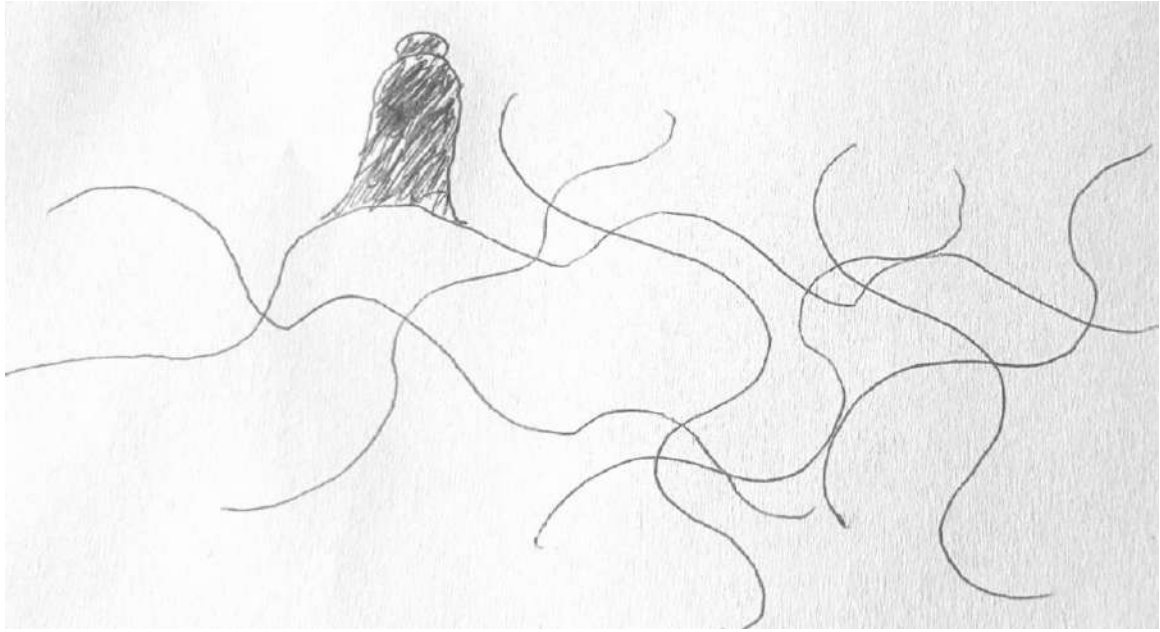


~~The veil is thin and unwinding~~



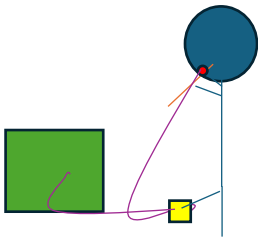
Ailsa Thompson

Instrumentation

Violin

Looper Pedal

Setup; This diagram shows me, my violin, pick up, cables, looper and amp.



This is how the violinist would look to an audience member, looking on.

Stylistic note:

This piece was composed to be **passed down by ear**, following folk traditions, so all notation is merely a roadmap. It is only an approximation ~ and it is expected players add their own ornamentation, and interpret and change the piece as suits them, and that it will change as it is passed along over time.

It is much preferable if players can learn this piece by ear.

Storyline for players:

This piece was written for my grandpa who passed. It reflects on the complex relationship between life and death, and how they interact, especially as one is close to death or 'the veil'.

The piece also holds a lot of internal grief about losing a loved one – and having to let go of what someone was once able to do, and who they were.

Musically, the looper is death and the violin is life – they cross, interweave and intermingle, with only death reaching the end of the piece.

The piece aims to capture the folk styles of Norway and Shetland and will be different every time it is played!

Programme note:

Death stands at the veil, and it grows thinner and unwinds behind him, reflecting on all those it touches.

They change...and are not who they once were.

Death claims them.

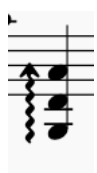
Notation Guide

LP stands for Looper Pedal. When LP appears begin the loop, when ~~LP~~ appears stop it.

Undo = Undo a layer of the loop.

Redo = Redo a layer of the loop.

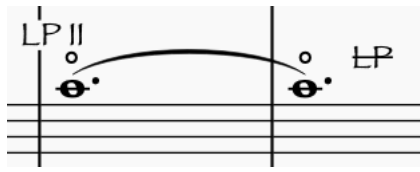
Fade out = Fade out your looper pedal.



= Broken chord (Triple stop ~ broken). The intention with these notes is you go as fast as possible, so it won't sound broken.

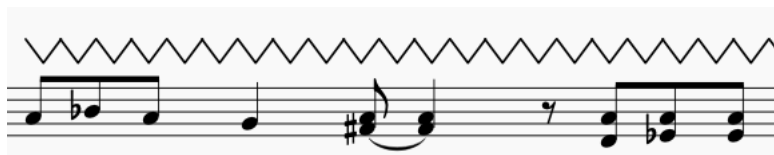


← Mordent. Ideally, where these appear you should add an ornament from your own fiddling style. However, if you're stuck can do a mordent (note, note above, note).



- Roman numerals indicate the string of the harmonic II (A). This string, and fingering can be assumed all other times each harmonic appears, if it does not have a new string notated.

A 'sawtooth vibrato' symbol, or jagged line as shown below, represents the continuation of Loop 1, when there is no longer room to notate it.



This is Loop 1.



