't want to _____ 4

(5)

2 Wake up _____ 4

(5)

2 ¹⁰ Don't want to live in the summer _____ 4

(5)

2 Because I don't want _____ 4

(5)

2 To be hot _____ 4

(5)

2 Don't want you to kiss me again _____ 2

(5)

2 Because I don't want to be alive _____ 2

(5)

2 Don't want to see you again _____ 2

(5)

2 Because I don't want to vanish _____ 2

(5)

2 Don't want to ride my bike _____ 4

(5)

2 Because I don't want to _____ 4

(5)

2 Get there _____ 3

(5)

2 Don't want to know my family _____ 3

(5)

2 Anymore because I don't want _____ 3

(5)

2 To remember me _____ 3

(5)

2 Don't want to walk my dog _____ 2

(5)

2 Because I don't want to be out _____ 2

(5)

2 Don't want to stay in anymore _____ 4

(5)

2 Because I don't want to be _____ 4

(5)

2 Alone _____ 2

(5)

2 Don't want to be tired anymore _____ 2

(5)

2 Because I don't want to feel old _____ 2

(5)

2 ² Don't want to eat candy anymore _____ 2

(5)

2 Because I don't want to feel sweet _____ 2

(5)

2 Don't want to talk to my friends anymore _____ 1

(5)

2 Because I don't want them to know me _____ 2

(5)

2 Don't want to sing anymore _____ 2

(5)

2 Because I don't want to hear me. _____ 2

(5)

2 Don't want to die anymore _____ 2

(5)

2 Because I don't want to see god. _____ 2

(5)

2 Don't want to live anymore _____ 2

(5)

2 Because I don't want to repeat _____ 2

(10)

2 _____ 2

(10)

2 _____ 2

(10)

2 _____ 2

(10)

ROBINOS II - PROSE/POEM

MARK G. SO

* READ ALL ACCOMPANYING INSTRUCTIONS CAREFULLY!

Violin I

Violin II

Viola

Cello

① ② ③ ④ ⑤ ⑥

Detailed description: This block contains the first six measures of the score. It features four staves: Violin I, Violin II, Viola, and Cello. The music consists of whole notes. Measure 1: Violin I (G4), Violin II (D4), Viola (D3), Cello (G2). Measure 2: Violin I (B4), Violin II (F4), Viola (F3), Cello (B1). Measure 3: Violin I (D5), Violin II (A4), Viola (A3), Cello (D2). Measure 4: Violin I (F5), Violin II (C5), Viola (C4), Cello (F1). Measure 5: Violin I (A5), Violin II (E5), Viola (E4), Cello (A1). Measure 6: Violin I (C6), Violin II (G5), Viola (G4), Cello (C2). Dynamic markings include *pp* and *mp*. Measure numbers 1 through 6 are circled below the staves.

⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬

Detailed description: This block contains measures 7 through 13. It features four staves: Violin I, Violin II, Viola, and Cello. The music consists of whole notes. Measure 7: Violin I (E5), Violin II (A4), Viola (A3), Cello (E2). Measure 8: Violin I (G5), Violin II (C5), Viola (C4), Cello (G2). Measure 9: Violin I (B5), Violin II (E5), Viola (E4), Cello (B2). Measure 10: Violin I (D6), Violin II (G5), Viola (G4), Cello (D2). Measure 11: Violin I (F6), Violin II (A5), Viola (A4), Cello (F2). Measure 12: Violin I (A6), Violin II (C6), Viola (C5), Cello (A2). Measure 13: Violin I (C7), Violin II (E6), Viola (E5), Cello (C3). Dynamic markings include *pp* and *mp*. Measure numbers 7 through 13 are circled below the staves.

Detailed description: This block contains three sets of empty musical staves, each consisting of five lines.

