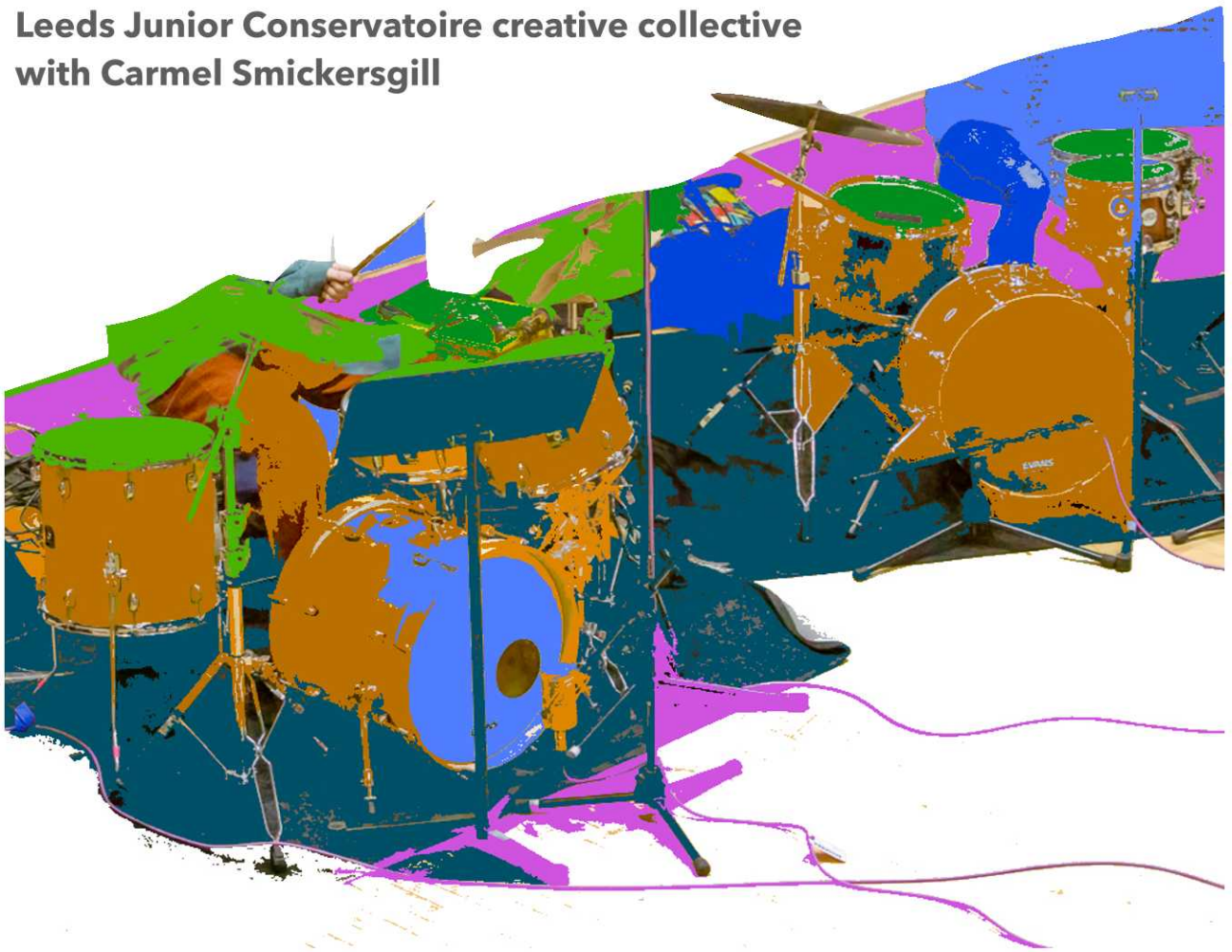


Duration approx 10'00"

# Hear Us

For mixed ensemble

Leeds Junior Conservatoire creative collective  
with Carmel Smickersgill



# Hear Us

## General Notes

**Hear Us** can be played by any mixed ensemble. It is recommended, but not essential, to have a mixture of acoustic and electronic instruments.

Different bits of material in the score are labelled with letters. These are suggestions of routes that players can choose to navigate through the piece, however, players can choose whichever material suits them best for each Part. There are some bits of material that are obviously designed for certain instruments e.g. the use of TAB for guitar based material.

There are moments where soloists or leaders should be chosen from the ensemble these are preferably different people each time one of these roles is called for.

There should always be a consideration of balance within the whole sound when choosing parts and arranging the piece within the ensemble. Players can swap between material during parts if it seems appropriate.

The piece has optional lyrics, these can be incorporated however, and wherever seems appropriate.

**“These are the sounds of all our instruments and we want you to listen to the sounds, now. No we’re not looking for approval we’re just looking for a way to make you bounce, now.”**

# Hear Us

Leeds Junior Conservatoire Creative Collective with  
Carmel Smickersgill

## PART 1

Part 1 starts gently, chosen sounds should be delicate and slowly build or grow  
in texture following the soloists indications.

### Unmetered, flexible timing, flexible tempo

Soloist, Improv using these notes,

At the end of your solo,  
give the cue to move on.

4

Soloist



A leader will indicate where each bar line is.  
Play one note (or gesture) per bar, preferably in a higher register,  
this can be any note from the chord.

Fmaj7

C

Fmaj7

Dm7

Ensemble



## PART 2

On the soloist's cue the delicate texture is disrupted by these rhythms. They may be played by anyone in the ensemble. They may continue through part two or drop out. They enter and become layered in the following order: R1, R2, R3, R4, R5.