The veil is thin and unwinding

Ailsa Thompson

Building the Loop before the piece.

Violin Loop

Free time

LP III

LP I

LP II

LP

Violin

Vln. Lp

Vln.

gliss.

gliss.

Vln. Lp

Vln.

$\text{♩} = 80$

mp

Vln. Lp

Vln.

mf

Vln. Lp

Vln.

f

mf

Vln. Lp

Vln.

f

mf

(Loop 1)

Vln. Lp

Vln.

mf

Vln. Lp
Vln.
30
IV
undo

Vln. Lp
Vln.
33
redo

Vln. Lp
Vln.
36
Fade out
mp

Vln. Lp
Vln.
39
This bar should be as fast as possible and sounds good.
mf
f

Vln. Lp
Vln.
43
ff

Vln. Lp
Vln.
46
Looper back in
f

Vln. Lp
Vln.
50
LP
ff

53

Vln. 1p

Vln.

LP

55

Vln. 1p

Vln.

f

undo

mf

58

Vln. 1p

Vln.

redo

undo

mp

Fade out looper

Vln. 1p

Vln.

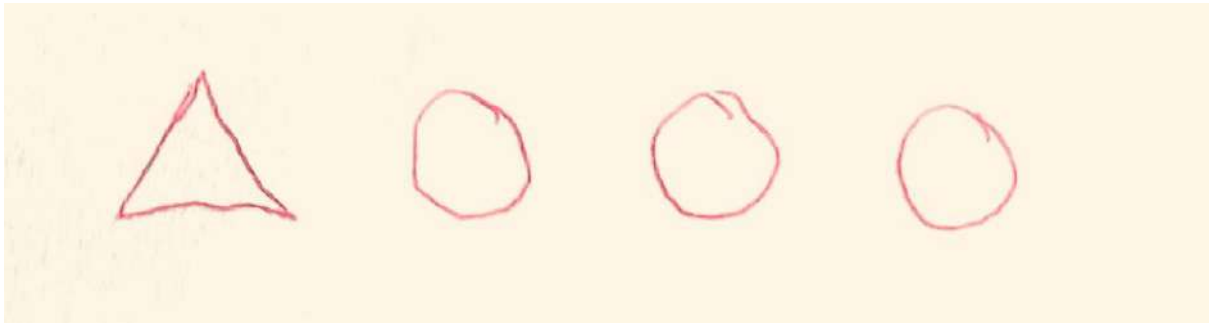
LP

p

Vln. 1p

Vln.

The Odd Man Out



By Ailsa Thompson

Instrumentation

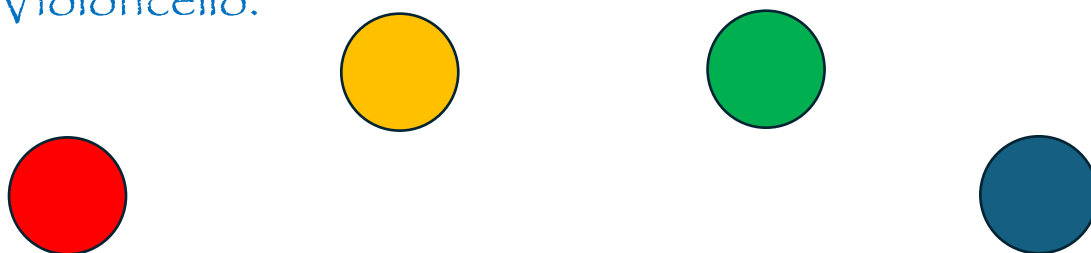
Violin 1

Violin 2

Viola

Violoncello

The Players should be layed out like a typical string quartet, as below. Violin 1, Violin 2, Viola, Violoncello.



This is how the quartet would look to an audience member, looking on.

You will need to use two copies of Violin 1 music ~ one laid out on the floor so the Violin 1 can perform their full part.

Story to help players interpret the piece

This piece was inspired by an argument between my flatmates, and by the way some children 'sense difference among them', in particular neurotypical children often gravitating away from neurodivergent children before either know they are 'neurotypical' or 'neurodivergent'.

Violin 1 is themselves throughout the piece, and although they show signs of being a little childish (standing up during the Viola solo, and being very easily upset), do not do anything inherently wrong.

However, the rest of the ensemble seem to sense Violin 1 is 'different' to them and are put out by it.

Despite the fact it difference not necessarily a bad thing, they become more and more annoyed by it.

The Viola Player in particular has no tolerance for difference amongst the ensemble. Whilst, the others are uncomfortable, but don't do anything outright,

the Viola Player coughs to try and interrupt the Violin One, hits them with their bow and eventually continues to try and provoke them unnecessarily until they eventually have a fight and Violin 1's bow and spirit is broken. This is a metaphor for them beginning to have to hide their difference from the rest of the ensemble.

Programme Note

As you sit amongst the ensemble, you feel the tension in the air. Throughout the piece you begin to realise something is wrong. They don't like you. And you are the odd man out.

Notation Guide



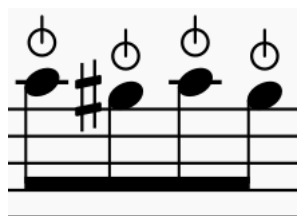
*This is Driessen's (2019) notation, not original notation but may be unfamiliar to some.



= Vibrato, large and fast.



= Vibrato, large and as slow as possible.



= Bartok pizz.