VIOLA

Readings II
prose / poem

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string quartet

Performance Instructions

Each performer reads the given text passages silently while playing through the given sequence of chords, in careful accordance with the following:

- All performers read through the entirety of both passages (first the prose, then the poem) once over the course of the piece. Each performer should go about their reading consistently and deliberately, concentrating on engaging sensibly, if not intelligibly, with each syllable of each word.
- In passage 1 (prose), all players observe silence until they reach the first instance of the word "ping," at which point, all begin playing the first chord. At each successive instance of the word "ping," highlighting ink cues one or more of the performers to go on to the next chord. Performers do not move to the next chord in the sequence until they have reached the next instance of the word "ping" highlighted in their text. Each performer plays continuously through to the end of the passage, transitioning through successive chord tones smoothly and without breaks. When the end of the sequence of chords has been reached, performers return to the beginning of the sequence. To assist performers in maintaining proper sequence, the number of the chord to be played is clearly indicated at each cue.
- Each player observes a 15 second silence at the end of passage 1 before beginning passage 2 (poem).
- In passage 2, performers play only during the reading of lines highlighted in their text. Performers observe silence while reading text that is not highlighted. Once again, the number of the chord to be played when reading highlighted text is provided for each performer at each cue.
- Marginal (white) space in passage 2 is treated as silence, and each performer observes the number of seconds indicated in the places indicated (2 seconds before the first line of each stanza; 1-4 seconds following the last line of each stanza; 5 seconds between each stanza). Each player also observes the indicated 5 seconds of silence following the title, and 10 seconds at the end of the passage. Performers should strive to best approximate these "blank" durations in standard seconds. As with reading, performers count seconds silently to themselves.
- Dynamics are very soft: *P* throughout passage 1 and *PP* throughout passage 2.
- All performers play with minimal vibrato and minimal attack throughout.
- All bow changes are to be made smoothly, unbroken, and without articulation.

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VIOLA

All known all white bare white body fixed one yard legs joined like sewn. Light heat white floor one square yard never seen. White walls one yard by two white ceiling one square yard never seen. Bare white body fixed only the eyes only just. Traces blurs light grey almost white on white. Hands hanging palms front white feet heels together right angle. Light heat white planes shining white bare white body fixed ping fixed elsewhere. Traces blurs signs no meaning light grey almost white. Bare white body fixed white on white invisible. Only the eyes only just light blue almost white. Head haught eyes light blue almost white silence within. Brief murmurs only just almost never all known. Traces blurs signs no meaning light grey almost white. Legs joined like sewn heels together right angle. Traces alone uncover given black light grey almost white on white. Light heat white walls shining white one yard by two. Bare white body fixed one yard ping fixed elsewhere. Traces blurs signs no meaning light grey almost white. White feet toes joined like sewn heels together right angle invisible. Eyes alone uncover given blue light blue almost white. Murmur only just almost never one second perhaps not alone. Given rose only just bare white body fixed one yard white on white invisible. All white all known murmurs only just almost never always the same all known. Light heat hands hanging palms front white on white invisible. Bare white body fixed ping fixed elsewhere. Only the eyes only just light blue almost white fixed front. Ping murmur only just almost never one second perhaps a way out. Head haught eyes light blue almost white fixed front ping murmur ping silence.

Eyes holes light blue almost white mouth white seam like sewn invisible. Ping murmur perhaps a nature one second almost never that much memory almost never. White walls each its trace grey blur signs no meaning light grey almost white. Light heat all known all white planes meeting invisible. Ping murmur only just almost never one second perhaps a meaning that much memory almost never. White feet toes joined like sewn heels together right angle ping elsewhere no sound. Hands hanging palms front legs joined like sewn. Head haught eyes holes light blue almost white fixed front silence within. Ping elsewhere always there but that known not. Eyes holes light blue alone uncover given blue light blue almost white only colour fixed front. All white all known white planes shining white ping murmur only just almost never one second light time that much memory almost never. Bare white body fixed one yard ping fixed elsewhere white on white invisible heart breath no sound. Only the eyes given blue light blue almost white fixed front only colour alone uncover. Planes meeting invisible one only shining white infinite but that known not. Nose ears white holes mouth white seam like sewn invisible. Ping murmurs only just almost never one second always the same all known. Given rose only just bare white body fixed one yard invisible all known without within. Ping perhaps a nature one second with image same time a little less blue and white in the wind. White ceiling shining white one square yard never seen ping perhaps way out there one second ping silence. Traces alone uncover given black grey blurs signs no meaning light grey almost white always the same. Ping perhaps not alone one sec-

