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# Nine Islands, Nine Dialects

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for cello and speaking cellist

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# I

Here, everything involves multitudes. No single thing or event exists alone; even people are found in groups of two or more, and these groups give rise to other groups.

Political parties, for instance, often result from a complicated series of events involving many figureheads, martyrs, visionaries, crowds of chanting humanity. If no opposing group of complementary party forms simultaneously it's because the original group contains enough factions to be regarded as a multiplicity. Occasionally, one person seems headed for a singularity of some kind, but at the last minute a lunch invitation, amorous tryst, or even murder serves to combine the one with the many.

In a field of cleared forest, a single tree--white and leafless--stands alone. Yet even it separates into eight, ten, or more trunks just before entering the ground.

## II, VII

The clouds here come from the sea and were once much whiter because they contained salt. At times it was not uncommon to see the crystals themselves sparkle in sunlight. The sea's strong chemical bonds were responsible for this phenomenon.

Gradually, as ships were built stronger and navigational tools became more accurate and reliable, the sea became a less formidable entity--its grasp loosened. When air travel became a reality some thought the sea would evaporate entirely; clouds of water vapor would block out the sun. A rapid cycle of torrential rains might then ensue, washing everything into the gulley that was once the ocean floor.

Because this has not yet happened it remains a possibility. Thus, in an act of reassurance, a strong and promising boy of twelve or fifteen years will sometimes drown himself. The body is not usually recovered.

## III, VIII

In these cities the streets were the last to be built. Houses, banks, churches, even skyscrapers existed before roads. Everyone who could afford a car owned one. Finally, one the appointed evening road construction began, and by the next morning the spaces between the buildings were covered with asphalt.

The men who sleep on the sidewalks and in the gutters are not drunks. They are the workers who built the streets, and are simply very tired.

## IV

Lovers have time here. Caresses are slow and intentional and demand nothing other than a proper reception. Repetition here involves eternity. If a cheekbone is stroked twice or a hand placed again on an arm, the original gesture solidifies and the time which passed between the events disappears.

As if to counteract this, couples age more quickly and more carefully. A honeymoon is often evidenced by a faint crease emerging from the corner of one's eye or mouth, or by an attractive protruberance of the veins on the backs of one's hands or tops of one's feet. Such changes are recognized as inevitable and are not considered undesirable. In truth, each wrinkle which appears is well received with softest touch; every retiring muscle is amply appreciated, congratulated with quietest kiss.

Stubbornly, curiously, almost cruelly, one partner of a relationship often outlives the other by a considerable number of years.

## VI

Here, women are maimed and even killed by their own beauty. The gentle solidity of a thigh or curve of a calf renders the limb useless; or at best imparts a slight limp. A delicate mouth is always mute; and fine, straight hair leads to depression, while a head of thick curls is plagued with schizophrenia.

The coming of age of a young woman is a glorious and anxious time. After a girl's first menstruation a large celebration is held. If the girl's family is poor, the celebration ends when the part of her deemed most desirable is slightly, though not painlessly, deformed. A finger may be removed from a dangerously supple hand, one eye blinded, or a seductively smooth shoulder blade may be scarred.

If the girl's family is rich, the festivities are more numerous and licentious, often lasting well over a year. The parties end when the girl's disabilities manifest themselves, or with much rejoicing she is deemed too plain to be affected. Occasionally, the celebration itself causes the young woman's death.

Any child conceived and brought forth during this time is invariably male, and quickly grows into a most handsome man.

## IX

Here, many simple ideas are expressed by combinations of numerous words. For example, the word 'pencil' does not exist. In its place are many words strung together--expressions of such ideas as writing, scratching, depositing, darkening.

Slight changes in an object's size, or color, or especially its use often result in a significant expansion or contraction of its name. Occasionally, confusion arises when two otherwise unrelated concepts share all but one of their numerous descriptive terms. Some words, however, are very short and yet encompass many complex ideas. The verbs to die, to bury, to mourn, to miss, to harvest, and to remember are all contained in one utterance so brief it is almost without duration.

## Performance Notes

The voice should maintain a normal speaking volume, making slight adjustments to blend with the cello. A greater range of dynamics may be employed in movements II, IV, and VII, as well as movement IX where dynamics for the voice are indicated. All dynamic changes, however, only involve gradations of the normal speaking voice. There is no shouting or whispering in the piece.