Violin 1 – Unusual Notation

A



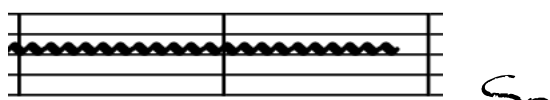
- Gliss into anxious pizz. This should be rapid, and fast, emphasising your anxiety.

C



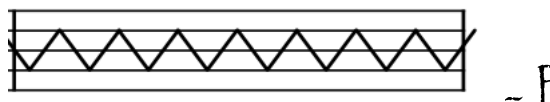
- Move your hand up and down the fingerboard whilst applying extreme overpressure, as directed by score.

E



- Speedy tremelo on the bouts.

N



- Play overdriven double stops with broken bow, until it breaks again. These directions show how you should be dramatically angling your violin and bow.

How to perform the non self-explanatory performative actions

For Violin 1

- Sit down on the floor in the middle of the ensemble, with your hands over your ears like a small child, and look upset. ~ This is pretty self explanatory, but you need to preplan this section, as you'll need music after it laid on the floor in front of you, and to count seven bars whilst you're looking upset.

For Viola

- Hitting the Violin 1 ~ please do this as a 'dramatic gesture' and do not actually hit someone violently with your bow, in case they get hurt. I feel this important to have in the score as is to capture the spirit of the piece, but you should not aim for the person or your bow to sustain harm. You should tower over Violin 1 to make the

gesture larger, and look as though you are 'telling them off'.

For Viola and Violin 1

Before the Violin 1/Viola fight – Viola attempt to hit your bow against the Violin 1's bow while they play to 'disrupt their playing' as far as you feel is possible.

Continue doing this – you are aiming to be annoying.

Violin 1 – you can look annoyed and react, but do not stop playing until you have reached the end of your passage or until you feel the Viola has become so annoying that you cannot take it anymore.

Violin 1/Viola fight – hit your bows gently against one another, or gesture as if you are doing so in a dramatic fashion. Please watch this clip for reference and inspiration.

<https://youtu.be/YRcUdD5nthc?si=0ADxHke5Pd2N5ROI> (Lucas 2020)

Throughout the fight the Violin 1 should increasingly fall further and further back and/or to the side in their seat, and the Viola should look as though they are physically overpowering them, with the Violin 1's responses to their hitting becoming less and less powerful.

References

Lucas, George. 'Darth Vader vs Luke Skywalker [4K UltraHD] - Star Wars: The Empire Strikes Back Fight Scene (1/2)' *Youtube Video*. Posted by 'Collective Culture' on 26 December 2020.

<https://youtu.be/YRcUdD5nthc?si=0ADxHke5Pd2N5ROI>

The Odd Man Out

Ailsa Thompson

A ♩ = 60

Pluck two triple stops
pizz.

Violin 1

f cautiously,
with the uncomfortable
sensation that something
is amiss.

Violin 2

legato

mp gloomily,
as a tension grows through
the ensemble.

Viola

pizz.
legato

p beautifully and
calmly

Violoncello

legato, with vib.

p beautifully and
calmly

*the quiet anxiety that stays
in your body for days or weeks*

Detailed description: This system of music is for the first system of the piece. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The time signature is 4/4 with a tempo of quarter note = 60. The key signature has one sharp (F#). The Violin 1 part starts with a rest, then plays a triplet of eighth notes (G4, A4, B4) with a plucked bow (pizz.) and a forte (f) dynamic. The Violin 2 part has a rest, then a legato line of eighth notes (G4, A4, B4, C5) with a mezzo-piano (mp) dynamic. The Viola part has a rest, then a pizzicato (pizz.) and legato line of eighth notes (G3, A3, B3, C4) with a piano (p) dynamic. The Violoncello part has a legato line with vibrato (vib.) of eighth notes (G2, A2, B2, C3) with a piano (p) dynamic. The third measure contains descriptive text for each instrument.

Violin 1

Violin 2

Viola

Violoncello

arco

mp gloomily,
as a tension grows through the ensemble.

arco
no vib.

mp the quiet anxiety that stays in your
body for days or weeks

Detailed description: This system of music is for the second system. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The time signature is 4/4. The Violin 1 part has a rest. The Violin 2 part continues with a legato line of eighth notes (G4, A4, B4, C5) with a mezzo-piano (mp) dynamic. The Viola part continues with a legato line of eighth notes (G3, A3, B3, C4) with a mezzo-piano (mp) dynamic. The Violoncello part continues with a legato line of eighth notes (G2, A2, B2, C3) with a mezzo-piano (mp) dynamic. The second measure contains descriptive text for each instrument.

7 Gliss. into plucking an anxious, fast tune

Vln. 1 *ff*
*an anxious feeling deep in your stomach,
 you are certain you have been left out
 of something*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* pizz.

B

Bow a 'drunken' (syncopated/out of time) version of the tune

Original Tune Notated
 arco

Vln. 1 *f* *as if bamboozled and confused,
 trying to 'catch' the tune*

pizz.
 as much bartok pizz. as possible for player. aiming for a harsher sound - all snaps not essential.

Vln. 2 *mf* *growing pain in your body from the loudness
 of the quiet anxiety*
 no vib.
 overpressure, dig in

Vla. *mp* *growing discomfort and upset you are afraid
 to vocalise.*
 arco
 sul tasto

Vc. *mp*

Stand up Violin 1, sniff and raise your Violin dramatically, like a virtuoso soloist.