ond with image always the same same time a little less that much memory almost never ping silence. Given rose only just nails fallen white over. Long hair fallen white invisible over. White scars invisible same white as flesh torn of old given rose only just. Ping image only just almost never one second light time blue and white in the wind. Head haught nose ears white holes mouth white seam like sewn invisible over. Only the eyes given blue fixed front light blue almost white only colour alone uncover. Light heat white planes shining white one only shining white infinite but that known not. Ping a nature only just almost never one second with image same time a little less blue and white in the wind. Traces blurs light grey eyes holes light blue almost white fixed front ping a meaning only just almost never ping silence. Bare white one yard fixed ping fixed elsewhere no sound legs joined like sewn heels together right angle hands hanging palms front. Head haught eyes holes light blue almost white fixed front silence within. Ping elsewhere always there but that known not. Ping perhaps not alone one second with image same time a little less dim eye black and white half closed long lashes imploring that much memory almost never. Afar flash of time all white all over all of old ping flash white walls shining white no trace eyes holes light blue almost white last colour ping white over. Ping fixed last elsewhere legs joined like sewn heels together right angle hands hanging palms front head haught eyes white invisible fixed front over. Given rose only just one yard invisible bare white all known without within over. White ceiling never seen ping of old only just almost never one second light

② → ③ time white floor never seen ping of old perhaps there. Ping of old only just perhaps a meaning a nature one second almost never blue and white in the wind that much memory henceforth never. White planes no trace shining white one only shining white infinite but that known not. Light heat all known all white heart breath no sound. Head haught eyes white fixed front old ping last murmur one second perhaps not alone eye unglorious black and white half closed long lashes imploring ping silence ping over.

2 ⁵ HARMONICA 3

(5)

2 Don't want to put my glasses on
Cause I don't want to see 2

(5)

2 ⁶ Don't want to move again
Because I don't want to
Live 4

(5)

2 ⁷ Don't want to love again
Because I don't want
To lose 4

(5)

2 Don't want to eat again
Because I don't want
To be full 4

(5)

2 Don't want to drink
Again because I don't
Want to feel quenched 3

(5)

2 ⁹ Don't want to sleep again
Because I don't want to
Wake up 4

(5)

2 Don't want to live in the summer
Because I don't want
To be hot 4

(5)

2 Don't want you to kiss me again
Because I don't want to be alive 2

(5)

2 ¹¹ Don't want to see you again
Because I don't want to vanish 2

(5)

2 Don't want to ride my bike
Because I don't want to
Get there 4

(5)

2 Don't want to know my family
Anymore because I don't want
To remember me 3

(5)

2 ¹³ Don't want to walk my dog
Because I don't want to be out 2

(5)

2 Don't want to stay in anymore
Because I don't want to be
Alone 4

(5)

2 Don't want to be tired anymore
Because I don't want to feel old 2

(5)

2 Don't want to eat candy anymore
Because I don't want to feel sweet 2

(5)

2 Don't want to talk to my friends anymore
Because I don't want them to know me 1

(5)

2 Don't want to sing anymore
Because I don't want to hear me. 2

(5)

2 Don't want to die anymore
Because I don't want to see god. 2

(5)

2 Don't want to live anymore
Because I don't want to repeat 2

(10)

READINGS II - PROSE/POEM

MARK G. SO

* READ ALL ACCOMPANYING INSTRUCTIONS CAREFULLY!

Violin I

Violin II

Viola

Cello

Readings II
prose / poem

by Mark So

string quartet

Performance Instructions

Each performer reads the given text passages silently while playing through the given sequence of chords, in careful accordance with the following:

- All performers read through the entirety of both passages (first the prose, then the poem) once over the course of the piece. Each performer should go about their reading consistently and deliberately, concentrating on engaging sensibly, if not intelligibly, with each syllable of each word.
- In passage 1 (prose), all players observe silence until they reach the first instance of the word "ping," at which point, all begin playing the first chord. At each successive instance of the word "ping," highlighting ink cues one or more of the performers to go on to the next chord. Performers do not move to the next chord in the sequence until they have reached the next instance of the word "ping" *highlighted in their text*. Each performer plays continuously through to the end of the passage, transitioning through successive chord tones smoothly and without breaks. When the end of the sequence of chords has been reached, performers return to the beginning of the sequence. To assist performers in maintaining proper sequence, the number of the chord to be played is clearly indicated at each cue.
- Each player observes a 15 second silence at the end of passage 1 before beginning passage 2 (poem).
- In passage 2, performers play *only* during the reading of lines *highlighted in their text*. Performers observe silence while reading text that is not highlighted. Once again, the number of the chord to be played when reading highlighted text is provided for each performer at each cue.
- Marginal (white) space in passage 2 is treated as silence, and each performer observes the number of seconds indicated in the places indicated (2 seconds before the first line of each stanza; 1-4 seconds following the last line of each stanza; 5 seconds between each stanza). Each player also observes the indicated 5 seconds of silence following the title, and 10 seconds at the end of the passage. Performers should strive to best approximate these "blank" durations in standard seconds. As with reading, performers count seconds silently to themselves.
- Dynamics are very soft: *P* throughout passage 1 and *PP* throughout passage 2.
- All performers play with minimal vibrato and minimal attack throughout.
- All bow changes are to be made smoothly, unbroken, and without articulation.