**I** ——— indicates a pitch with its duration determined by the words with which it is associated. The visual length of the note does not indicate its actual length. (This is not proportional notation.)

Spoken phrases with a simultaneous rhythmic figure (i.e. measures 5, 9) only correspond initially. Any additional alignment implied by the score is incidental.

Rests in parenthesis are approximate.

**II** The choice between long or short vowels for "the" and "a" is left up to the performer.

**III** All  $\text{a}\sharp$  are pizz, all other notes are arco.

**V** All  $\text{a}\sharp$  are pizz, all other notes are arco.

**VI** The length of each pitched event is determined by the length of its corresponding vowel. Elongation of words is for visual alignment only and does not affect the words' pronunciation.

Double barlines indicate a new paragraph.

**VIII** All consonants are nonvoiced. "H" is performed by exhaling sharply

$\text{┐}$   $\text{┌}$  indicate phrases.

**IX** Numbers surrounded by "-- --" indicate the approximate duration of the bar in seconds.

"Mf" for the voice indicates normal speaking volume.

Rests and rhythms in parenthesis are approximate.



$$J = 110$$

Handwritten musical score for 'Here, Here, Here' in bass clef, 3/4 time. The score is divided into three measures. The first measure contains a half note 'G' with an accent (>) and a dotted half note 'G' with an accent (>). The second measure contains a half note 'G' with an accent (>) and a dotted half note 'G' with an accent (>). The third measure contains a half note 'G' with an accent (>) and a dotted half note 'G' with an accent (>). The lyrics 'Here, Here, Here' are written below the notes.

Handwritten musical notation for the song "No single thing". The notation is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes, with some notes marked with an accent (>). The lyrics "No single thing" are written below the staff.

piano

Andante

|| (E.) or event

exists alone

slightly slower 3

sul tasto

p

( $\dot{\epsilon}$   $\gamma$   $\gamma$   $\dot{\epsilon}$ )

|| (7) even people are found in groups of two or more and these

Adagio ( $\text{♩} = 60$ )

ord

sudden cresc.

pizz

mp

mf

ff

f

(speech does not ritard)

|| groups give rise to other groups.

pizz

pp

p

sul G

mp

|| (8) Political parties, for instance, often result from a complicated

arco expressive, vibrato

p

|| series of events involving many figureheads, martyrs,

wider vib.

mp

no vib sul pont.

pp

ord. flautando sul A

|| visionaries, crowds of chanting humanity.

flautando  
sul A.

sul G  
sul pont.

sul A  
pizz (cond.)  
LV

mp

|| (7) If no opposing group or complementary party forms simultaneously

ord  
arco

fp

mp

|| (7) it's because the original group contains enough factions to

cresc.

sudden  
cresc.

mf < ff

p

|| be regarded as a multiplicity

Occasionally, one

mp

mp

p

|| person seems headed for a singularity of some kind

(7.) But at the

sul pont.

mp

mf

p

|| last minute

a lunch invitation,

amorous tryst, (7) or even murder serves to combine the one

with the many. (7) In a field of cleared forest,

a single tree .. white and leafless .. stands alone

Yet even it separates into eight, ten, or more trunks just before entering the ground

## II

(To be spoken. All crossed-out words are rests for the duration it would take to speak the words.)

· The ~~clouds here~~ came from the sea and were ~~once~~ much whiter because they contained salt. At times it was not uncommon to see the crystals themselves sparkle in sunlight. The sea's strong chemical ~~bonds~~ were responsible for this phenomenon.

· Gradually, as ships were built stronger and navigational tools became more accurate and reliable, the sea became a ~~less formidable~~ entity .. its ~~grasp~~ loosened.

When ~~air travel~~ became a ~~reality~~ some ~~thought~~ the sea would ~~evaporate~~ entirely; ~~clouds~~ of water vapor would block out the sun. A rapid cycle of torrential rains might then ensue, ~~washing everything~~ into the gulley that was ~~once~~ the ocean floor.

· ~~Because~~ this has ~~not~~ yet happened it ~~remains~~ a possibility. Thus, in an ~~act~~ of reassurance, a ~~strong~~ and ~~promising~~ boy of twelve or fifteen years will sometimes ~~drown~~ himself. The body is ~~not~~ usually recovered.

