

patternBook

Maureen Wolloshin

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A

For solo (ists and others)

Soloist

Find a sustained version of a note. *

Then,
let it go.

When you are ready, play with this note.

Then find,
again, a sustained version of this note.

When you are ready,
Let it go.

Others may offer soft, or very soft, versions of the note, once given, by the soloist.

**Only the oboist must attain, then sustain, a pure A for her orchestra.*

They will join her.

Eventually.

Notes

- i Duration 5'-7' per solo
- ii Other soloists may repeat this process
- iii Another soloist may take over with any pitch
- iv Others could use voices or a pitch making instrument

Playing with the Moon

Open instrumentation/light/voices

Bring the moon into a darkened room, somehow.

Softly, with a single note/sound/movement of your choosing —

Play with her.

Come to stillness and silence together.

Let her leave when she is ready to do so.

For (gardening) String that is too short to Use

For any number of performers with a tin which has a lid (ideally an old tobacco tin).

Performance preparations

Place in your tin a piece of paper with a gardening word written on it, a piece of string, and at least three other objects which you associate with gardening.

Choose a word associated with a happy outdoor childhood memory, a number between 3 and 10, and a single movement.

Performance Guide

Come to a silent, inward facing circle together.

Place your closed tin in front of you.

When you are ready to do so, open your tin. Select something from it and keep it with you.

Using your chosen number, take that number of steps in any direction then perform your word and your movement. Plant the object from your tin somewhere nearby.

Repeat this process as many times as your chosen number requires.

Return to your tin.

Perform the word it contains using your chosen number as a guide.

When you are ready to do so, return to standing, still silence.

Oliveros

For at least two performers

Come to still silence together. Close your eyes.

Listen to your breathing. Match its rhythm to the breathing of another performer.

Tap this rhythm gently on your chest.

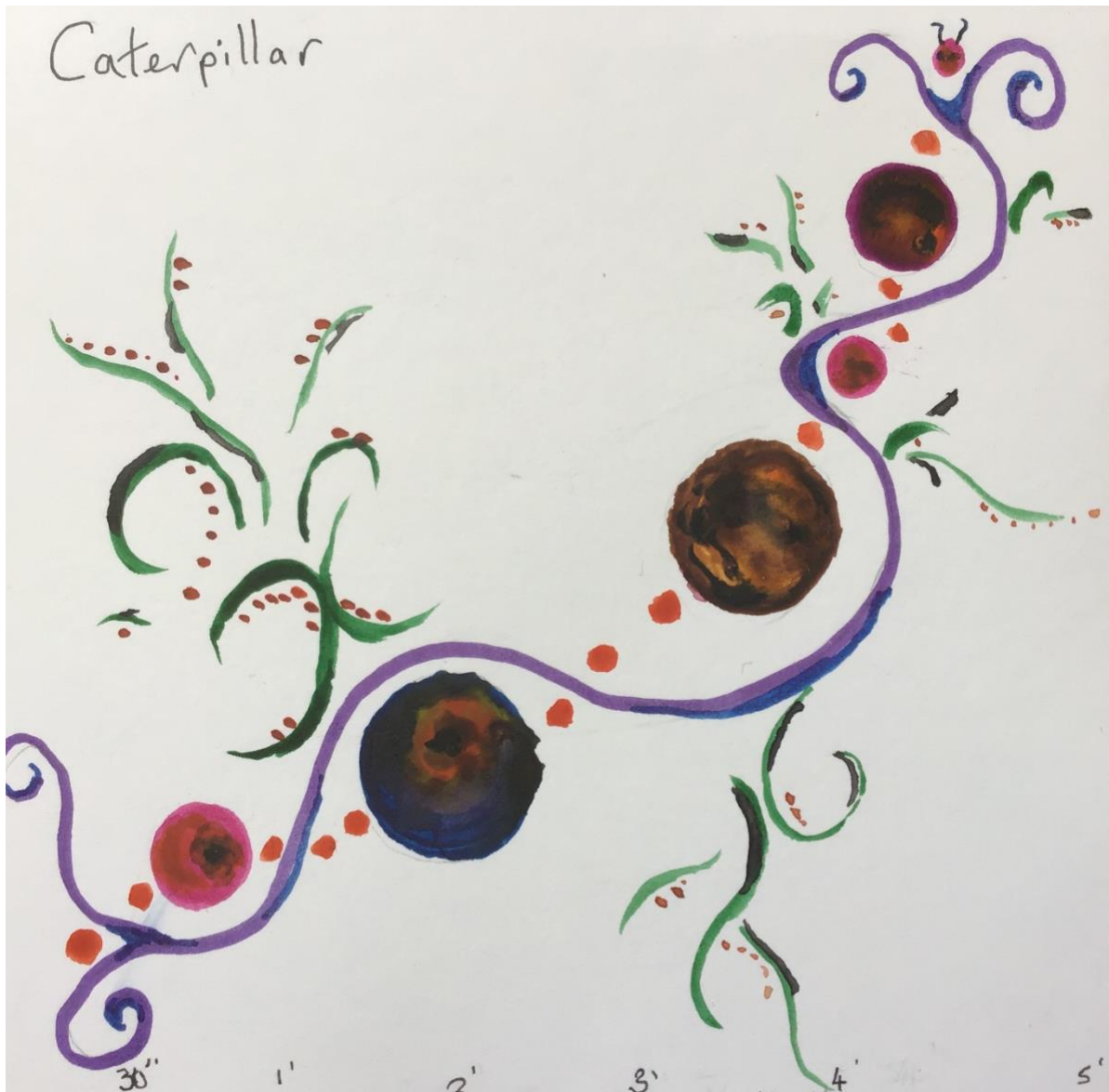
Slow it down.