Sources: Prose: "Ping" Samuel Beckett.
Poem: "Harmonica" Eileen Myles.

All known all white bare white body fixed one yard legs joined like sewn. Light heat white floor one square yard never seen. White walls one yard by two white ceiling one square yard never seen. Bare white body fixed only the eyes only just. Traces blurs light grey almost white on white. Hands hanging palms front white feet heels together right angle. Light heat white planes shining white bare

- ① white body fixed ping fixed elsewhere. Traces blurs signs no meaning light grey almost white. Bare white body fixed white on white invisible. Only the eyes only just light blue almost white. Head haught eyes light blue almost white silence within. Brief murmurs only just almost never all known. Traces blurs signs no meaning light grey almost white. Legs joined like sewn heels together right angle. Traces alone uncover given black light grey almost white on white. Light heat white walls shining white one yard by two.
- ② Bare white body fixed one yard ping fixed elsewhere. Traces blurs signs no meaning light grey almost white. White feet toes joined like sewn heels together right angle invisible. Eyes alone uncover given blue light blue almost white. Murmur only just almost never one second perhaps not alone. Given rose only just bare white body fixed one yard white on white invisible. All white all known murmurs only just almost never always the same all known. Light heat hands hanging palms front white on white invisible. Bare white body fixed ping fixed elsewhere. Only the eyes only just light
- ③ blue almost white fixed front. Ping murmur only just almost never one second perhaps a way out. Head haught eyes light
- ④ blue almost white fixed front ping murmur ping silence.

Eyes holes light blue almost white mouth white seam like sewn invisible. Ping murmur perhaps a nature one second almost never that much memory almost never. White walls each its trace grey blur signs no meaning light grey almost white. Light heat all known all white planes meeting invisible. Ping murmur only just almost never one second perhaps a meaning that much memory almost never. White feet toes joined like sewn heels together right angle ping elsewhere no sound. Hands hanging palms front legs joined like sewn. Head haught eyes holes light blue almost white fixed

- ⑤ front silence within. Ping elsewhere always there but that known not. Eyes holes light blue alone uncover given blue light blue almost white only colour fixed front. All white all known white planes shining white ping murmur only just almost never one second light time that much memory almost never. Bare white body fixed one yard ping fixed elsewhere white on white invisible heart breath no sound. Only the eyes given blue light blue almost white fixed front only colour alone uncover. Planes meeting invisible one only shining white infinite but that known not. Nose ears white holes mouth white seam like sewn invisible. Ping murmurs only just almost never one second always the same all known. Given rose only just bare white body fixed one yard invisible
- ⑥ all known without within. Ping perhaps a nature one second with image same time a little less blue and white in the wind. White ceiling shining white one square yard never seen ping
- ⑦ perhaps way out there one second ping silence. Traces alone uncover given black grey blurs signs no meaning light grey almost
- ⑧ most white always the same. Ping perhaps not alone one second

ond with image always the same same time a little less that much memory almost never ping silence. Given rose only just nails fallen white over. Long hair fallen white invisible over. White scars invisible same white as flesh torn of old