[approx. 1:15]

# III

To be performed as six sentences comprising a paragraph or even a poem

$\text{♩} = 72$   
( $\text{♩} = 144$ )

mp mf mp

mp mf

p <mp> p pp

f mp f

ff mf mp p

mp mf mp

p mp mf f ff

*molto rit.* *a tempo*

mp pp

## IV

(To be read slowly and with care. The numbers in boxes indicate the approximate length of each rest in seconds.)

- Lovers have time here. [3] Caresses are slow [1] and intentional [1] and demand nothing other than a proper reception. [1] Repetition [4] here [1] involves eternity. [2] If a cheekbone is stroked twice [2] or a hand placed again on an arm, [1] the original gesture solidifies [3] the original gesture solidifies and the time which passed between the events disappears. [4]
- As if to counteract this [1] couples age more quickly [2] and [1] more carefully. [4] A honeymoon [1] is often evidenced by a faint [1] crease emerging from the corner of one's eye or mouth, [2] or by an attractive [1] protuberance [1] of the veins on the backs of one's hands or tops of one's feet. [5] Such changes are recognized as inevitable [2] and are not considered undesirable. [1]



In truth, [3] In truth, [2] each wrinkle which appears is well received [1] with softest touch; [3] every retiring muscle is amply appreciated, [1] congratulated with quietest kiss. [6]

• Stubbornly, [2] curiously, [3] almost cruelly, [2] one partner of a relationship [5] often outlives the other by a considerable number of years.

[approx. 3:00]

$\text{♩} = 60$  cantabile, yet articulated  
vib

V

Handwritten musical score for a piece in 4/4 time, marked "cantabile, yet articulated" with a tempo of 60. The score consists of ten staves of music, primarily in bass clef with some treble clef passages. It includes various musical notations such as notes, rests, slurs, and dynamic markings (mp, pp, mf, f, cresc., damp A, grad less). Performance instructions like "vib" (vibrato) and "no vib" are present. A Roman numeral "V" is at the top, and a star "\*" is at the end of the first staff.

Staff 1:  $\text{♩} = 60$  cantabile, yet articulated, vib, mp, \*

Staff 2: no vib, pp, mf

Staff 3: pp, mp, cresc. .

Staff 4: no vib, pp, mf > p

Staff 5: vib, mp, LV, mf

Staff 6: mp, mf, f, no vib, pp

Staff 7: mf, pp, mp

Staff 8: mp, mf, damp A, no vib, add vib, no vib, PPP

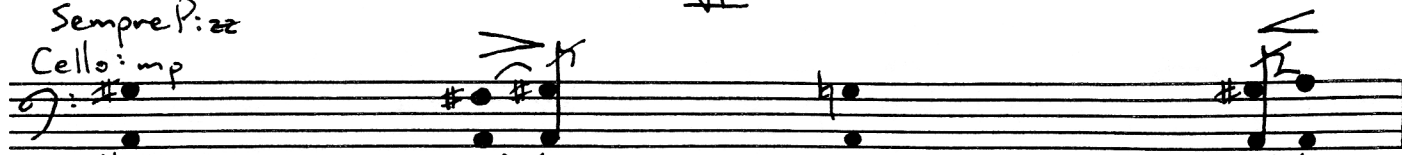
Staff 9: vib, mp, grad less, no vib, mf, p, PP

Handwritten musical notation on a single staff. The notation includes various notes, rests, and dynamic markings. Above the staff, the word "vib" is written above the second measure, and "attacca" is written above the final measure. Below the staff, dynamic markings are written: "< mf > pp" under the first measure, "mp > p" under the second measure, "p" under the third measure, and "pp" under the final measure. There is also a bracket under the first measure and a fermata over the final measure.

\* all ab are pizz. all others arco

# VI

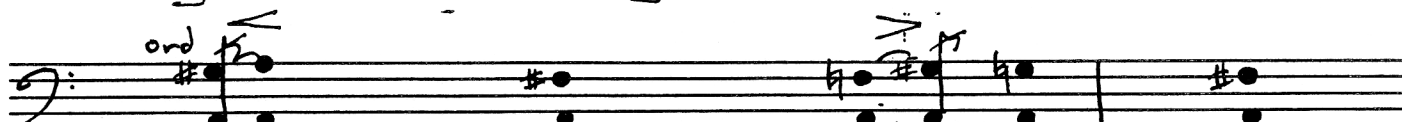
Sempre P: 22  
Cello: mp



Here, women are mai-med and even killed by their own beauty.