When you are ready to do so, let out a long, audible, cleansing breath through your (open)
mouth.

Open your eyes.

Caterpillar

Open instrumentation/voice/movement.



Notes

- I. Traverse the caterpillar, via the lines or the circles.
- II. Alternatively, should you wish to, traverse using colour as a guide.
- III. Timings are optional.
- IV. Duration 5'-7'

A Meeting of Minds

Open instrumentation/voice/movement.



Notes

- I. Select a line to follow.
- II. Alternatively, should you wish to, traverse using baubles as a guide.
- III. Move in any direction through the painting.
- IV. Duration 5'-7'

Where the Wind Takes Us

Open instrumentation/voice/movement.



Notes

- I. Follow the instructions on the score. OR
- II. use any instrument/movement/ voice.
- III. Move from left to right through the painting at least four times.
- IV. Each traverse of the painting should last no more than 30"
- V. Pause and take a breath after each traverse for at least 5".
- VI. Duration 3'-5'

Woman much Missed

For voice and open instrumentation

Score directions

Instruments, when ready, establish the drone pattern in some way.
Should you wish to do so, improvise with G melodic minor as a guide.

When the vocalist is ready to do so, sing the first verse using the written melody as a guide.

Continuing with the drone pattern and G melodic minor as a guide, instruments and voice may come to a stillness together.

Letter A

Instruments establish the drone pattern again.
The second verse may then be sung using the written melody as a guide.
Continue through letter B.

Come to a stillness together then, again, using the drone pattern and G melodic minor, should you wish to, improvise freely.

Come, again, to a stillness.

Letter C

The singer, when ready to do so, may introduce the text at letter C using the written melody as a guide.

Instruments come to the drone pattern once the singer has begun.

Carry on through letter D to the end, becoming more and more still and quiet together. Notice the altered drone and play it if you wish.

Notes

Duration 7'-10'

The $\frac{3}{4}$ time signature is a guide as to the placing of the drone and the rhythm of the text. It may be disregarded should you wish to do so.

Woman much missed

For voice and open instrumentation

Thomas Hardy

Maureen Wolloshin

*When the vocalist is ready to do so, sing the first verse (to letter A)
using the written melody as a guide.*

*Instruments, when ready, establish the drone pattern in some way.
Should you wish to do so, improvise with G melodic minor as a guide.*

6

12

A

*Continuing with the drone pattern and G melodic minor as a guide,
instruments and voice may come to a stillness together.*

*Instruments establish the drone
pattern again.
The second verse may
then be sung using the written
melody as a guide.*

Continue through letter B.

19

25

2

B

31

a ir blu gown! Or is it on ly the breeze in its list less ness tra 'ving a

38

cross the wet mead to me here? you be ing e ver dis solved to wan

The singer, when ready to do so, may introduce the text at letter C using the written melody as a guide.

C

44

wist less ness he ard no more a gain fa ar or near? Thus I fal ter ing for

Come, again, to a stillness together.

Instruments come to the drone pattern once the singer has begun.

52

wards leaves a rou nd me fall ing, wind ooz ing thin through the

D

59

thorn from the nor ward and the wo man ca lli ng.

Carry on through letter D to the end, becoming more and more still and quiet together. Notice the altered drone and play it if you wish.