

Notes:

“All materials...” reflects on a life immersed in music, queerness, and quickness to fall into unstoppable maniacal obsession. The piece is inspired by poet and friend, Reuben Gelley Newman’s poem of the same title, which is the result of months’ worth of obsession and research of gay cellist, Arthur Russell, who died of AIDS. This setting aims to mimic our often anxious or angry, sometimes giddy, and always hysteric conversations about queerness and music, people we have loved and lost, and the music they’ve shared with us. This trio should reflect three chattering friends, who really aren’t fazed by the fact that they’re having simultaneous mental breakdowns.

All materials, once perceivable, enter the realm of the equilateral backdrop

By Reuben Gelley Newman

Pop

Pop pop

Pop pop pop

Pop funk pop pop

Pop your funk pop pop

Pop your funk pop your funk

Rock your folk rock rock the boat

Pop your funk pop-pop-pop-funk-pop

Folk your rock you punk jazz motherfucker

Make raga make holy orgasmic rage mutant disco

Pop your funk pop-pop your funk pop-pop it funk it up

Minimalist new wave no wave manic madness man funk it up

Drum it drum it up no no drums pop your funk pop-funk-pop-funk

Pop your funk pop-pop your funk pop liquefy the raw material of music

All materials, once perceivable, enter the realm of the equilateral backdrop

Hannah C Sobel

$\text{♩} = 120$
pizz.

Violin
Viola
Violoncello

pizz. p
p
pizz.
p
sfz

Detailed description: This system contains the first four measures of the piece. The Violin part starts with a half rest, followed by quarter notes G4, A4, B4, and C5. The Viola part starts with a half rest, followed by quarter notes G3, A3, B3, and C4. The Violoncello part starts with a half rest, followed by quarter notes G2, A2, B2, and C3. Dynamics include *pizz. p* for the Violin, *p* for the Viola, and *p* for the Violoncello. A *sfz* dynamic is marked for the Violin in the third measure.

5

Vln.
Vla.
Vc.

arco.
sfz
p
arco.
mp sfz
pizz.
arco. *f*
mf pizz.
sfz
mf

Detailed description: This system contains measures 5 through 8. The Violin part has a half rest in measure 5, followed by quarter notes G4, A4, B4, and C5 in measure 6. Dynamics include *sfz* in measure 6, *p* in measure 7, and *mp sfz* in measure 8. The Viola part has a half rest in measure 5, followed by quarter notes G3, A3, B3, and C4 in measure 6. Dynamics include *mf pizz.* in measure 8. The Violoncello part has a half rest in measure 5, followed by quarter notes G2, A2, B2, and C3 in measure 6. Dynamics include *f* in measure 7 and *mf* in measure 8. The word *arco.* is written above the Violin staff in measures 7 and 8.

10

Vln.
Vla.
Vc.

f
mp sfz
mp sfz
3

Detailed description: This system contains measures 10 through 13. The Violin part has a half rest in measure 10, followed by quarter notes G4, A4, B4, and C5 in measure 11. Dynamics include *f* in measure 11, *mp sfz* in measure 12, and *mp sfz* in measure 13. The Viola part has a half rest in measure 10, followed by quarter notes G3, A3, B3, and C4 in measure 11. Dynamics include *mf pizz.* in measure 13. The Violoncello part has a half rest in measure 10, followed by quarter notes G2, A2, B2, and C3 in measure 11. Dynamics include *mf* in measure 13. A triplet of eighth notes (G3, A3, B3) is marked in measure 13.

14

Vln.

Vla.

Vc.

mf

17

Vln.

Vla.

Vc.

pp

tr

21

Vln. (tr)

Vla.

Vc.

arco.

mf

p

24

Vln.

Vla.

Vc.

accel.

f

*breathe audibly, like
you're calming down*

a tempo
very chaotic energy

30

Vln. *breathe audibly, like
you're calming down*

Vla. *breathe audibly, like
you're calming down*

Vc. *very chaotic energy*
*sul pont.
very chaotic energy*

pp *f* *f*

34

Vln.

Vla.

Vc.

38

Vln.

Vla.

Vc.

mp *ord.* *mp*

43

Vln. *mp* *pizz.*
unjustly dignified

Vla. *mp*
unjustly dignified
pizz.

Vc. *mp*
unjustly dignified
pizz.

47

Vln.

Vla.

Vc.

50

Vln. *arco.*

Vla. *mf* *arco.*

Vc. *mf* *arco.*

descending into hysteria

54 **rall.** $\text{♩} = 138$

Vln. *descending into hysteria*

Vla. *descending into hysteria*

Vc. *descending into hysteria*

p give your cello a high five where it resonates

57

Vln. **p** give your viola a high five where it resonates

Vla. *start alternating between using your palm and your knuckles for sound (improvise)*

Vc. *start alternating between using your palm and your knuckles for sound (improvise)*

60 *give your violin a high five where it resonates*

Vln. **p** *becoming more and more hysterical yet again*

Vla. *becoming more and more hysterical yet again*

Vc. *becoming more and more hysterical yet again*

breathe audibly, going from calm to panicky

63

Vln. *breathe audibly, going from calm to panicky*

Vla. *breathe audibly, going from calm to panicky*

Vc. *breathe audibly, going from calm to panicky*

67

pizz.

mf

pizz.

mf

pizz.

mf

71

arco.

arco.

arco.

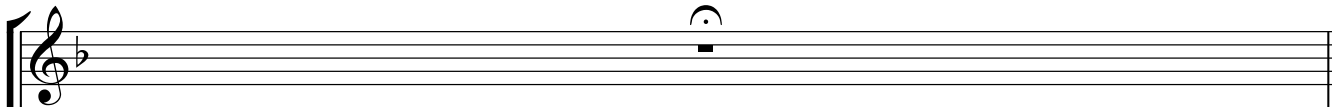
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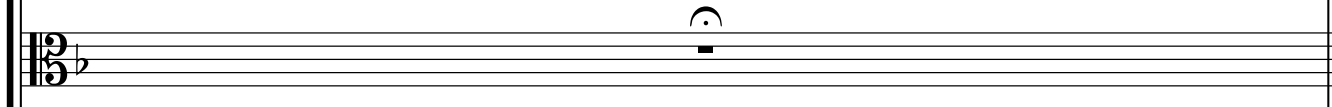
ff

ff

ff

80 **Spoken, not perfectly in sync, completely devoid of emotion: the raw material of music**

Vln. 

Vla. **Spoken, not perfectly in sync, completely devoid of emotion: the raw material of music** 

Vc. **Spoken, not perfectly in sync, completely devoid of emotion: the raw material of music** 