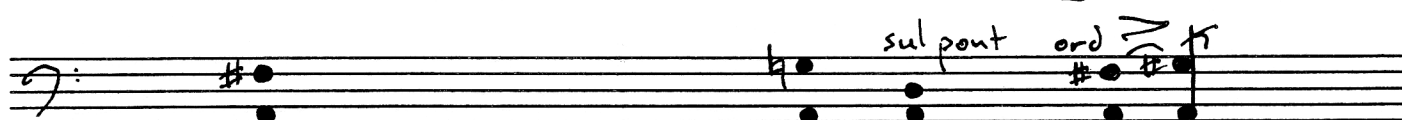
The gentle solidity of a thigh or curve of a calf renders the



limb u-seless; or at best imparts a sligh-t limp. A delicate



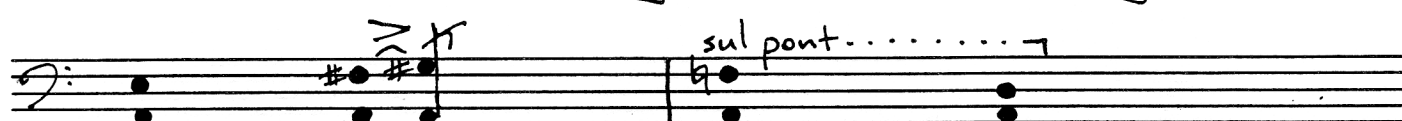
mou-th is always mu-te; and fi-ne, straight hair leads



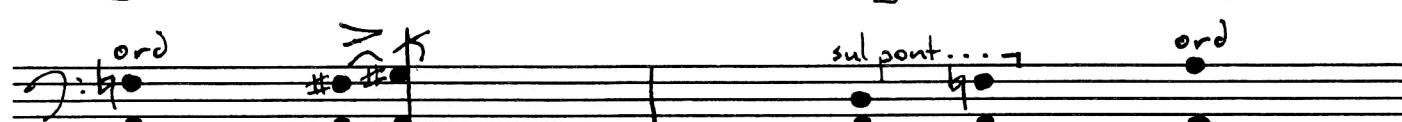
to depression, while a head of thick curls is pla-gued with



schizophrenia. The coming of a-ge of a young woman is a



glorious and a-nxious time. After a girl's first menstruation a



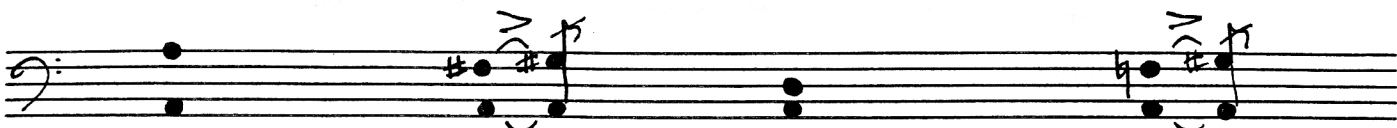
large celebra-tion is held. If the girl's family is poor, the



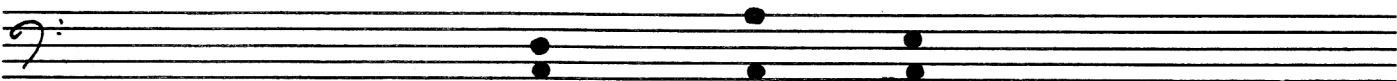
celebra-tion ends when the part of her deemed most desi-nable



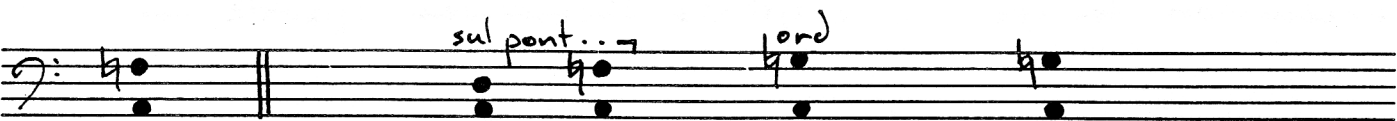
is slightly, though not painfully, deformed. A finger may be