♩ = 82, energised

5

R1 High pitched sound  
*mf*

R2 High pitched sound  
*mf*

R3 Mid pitched sound  
*mf*

R4 Low pitched sound  
*f*

R5 Mid pitched sound  
*mf*

# Part 2 contined

Pitched material enters once rhythms are established and settled. It can be played by single line instruments or voices, lyrics can be added or improvised.

9 Pitched material in order of entry.

Musical score for measures 9-12, parts A-D. Part A: Treble clef, whole rests in measures 9-10, quarter notes in measures 11-12. Part B: Treble clef, lyrics 'da' in measures 9 and 11, 'then move to this one' in measure 10. Part C: Treble clef, lyrics 'da' in measures 10 and 12. Part D: Treble clef, melodic line with slurs and accents.



13

Musical score for measures 13-16, parts A-D. Part A: Treble clef, whole rests in measures 13-14, quarter notes in measures 15-16. Part B: Treble clef, lyrics 'da' in measures 13 and 15. Part C: Treble clef, lyrics 'da' in measures 14 and 16. Part D: Treble clef, melodic line with slurs and accents.



# Part 2 Outro

25 Gradually drop out as the pitched instruments get higher, this applies to all perc.

R4

R5

R2

Loose the sense of pulse as you get higher..

A, B,  
C, D,  
E, (F),  
G

semi quaver rhythm, start at the bottom of the A string, make your way to the top of the top E (and beyond), loose tempo as you rise.

T  
A  
B

Gradually drop out as the other pitched instruments get higher.

(E), F  
G

Gradually drop out as the other pitched instruments get higher.

A  
B

0 X X X 12 X X X | 0 X X 12 X 12 X 0 | 0 X X X 12 X X X | 0 X X 12 X 12 X 0



# Part 3 Intro

As the pitched instruments loose pulse and create the high pitched noise texture, a solo pitched instrument undercuts those still playing with the below riff. All other instruments stop playing when this riff begins.

29

Soloist

T 9=9 10 10=10 7 | 9=9 10 10=10 7 | 9=9 10 10=10 7 | 9=9 10 10=10 7

A 7 7 | 7 7 | 7 7 | 7 7

B 7 7 | 7 7 | 7 7 | 7 7

*f*





# Part 3 continued

The melody should be repeated as many times as feels appropriate. Lyrics can be added, harmonies can be added.

37

A, B,  
C, D,  
E, F,

*f* *sf*

T 5 5-5 5 5-5-5-5 9 8-8 8 8-8-8-8 8-7 6-6 5

A 7

B 7

*f*

41

A, B,  
C, D,  
E, F,

*sf*

T 5 5-5 5 5-5-5-5 5-7 8-8 8 8-8-8-8 8-10 7-10 5

A 7

B 7

45

A, B,  
C, D,  
E, F,

*sf*

T 5 5-5 5 5 5-5-5-5 5 9 8-8 8 8-8-8-8 8 9-7-7 5

A 7

B 7

49

A, B,  
C, D,  
E, F,

*sf*

T 5 5-5 5 5 5-5-5-5 5 5-5-6-7 8-9-10 7 7-10 7-10 5

A 7

B 7

# Part 4

Once the melody from Part 3 has reached the end of its final round, Part 4 starts immediately.

52

R1 *p cresc.*

R2 *p cresc.*

A *p cresc.*  
oo... oo... oo... oo...

B *p cresc.*  
oo... oo... oo... oo...

held notes (with fx if poss), each note lasts 4 bars.

T  
A  
B 5 4 5 7 8 10

C, D, E, F, G *mp*  
optional rhythm, or held notes  
each note lasts 4 bars

*mp*

loose harmony, mostly pedal D  
D Bm

G *p cresc.*  
(or open string drop D)

T  
A  
B 10 10 10 10 10 10 10 10 10 10

*p cresc.*

# Part 4 continued

Once the pitched instruments have reached the end of their 6 note scale from the previous page this page begins.  
Once they reach the end of the 5 note scale on this page Part 5 begins.

56

The musical score consists of several parts:

- R1, R2, R3, R4:** Percussion parts. R1 and R3 play a rhythmic pattern of eighth notes with accents. R2 plays a similar pattern. R4 plays a continuous eighth-note pattern. All are marked *f*.
- A:** Vocal part with notes and lyrics "AH...". Dynamics include *f* and *cresc.*
- B:** Vocal part with notes and lyrics "AH...". Dynamics include *f* and *cresc.*
- E, F:** String parts with fret numbers 5, 4, 5, 8, 10 indicated.
- C, D:** String parts with notes and dynamics. Includes the instruction "optional rhythm, or held notes" and "each note lasts 4 bars".

held notes (with fx if poss), each note lasts 4 bars.

optional rhythm, or held notes  
each note lasts 4 bars

# Part 5

60 **Drum / percussion simultaneous solos for all unpitched instruments, be big, be bold, be disruptive.**

Bring these in as a sign that you're ready to end the piece.

**R**

**ff**

**All pitched instruments, follow one leader, who will cue loud, short stabs on your lowest D.**  
(optional drop D tuning for guitars)

**T**  
**A**  
**B**

**A, B,**  
**C, D,**  
**E, F,**  
**G**

**ff**

**ff**

**ff**



64 **Once the soloists have signalled they're ready to end, the leader will cue the last stab. Everyone make their last offering on this cue, allow the sound to decay naturally.**

**Full Ensemble**