

# Rupture III

*for Elizabeth Hilliard*

## **for amplified voice & FX**

This piece is the third in a series, re-working material written for full choir, and duo.

FX include a loop pedal, delay pedal and octave pedal, which will be controlled by an individual other than the singer.

The piece is written in four sections. The piece begins with two breaths, one in and one out, for the length of time comfortable for the performer. Following this is Section I, a short burst of whispers (present in both Rupture I & II) which will be looped live. The singer moves on to Section II after repeating the cell six times. The loop will continue. Section II is made up of a sequence of chords. The singer may move from one note to the other at their own pace. Delay on the vocal will create chords from each note sung in succession. These chords will then die away leading to the next chord. The looped whispers and delay will end abruptly at the end of this section, leaving the *C* exposed, held for the length of time comfortable for the singer. Section III is to be sung as written, and FX including delay and the octave pedal will begin to be applied twelve bars in. The climax of the piece is reached at bar forty eight where the live material begins to be looped again to create a sound cluster, drowning out the live singer. The amplified material begins to fade as the singer begins Section IV. We are left with a looped four bar phrase which gradually fades away into the distance.

# Rupture III

for Elizabeth Hilliard

Music and words by Éna Brennan

## A $\downarrow = 57$ Section I Loop of vocals

*pitch-less whispers  
clearly enunciated*

**p** **mf** Repeat cell six times

Voice   
breath in through nose    breath out through mouth    He    ne - ver    went    a - way    she    ne - ver    went    a - way    he

## B Section II Delay on vocals

*slow and smooth  
tempo ad. lib.*

3 **p** **p** **mp** **mp** **p** **p** **mp** **mp**

Oo    Ah    Oo    Ah    Oo    Oh    Oo    Oh

5 **mp** **mp** **p** **mf** **p** **p** **mp** **mf**

Oo    Ah    Oo    Oh    Do    you    see    the

7 **pp** **mp** **p** **mp** **mp** **mf** **p**

dew    res - - ting    Do    you    see    the

9 *mf* *p* *mp* *mp* *p* *mp* *mf* *p* *p*

dew res - ting on can you see me fall

11 *mf* *p* *p* *mp* *mf* *p* *mp* *p* *pp* *mf* *mp* *p* *mf* *p*

a part of me feels can you see me a part of the dew

14 *mp* *mf* *mf* *p* *mp* *mp* *mf* *p* *mf* *mp* *pp* *mp* *p* *mf*

can you see the dew res - ting on my head do you see me

17 *mp* *mf* *p* *mp* *p* *mp* *mf* *p* *mf*

Loop cuts

fall a part of me feels can you see

**C** Section III  
♩. = 57

20 *p* smooth *mp* *p* *p* *mf* *p*

the dew is re - sting\_ on your head, can you feel it?\_ the dew\_ is re - sting\_ on your head,

28 *pp* *ppp* *pp* *p*

Delay begins to fade up on vocals

can you see me\_ fall, fall a part\_ of me feels the dew\_ the dew\_ a part\_ of me feels the dew\_

37 *mp* *mf* *f*

the dew\_ a part\_ of me feels the dew\_ the dew\_ a part\_ of me feels the dew\_ the dew\_ a part\_ of me feels the dew\_

46 *ff* *mf* *mp*

the dew\_ a part\_ of me feels the dew can you see can can can you you

55 *p* *pp*

see see me me me fall a part fall a part

**D** Section IV

Repeat cell with dynamics as written two times then repeat fading out gradually

66 *pp* *p* *mp* *mf* *p* *pp* *p* *mp* *mf* *p*

ne - ver re - sting he ne *breath in through nose* ne - ver re - sting he ne *breath out through mouth*