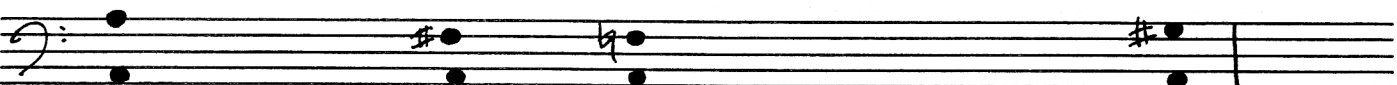
removed from a dangerously supple hand, one eye



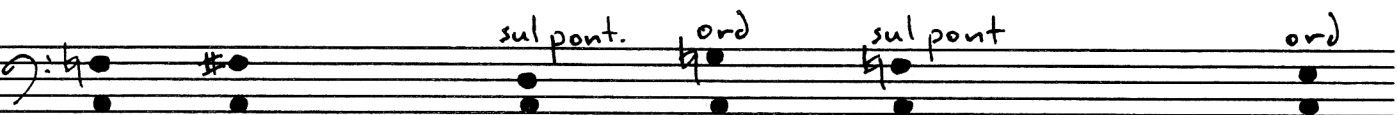
blinded, or a seductively smooth shoulder blade may be



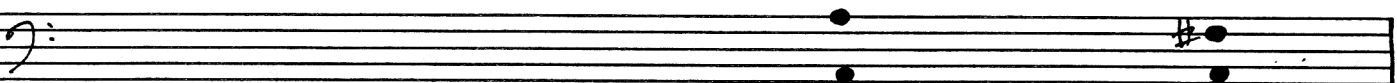
scarred. If the girl's family is rich, the festivities are more



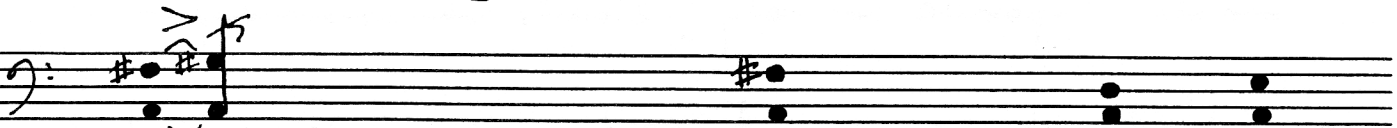
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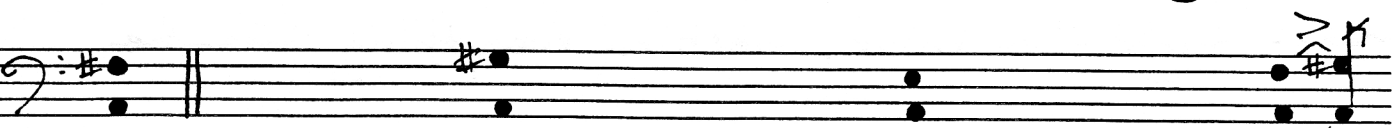
parties end when the girl's disabilities manifest themselves, or



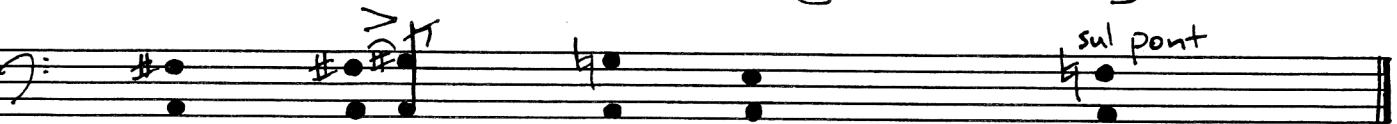
with much rejoicing she is deemed too plain to be affected.



Occasionally, the celebration itself causes the young woman's



death. Any child conceived and brought forth during this time



is invariably male, and quickly grows into a most handsome man.

## III

(To be spoken. All crossed-out words are rests for the duration it would take to speak the words)

· The clouds here come ~~from the~~ sea and ~~were~~ once much whiter because they contained salt. At times ~~it was~~ not uncommon to see ~~the~~ crystals ~~themselves~~ sparkle in sunlight. ~~The~~ sea's ~~strong~~ chemical bonds were responsible ~~for this~~ phenomenon.

· Gradually, ~~as~~ ships ~~were built~~ stronger and navigational tools ~~became more~~ accurate and reliable, the sea ~~became a~~ less formidable ~~entity~~ .. ~~its~~ grasp loosened.