15

Vln. 1

Vln. 2

Vla.

Vc.

mp a level of comfort with just the two of you
but you know discomfort will follow

sul pont.

mp a level of comfort with just the two of you
but you know discomfort will follow

p



Move your hand up and down the fingerboard whilst applying extreme overpressure with the bow on one string, following the direction of the notated line.

19

Vln. 1

Vln. 2

Vla.

Vc.

fff happy but ugly,
as if given the space to express your true nature

f forceful and spiky,
forcing the melody to take charge.

mf

sul pont., with overpressure

sul pont.

mf

Now use overpressure on two strings.

23

Vln. 1

Vln. 2

Vla.

Vc.

arco
legato

mf

f

ff sharp, trying to cut through

mf

ff

Sit down on the floor in the middle of the ensemble, with your hands over your ears like a small child, and look upset.

27

Vln. 1

Vln. 2

Vla.

Vc.

sul pont.
overpressure

pizz.
ord.

mp judgemental and ugly,
expressing displeasure.

sul pont.

overpressure

mp judgemental and ugly,
expressing displeasure.

overpressure

mp judgemental and ugly,
expressing displeasure.

31 D

Remove hands from ears.

Vln. 1

Vln. 2

Vla.

Vc.

p like growing whisperings of annoyance, silent but deadly

pizz.
ord.

p like growing whisperings of annoyance, silent but deadly

pizz.
ord.

p like growing whisperings of annoyance, silent but deadly

35

Vln. 1

Vln. 2

Vla.

Vc.

mp

pizz. ϕ ϕ ϕ ϕ

arco
Play rhythm on the bouts

f"

arco
Play rhythm on the bouts

f"

arco
Play rhythm on the bouts

f"



Speedy tremelo on the bouts
arco

39

Vln. 1

Vln. 2

Vla.

Vc.

f upset and confused,
that your efforts have been unappreciated
and you haven't received any reciprocation

sul tasto, legato

f playing as a trio

sul tasto,
legato

f playing as a trio

sul tasto, legato

f playing as a trio

mp

ord.
chop

mp

43

Vln. 1

Vln. 2

Vla.

Vc.

Tap the body of the violin

mf squeezed and claustrophobic
as if trying trying to fit in a
group which does not accept you,
or want you

playing as a calm and relaxed trio

mf playing as a calm and relaxed trio

playing as a calm and
relaxed trio

46

Vln. 1

Vln. 2

Vla.

Vc.

F

Stand up and sit back in your seat and continue to look upset.

49

Vln. 1

Vln. 2

Vla.

Vc.

ord. chop

ff quite whispers turning into loud, angry conversations with force

ord. chop

ff quite whispers turning into loud, angry conversations with force

ff quite whispers turning into loud, angry conversations with force

52

Vln. 1

Vln. 2

Vla.

Vc.

sul pont.

mf calm and collected, but icy you sense you are the subject of discussion

55

Vln. 1 *ff* *mf*

Vln. 2 *sul pont.*

Vla. *sul pont.*

Vc. *sul pont.*

Detailed description: This system covers measures 55 to 57. The first violin part (Vln. 1) features a melodic line with slurs and accents, starting with a fortissimo (*ff*) dynamic and transitioning to mezzo-forte (*mf*) by measure 57. The second violin (Vln. 2), viola (Vla.), and cello (Vc.) parts consist of rhythmic patterns of eighth notes, with the Vln. 2 and Vc. parts marked *sul pont.* (sul ponticello).

58

Vln. 1 *mp* *f* *sul pont.* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Detailed description: This system covers measures 58 to 61. The first violin (Vln. 1) has a melodic line with dynamics *mp*, *f*, *sul pont.*, and *mp*. The second violin (Vln. 2) and viola (Vla.) parts have rhythmic patterns with dynamics *f* and *mp*. The cello (Vc.) part has a simple bass line with dynamics *f* and *mp*.

62

Vln. 1 *mf*

Vln. 2 *sul tasto* *mf* playing as a calm and relaxed duo

Vla. *mp* *sul tasto*

Vc. *mf* playing as a calm and relaxed duo

becoming unstuck with the group and you cannot rejoin, there is no space for you.

Detailed description: This system covers measures 62 to 65. The first violin (Vln. 1) has a melodic line with *mf* dynamics. The second violin (Vln. 2) and cello (Vc.) parts are marked *sul tasto* and *mf*, with a performance instruction: "playing as a calm and relaxed duo". The viola (Vla.) part is marked *mp* and *sul tasto*. A performance instruction in the Vln. 1 staff reads: "becoming unstuck with the group and you cannot rejoin, there is no space for you."

66

Vln. 1

Vln. 2

Vla.

Vc.

f

sul pont.

f playing as a calm and relaxed trio

still sul pont.

f playing as a calm and relaxed trio

ord.

mf playing as a calm and relaxed trio

70

Vln. 1

Vln. 2

Vla.

Vc.

ord. chop

mp breaking free and expressing yourself happy, free and joyous

74

Vln. 1

Vln. 2

Vla.

Vc.

col legno tratto

ord.

mf

ord. legato

mp

wait for Violin 1

mf as if going along with proceedings, slightly unhappily

78

Vln. 1 *f* *mf*

Vln. 2 ord. *f* as if going along with proceedings, rather neutrally. *mf*

Vla. *f* trying to take over the tune and avoid going along with the Violin 1. selfish and standoffish.