- ⑪ given rose only just. Ping image only just almost never one second light time blue and white in the wind. Head haught nose ears white holes mouth white seam like sewn invisible over. Only the eyes given blue fixed front light blue almost white only colour alone uncover. Light heat white planes shining white one only shining white infinite but that known not. Ping a nature only just almost never one second with image same time a little less blue and white in the wind. Traces blurs light grey eyes holes light blue almost white fixed
- ⑫ front ping a meaning only just almost never ping silence. Bare white one yard fixed ping fixed elsewhere no sound legs joined like sewn heels together right angle hands hanging palms front. Head haught eyes holes light blue almost white fixed front silence within. Ping elsewhere always there but
- ⑬ that known not. Ping perhaps not alone one second with image same time a little less dim eye black and white half closed long lashes imploring that much memory almost never. Afar flash of time all white all over all of old ping flash white walls shining white no trace eyes holes light blue almost white last colour ping white over. Ping fixed last elsewhere legs joined like sewn heels together right angle hands hanging palms front head haught eyes white invisible fixed front over. Given rose only just one yard invisible bare white all known without within over. White ceiling never seen ping of old only just almost never one second light

- ② → ③ time white floor never seen ping of old perhaps there. Ping of old only just perhaps a meaning a nature one second almost never blue and white in the wind that much memory henceforth never. White planes no trace shining white one only shining white infinite but that known not. Light heat all known all white heart breath no sound. Head haught eyes white fixed front old ping last murmur one second perhaps not alone eye unglorious black and white half closed long
- ④ lashes imploring ping silence ping over.

CELLO

2 ⑤ HARMONICA _____ 3

(5)

2 Don't want to put my glasses on _____ 2

(5)

2 Cause I don't want to see _____ 2

⑥ Don't want to move again

(5)

2 Because I don't want to _____ 4

⑦ Live

(5)

2 Don't want to love again _____ 4

⑧ Because I don't want

(5)

2 To lose _____ 4

⑨ Don't want to eat again

(5)

2 Because I don't want _____ 4

⑩ To be full

(5)

2 Don't want to drink _____ 3

⑪ Again because I don't

(5)

2 Want to feel quenched _____ 4

⑫ Don't want to sleep again

(5)

2 Because I don't want to _____ 4

⑬ Wake up

(5)

2 _____ 4

2 Don't want to live in the summer _____ 4

⑩ To be hot

(5)

2 Because I don't want _____ 4

⑪ Don't want you to kiss me again

(5)

2 Because I don't want to be alive _____ 2

⑫ Don't want to see you again

(5)

2 Because I don't want to vanish _____ 2

⑬ Don't want to ride my bike

(5)

2 Because I don't want to _____ 4

⑭ Get there

(5)

2 Don't want to know my family _____ 3

⑮ Anytime because I don't want

(5)

2 To remember me _____ 2

⑯ Don't want to walk my dog

(5)

2 Because I don't want to be out _____ 2

⑰ Don't want to stay in anymore

(5)

2 Because I don't want to be _____ 4

⑱ Alone

(5)

2 Don't want to be tired anymore _____ 2

⑲ Because I don't want to feel old

(5)

2 _____ 2

2 Don't want to eat candy anymore _____ 2

⑱ Because I don't want to feel sweet

(5)

2 Don't want to talk to my friends anymore _____ 1

⑳ Because I don't want them to know me

(5)

2 Don't want to sing anymore _____ 2

㉑ Don't want to hear me.

(5)

2 Because I don't want to see god. _____ 2

㉒ Don't want to die anymore

(5)

2 Because I don't want to see god. _____ 2

㉓ Don't want to live anymore

(10)

2 Because I don't want to repeat _____ 2

㉔

(10)

(Eileen Myles)

ROBINOS II - PROSE/POEM

MARK G. SO

* READ ALL ACCOMPANYING INSTRUCTIONS CAREFULLY!

Violin I

Violin II

Viola

Cello

① ② ③ ④ ⑤ ⑥

Detailed description: This block contains the first six measures of a musical score for Violin I, Violin II, Viola, and Cello. The notation is handwritten and includes various dynamics such as *pp*, *mp*, and *ppp*. Measure numbers 1 through 6 are circled below the staves. The key signature has one sharp (F#) and the time signature is common time (C). The notes are mostly half notes and whole notes.

⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬

Detailed description: This block contains measures 7 through 13 of the musical score. It continues the same instrumentation and notation style as the previous block. Measure numbers 7 through 13 are circled below the staves. The notation includes dynamics like *pp* and *mp*. The key signature remains one sharp (F#) and the time signature is common time (C).

Detailed description: This block consists of three sets of empty musical staves, each set containing five lines. These are provided for additional instruments or parts that are not explicitly named in the score.