~~When~~ air travel ~~became a~~ reality some thought the sea ~~would~~ evaporate ~~entirely~~; clouds ~~of water vapor~~ would block ~~out the~~ sun. ~~A rapid~~ cycle ~~of torrential~~ rains might ~~then~~ ensue, washing everything ~~into the~~ gully ~~that was once the~~ ocean floor.

· Because ~~this has~~ not yet happened it remains a possibility. Thus, ~~is an~~ act of reassurance, a strong and promising boy of twelve or fifteen years ~~will~~ sometimes drown himself. The body is not usually recovered.

[approx. 1:15]

VIII

$\text{♩} = 72$

3+5+4 16

mf > mf pp mp

pizz

s t s s t t s s t

pizz arco

5 16

mf > p

7

3+3+5 16

p

pizz arco

mp < mf

h s s k s ch ch s

4+1+4 16

3 pizz

4+1+4 16

f

s k s k s k s t

mf

3+4 16

f

mp > p

3+3 16

arco

3+3 16

mf > p

h k

pizz

4+2 16

mp

f k

p

arco pizz

5+2 16

p

arco

4+2+4 16

4+2+4 16

f

mf

p > pp

pizz

4+2 16

mf > mp

arco

pizz

4+2+3 16

mf



arco pizz arco pizz arco

4+2+3 16 k s + ksh 3 4+1 16 ks + 4+3 16

f mp f p

pizz arco pizz arco

4+3 16 s p s s t 4+2 16 pizz arco 3+4 16

pp mp p

arco pizz arco

3+4 16 k 4+3 16 s f t 4+4 16 h s 4+2 16

mp p pp mp

pizz arco pizz arco

4+2 16 s k s 5+4+4 16 t s t pizz k s 3+4 16

mf > mp mf < f > mp

arco pizz arco pizz arco

3+4 16 k s h t 4+4 16 s t t s s 3+4 16

p < mp mf

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The first measure contains a quarter note on the second line (D4) with a fermata, marked "arco" above it and "16" below it. The second measure contains a half note on the second line (D4) with a fermata, marked "pizz" above it. The third measure contains a quarter note on the second line (D4) with a fermata, marked "pizz" above it. The fourth measure contains a quarter note on the second line (D4) with a fermata, marked "pizz" above it. The piece ends with a double bar line. Below the staff, there are dynamic markings: a greater-than sign (>) followed by "p" (piano) and "mp" (mezzo-piano).

$\text{♩} = 110$   
Sempre Pizz.

IX

$\text{mf}$  ord  $f$   $\text{mf}$   
..8..

Here, many simple ideas are expressed by combinations of numerous words.

$\text{mp}$   $\text{mf}$   
(7  $\text{mf}$ )  
..4..

For example, the word 'pencil' does not exist

$\text{mf} < f$   $\text{mf}$   
(7  $\text{mf}$ )  
..3..  
..2..  
in its place are many words strung together expressions of such i-

$\text{mp}$   $\text{decrecendo}$   $\text{p}$   
(7) (7)  
- deas as writing, scratching, de positing, darkening.  
 $\text{decrecendo}$  - - - - -  $\text{mp}$

Slight changes in an object's size, or color, or especially its

12..  
use often result in a significant expansion or contraction of its name.  
- - - - -  $\text{poco decrescendo}$  - - - - -  $\text{mp}$

mf

(7. A)

Oc casionalmente,

.. 13 ..

confusion arises when two otherwise unrelated concepts share

secco

mf

all but one of their numerous descriptive terms

.. 8 ..

slight ritardando

Some words, however, are very short and yet encompass many complex i-

♩=52 expressive

p

cresc.

mf

deas

molto accell.

sul sul

G D G D G D

tempo I

mf

mf

(7) the verbs (7) to die, (7) to bury, (7) to mourn, (7) to miss

cresc.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The melody consists of several notes, some beamed together, and rests. A slur covers the first four measures. The lyrics are written below the staff: "(?) to harvest (?) and to re member (?) are all contained in". Above the staff, the text "LV a niente" is written.

----- f > mf

Handwritten musical notation on a five-line staff. The notation includes a treble clef and a key signature of one flat (B-flat). The melody consists of several notes, some beamed together, and rests. The lyrics are written below the staff: "one utterance so brief it is almost without duration".

> mp > p