Vc. *f*

82

Vln. 1 *f* [H]

Vln. 2

Vla. pizz. ord. *f* snappily forced to go along with the Violin 1. Rather unhappy.

Vc.

85

Vln. 1

Vln. 2

Vla.

Vc.

pizz.

f snappily forced to go along with the Violin 1. Rather unhappy.

sul tasto senza vib.

f going along with the Violin 1, more neutrally.

Loudly clear your throat on beat 2, with your fist in front of your mouth.

oh dear

89

Vln. 1

Vln. 2

Vla.

Vc.

arco sul tasto

mp expressive and mournful, mourning a friendship that is falling apart

sul pont.

f forceful and angry, successfully usurping the Violin 1.

mp expressive and mournful, mourning a friendship that is falling apart

93 *sul tasto*

Vln. 1 *mp* expressive and mournful,
mourning a friendship that is falling apart

Vln. 2

Vla. *sul tasto*
mp with a little more shame,
but still confident in your tune

Vc. *pizz.*

97 **J** *pizz. ord.*
nail pizz. as much as possible for player

Vln. 1 *mf* spiky and jumpy,
feeling alienated and
squished into a corner.

Vln. 2 *p* upset and low,
as if saddened by proceedings but
still going along with the bullying.

Vla.

Vc. *col legno battuto* *pizz.* *col legno battuto* *pizz.* *col legno battuto*

mf pointed and rude,
as if bullying one person.

100

Vln. 1 *col legno battuto*

Vln. 2 *col legno battuto*

Vla. *ord.*

Vc. *pizz.*

f "angry and snappy, even as a three you can only snappily focus on one persons absence"

ff "angry and snappy, even as a three you can only snappily focus on one persons absence"

f "angry and snappy, even as a three you can only snappily focus on one persons absence"

103

Vln. 1

Vln. 2

Vla.

Vc.

f "your frustration with Violin 1 builds and you can no longer hold it in. SNAP!"

K

appear shocked and upset by what happens to you

107

Vln. 1

Vln. 2 *ord.*

Vla.

Vc. *pizz.*

fff uncomfortable and tense, witnessing the fight happening and trying to pander to the two people to stop the fight

sffz

ff

Go up to Violin I and whack them violently with your bow.

ff aggressive and tense, willing the fight on.

arco
sul pont, overpressure

112

Vln. 1

Vln. 2

Vla.

Vc.

ff disjointed and dishevelled,
you are confused on what you have done and rather
dejected and upset.

Sit back
down
calmly

ord.

mf trying to go back to normal after the fight,
shocked at yourself and aggressive.

mf still tense and aggressive,
absorbing the shock of the fight.

116

Vln. 1

Vln. 2

Vla.

Vc.

f
sul pont.

mp

mp

mp

mp

moving on without Violin 1,
bittersweet and stressed
sul pont.

moving on without Violin 1,
aggressive and stressed

moving on without Violin 1,
anxious and stressed

pizz.
ord.

120

Vln. 1

Vln. 2

Vla.

Vc.

f "panicked attempts to integrate
back into the group

p

p

p

with increasing overpressure

become more and more aggravated and messy,
with the Violin 1

arco
sul pont, overpressure

124

M

Vln. 1

Vln. 2

Vla.

Vc.

mf

upset and frustrated that your attempts have failed and you are breaking away from the group

plodding on and on no matter what happens, even and steady

Viola will be as disruptive as possible toward you. When you give in/have finished playing have a (gentle) fight with your bows, until you are overpowered and your bow falls.

128

Vln. 1

Vln. 2

Vla.

Vc.

p

pizz. ord.

f

Stand up again and move toward Violin 1. Try and make it as difficult to play as possible by hitting their bow against yours. When they have stopped playing have a (gentle) fight with your bows, until they're overpowered and their bow falls.

upset and confused that another fight has broken out so soon. Anxiously trying to find a remedy.

f upset and confused that another fight has broken out so soon. Anxiously trying to find a remedy.

132

Vln. 1

Vln. 2

Vla.

Vc.

Sit down again.

136

N

Vln. 1

Vln. 2

Vla.

Vc.

arco
sul tasto

mp resolute and anxiously calm. *f* *mp* *f*

legato

p

mf

Begin playing overdriven double stop drones with the broken bow provided
Continue increasing overpressure until it breaks again, then throw it.
If it doesn't play until the end and then dramatically throw it.
Notation dictates dramatic movement up and down with violin and bow

140

Vln. 1
wildly, insanely and despairing, as if gradually falling apart

Vln. 2
ord.
mp *anxiously trying to find resolve and resolution after ending a friendship. finding a new block between the three of you.*
mf

Vla.
sul tasto
mp *trying to find resolve and resolution after ending a friendship. finding a new unity between the three of you.*
mf

Vc.
mp *angrily trying to find resolve and resolution after ending a friendship. finding a new block between the three of you.*
mf

144

Vln. 1
pizz.
ord.

Vln. 2
f

Vla.
f

Vc.
f

148

Vln. 1

Vln. 2

Vla.

Vc.

ff

ff

ff

pizz.
ord.

The Great Depression

Notation Guide



Ailsa Thompson

Instrumentation

Violin

Electric Guitar

2 Amps (For Violin and Guitar)

2 Loop Pedals, Reverb, Distortion, Modulation,
Overdrive.

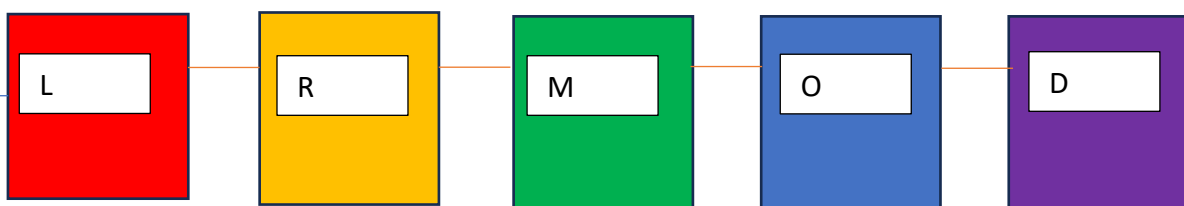
Here is a diagram of how the equipment should be set
up;



This diagram shows the **Violinist**, their **looper** and **amp**. It also shows the **Electric Guitarist**, their **amp** and **pedals** (Looper, Reverb, Distortion, Overdrive and Modulation).

The diagram shows how the set up would look from an audience member's perspective.

Pedal set up for Guitarist



This should be set up before the piece, and this is the view of the pedals as if in front of the guitarist.

It shows the **L**ooper, **R**everb, **M**odulation, **O**verdrive, **D**istortion. All the pedals are connected by orange cable, and the blue cable connects the looper to an amp (not in diagram).

At the beginning of the piece, they should be set as follows:

LP ~ no recorded loops but ready to loop.

OD ~ set to a small/mild amount. You'll use this first after the looper.

RB ~ set a moderate amount of reverb, and delay.

This is used second.

DT ~ set to a small amount of distortion. This is third.

MD (trem) ~ set to a **large** amount of a tremelo. You only use this once so it should be powerful. This is used fourth.

Piece Story to guide players

This piece was written based on a bad depressive episode I had in October 2025, and the symptoms I experience with depression. It aims to capture the constant fatigue, sadness and unfeeling nature of it – along with how overwhelming and confusing the world is all the time. The performative aspects of this piece – are written to help show the frustration, anger and overwhelming nature of continuing as a ‘functioning human’ when everything is not functional.

The piece begins with the violin and guitarist working in harmony, like the brain and body. However quickly the repetitive nature and difficulty of it becomes too overwhelming and one side gives up – when the guitarist stops their first loop. Through the rest of the piece the guitarist and violinist won't work together, both falling back into negative patterns with

each loop. Until finally the violinist steals and plays the guitar, indicative of the body shutting down and doing it's own thing. The guitarist takes their guitar back after much struggle and they struggle trying to end in harmony.

Programme Note

Crashing waves of sadness and exhaustion hit you again and again. All of your body hurts. It's so hard to do anything. Is it worth the effort to keep trying?

There's something about a frog in boiling water...you worry *you* are the frog.

Pedals

DT = Distortion

LP = Looper

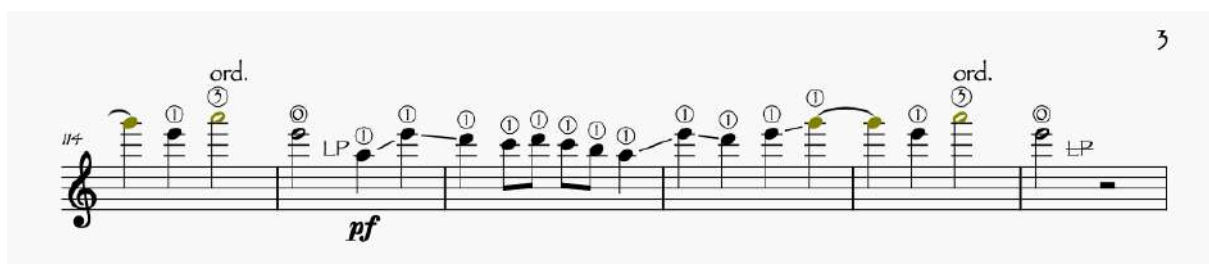
MD (trem.) = Modulation ~ tremelo setting.

OD = Overdrive

RB = Reverb

These initials appear when pedals begin and are struck through when the pedal should be turned off.


For example;



The image shows a musical staff in treble clef with a key signature of one sharp (F#). The notation includes several measures with notes and rests. Pedal markings are indicated by circled letters: 'ord.' (Overdrive) and 'LP' (Looper). The 'ord.' markings are placed above notes in the first and eighth measures. The 'LP' markings are placed below notes in the second and ninth measures. A dynamic marking of *pf* (pianissimo) is located below the staff in the second measure. A circled '3' is in the top right corner of the staff area.

Here the violinist begins the loop in the beginning of bar 115, and the loop ends at the middle of bar 119.

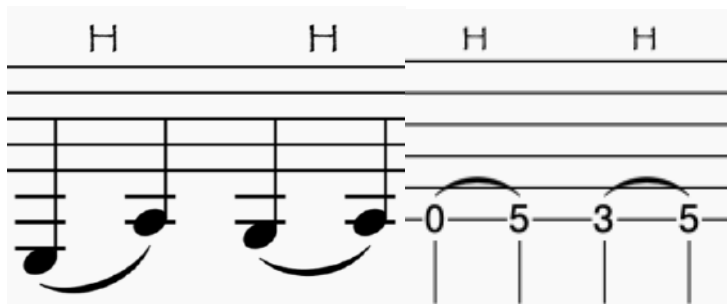
Guitar Techniques

 = Guitar vibrato

Technique

(Notation example) (TAB example)

Hammer-on



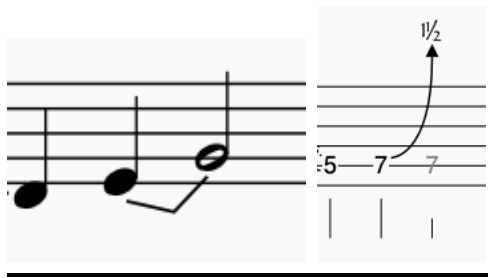
The image shows a musical staff with four measures. Above the staff, the letters 'H' are placed above each measure. The first two measures show a quarter note on the second line (G4) followed by a quarter note on the second space (A4), with a curved line connecting them. The last two measures show a quarter note on the second space (A4) followed by a quarter note on the second line (G4), also with a curved line connecting them. Below the staff is a TAB line with fret numbers: 0, 5, 3, 5. Vertical lines connect the fret numbers to the notes on the staff.

Pull-off



The image shows a musical staff with two measures. Above the staff, the letter 'P' is placed above each measure. The first measure shows a quarter note on the second line (G4) followed by a quarter note on the second space (A4), with a dashed line connecting them. The second measure shows a quarter note on the second space (A4) followed by a quarter note on the second line (G4), with a dashed line connecting them. Below the staff is a TAB line with fret numbers: 0, 7, 5. Vertical lines connect the fret numbers to the notes on the staff.

Pitch bend



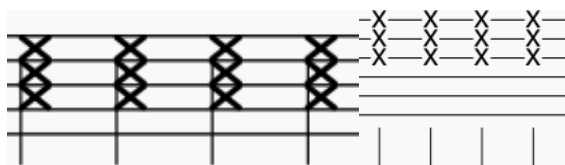
In the TAB Part the number dictates the number of tones you bend ~ here one and a half tones.

Unusual Guitar Notation

Arco = bowed, and ord. (plucked) cancels this out.

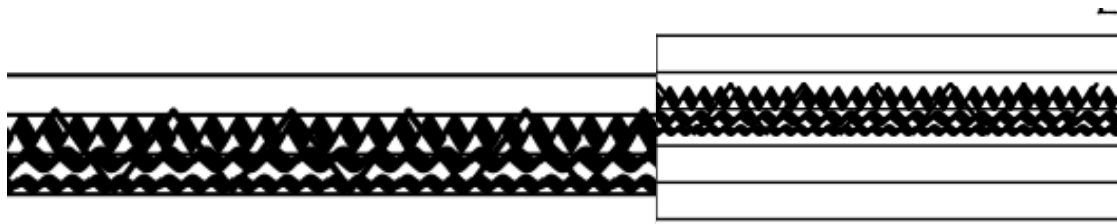
Continue playing with a bow until this appears.

Strike strings four time with your bow



Hit the strings four times with your bow, battuto (with the hair).

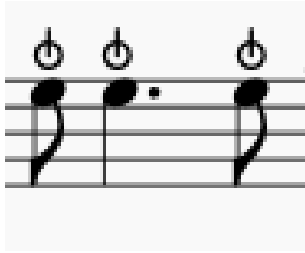
Pluck fast/frantic set of notes (pitch your choice)



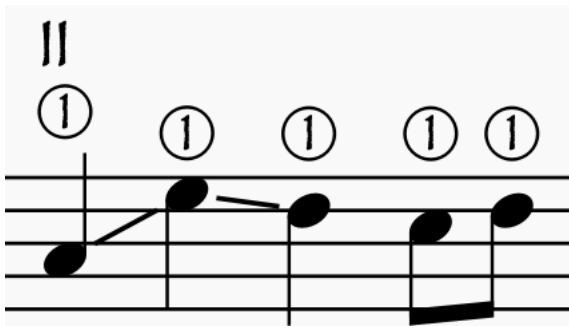
Notation in looper part – triangles above the part mark it's presence.



Violin Techniques



= Bartok pizz.



= Everything should be

played on the same string (A here (II)) with only the first finger. The numbers inside circles denote fingering, and roman numerals string number.

The Great Depression

Ailsa Thompson

Looper (Guitar)

Electric Guitar

Violin

Looper (Violin)

7

Loop G.

El. Guit.

Vln.

13

Loop G.

El. Guit.

Vln.

19

Loop G.

El. Guit.

Vln.

senza vib.

H LP

HP

mf fluid, continuous and repetitive like repeating patterns and symptoms

senza vib.

IV

pp still, stuck and unmoving, as if stuck in bed - unable to move or venture further.

p

OD LP

LP

f

mp

mf

ff

pizz.

f sudden and forced movement, painful and hard. the task of getting out of bed.

sul pont. arco con vib.

f

ff

mf

f

con vib. STOP LOOP!

mp rather low and unmotivated, you cannot find relief.

p

pizz. ord.

mf like a continuing pattern in the background, allowing for no pause or relief persistent and bothersome

25

El. Guit. *H* *LP* *HP* *LP* *HP*

Vln. *LP* *HP* *LP* *HP*

Loop V. *pizz.*

30

Loop G. *H* *H* *HP*

El. Guit. *RB (small)* *LP* *H* *H* *RB* *H* *HP*

mf like a new wave of symptoms,
crashing against me.
annoying, spikey, repetitive
and unbearable.

Vln. *arco* *f* *undo loop* *gliss.*

like the sliding scale of
impending doom and
destruction

Loop V. *mp*

35

Loop G. *H* *H* *H* *H* *HP*

El. Guit. *LP* *HP*

Vln. *gliss.* *f* *gliss.* *LP* *gliss.*

p *mf* *ff*

Loop V. *mp* *mf* *ff*

41

Loop G. *DT (small)* *LP* *DT* *LP*

El. Guit. *LP* *LP*

Vln. *mf* *f*

mf waves of sadness and
apathy crashing on the
rocks. everything is
pointless and I don't
care, but I am insanely
sad,
smoothly, and stately.

Loop V. *mp* *f*

47

Loop G. *3*

El. Guit. DT LP *slss* DT LP *slss*

ff the descending spiral of impending doom

Vln. *f* *mf*

Loop V. *4*

52

Loop G. *3*

play a fast and frantic set of continuous rapid notes

El. Guit. MD (trem) LP MD LP

f anxiously and frantically, you don't understand how you are supposed to continue keeping going in a world like this and are scared you will not manage to. (in floods of tears esque) *ff* unhappiness and frustration builds, you feel deeply persecuted by all the wrongs of society.

Vln. *ff* *f* *ff* undo

Loop V. *4*

58

Loop G. *3*

Kneel down and hit your fist on the floor on beat one of each bar. Stop and stand again

El. Guit.

Vln. *f* redo

unhappiness and frustration builds, you feel deeply persecuted by all the wrongs of society.

Loop V.

64

Loop G. *3* *3*

El. Guit. *fff* *mp*

Scream SILENTLY with vicious and brutal anger

Stop loop and stop screaming

as if incredibly overwhelmed, and filled with anger and frustration! You want it all to stop.

mp you recover from overwhelm but the same cycles keep looping again and again your thoughts and symptoms remain persistent

Vln. *fff* *mp*

as if incredibly overwhelmed, and filled with anger and frustration! You want it all to stop.

you recover from overwhelm but the same cycles keep looping again and again your thoughts and symptoms remain persistent

Loop V. *4*

71

El. Guit. H H *f*

Vln. *f* *f*

play rhythm on bouts

Loop V. *4* *4*

77

El. Guit. *fff*

Strike strings while muting with hand

with frustration... about your symptoms and everything...

Loop V.

79

El. Guit. Free time *p* arco RB (massive amount)

p going through life normally feels like using the wrong tool to play an instrument, unfamiliar, strange and impossible

Vln. Free time *p* *mp*

p shaky and exhausted, the fatigue is getting to you

Loop V. *4*

86

Loop G. LP LP

El. Guit. *mf*

Vln. *mf*

Loop V.

93

Loop G.

El. Guit. LP Strike any four triple stops with bow

Vln. *ff* with anger and frustration at the world *f*

Loop V. $\frac{4}{4}$

98

Loop G.

El. Guit. LP sul pont. LP

Vln. *f* a hard loop sets in which you cannot proceed past

Vln. *ff* driving and hard an immovable wave coming at you you cannot proceed past it or process it.

Loop V. $\frac{4}{4}$

103

Loop G. Put bow down LP

El. Guit.

Vln. *pf* slidey and strange, as if attempting to cling on to life and function *pf* *mf* ord.

Loop V. $\frac{4}{4}$

107

Loop G. *Strict Tempo*
ord. (plucked)

El. Guit. *ff* slidey and desperate,
as if attempting to cling on
to life and
function

Vln. *fp* shrill and upset,
you feel life and
functionality
slipping
from your grasp

Loop V.

LP *pf* *pf*

gliss.

113

Loop G. *ord. (plucked)*

El. Guit. *LP* *P* *LP*

Vln. *ord.* *mf* *LP* *gliss.* *ord.*

Loop V.

pf

119

Loop G. *LP* *gliss.* *P* *H* *LP*

El. Guit. *ff* functionality slips further
and further from your grasp.....

Vln. *fp* functionality slips further
and further from your grasp.....

Loop V.

fff suddenly everything gets worse
and overwhelms your body
you cannot function
arco

ff suddenly everything gets
worse and overwhelms your
body you cannot function

125

Loop G.

El. Guit.

Vln.

Loop V.

Place hands over ears and scream silently

as if the symptoms overwhelming everything

RB

130

Loop G.

El. Guit.

Vln.

Loop V.

Your guitar will be confiscated

STOP LOOP

as your health fails, you feel something has been taken from you

Stop screaming and confiscate the guitarists guitar

as your health fails, you feel something has been taken from you

135

El. Guit.

Vln.

Loop V.

look at violinist in disappointment

To Electric Guitar (treble clef)
Repeat until Guitar is wrestled from you.

mf rudimentary and basic, struggling with even the basics

gliss from random note

140

El. Guit.

Vln.

Loop V.

Wrestle your guitar back, after violinist has played passage once.

LP

mf anxiously trying to wrestle some form of control back

To Violin

147

Loop G.

El. Guit.

Vln.

Loop V.

mp

senza vib

like the depression, ever present and ever there even when quieter.

p *mf*

152

Loop G.

El. Guit.

Vln.

Loop V.

p *mf*

Fade out looper
Repeat until faded out completely

Fade out looper
Repeat until faded out completely

158

Vln.

n