

Adam Roberts

Dark Matter

for counterenor and recorder

1. A Resemblance

♩=60

Counter-tenor *pp*

mm

Basset Recorder
breathy

Recorder *pp*

4

Ct.

Rec.

7

Ct. *ppp*

Rec.

mf pp mf

9

Ct. *f*

As a word is most-ly con-no-ta - tion,

Rec. *p* *mf* *pp* *pp:mf*

whispered, pitch approximate
free rhythms, notation approximate

"f"

11

Ct. *mat-ter* *is*

Rec. *p* *pp < mf*

13

Ct. *most - ly* *au - ra?*

Rec. *p* *mf*

15

Ct. *Ha - lo?* *whispered, unpitched*
(The same lone-li-ness)

Rec. *mp* *pp* *ppp*

19

Ct. *that* *sep - a - rates me*

Rec. *p*

21

Ct. *from what I call "the world")* *gravelly*
Ah
mostly air

Rec. *pp*

$\text{♩} = 112$

24

Ct. *p*

Qui-et, rag-ged skirt of dust Qui-et, rag-ged

Rec. **Tenor Recorder**

p *pp*

27

Ct. *f* (shout)

rag-ged skirt of dust dust

Rec.

p *f* *p*

29

Ct. *p* *f*

Qui-et, Qui-et, rag-ged rag-ged skirt of dust dust dust

Rec.

p *pp*

33

Ct. *p* *mp* *mf* *mp* *mf*

Qui-et, Qui-et, rag-ged rag-ged skirt of dust dust

Rec. *flz.*

p *f* *p* *pp*

37 *mp* \curvearrowright *mf* $\overset{4+4+5}{p}$ articulated

Ct. $\frac{13}{16}$ $\frac{11}{16}$
 dust Qui - et, rag-ged skirt of dust

Rec. $\frac{13}{16}$ $\frac{11}{16}$
p 6 6 6 3

40 $\overset{4+4+3}{p}$

Ct. $\frac{11}{16}$ $\frac{9}{16}$
 Qui-et, rag-ged skirt of dust Qui - et, rag-ged skirt of dust

Rec. $\frac{11}{16}$ $\frac{9}{16}$
p 6 3 3 3 6 6 3

42

Ct. $\frac{9}{16}$ $\frac{2}{4}$ $\frac{2}{4}$
 Qui-et, rag-ged skirt of dust Qui - et, rag-ged skirt of dust

Rec. $\frac{9}{16}$ $\frac{2}{4}$ $\frac{2}{4}$
p 6 6 3 3 3 3

44 *cresc.*

Ct. $\frac{2}{4}$
 Qui - et, rag - ged skirt of dust Qui - et, rag - ged skirt of dust Qui - et,

Rec. $\frac{2}{4}$
p 3 6 6

46

Ct. rag-ged skirt of dust Qui - et, rag - ged skirt of dust Qui - et, rag - ged

Rec. *f*

48

Ct. skirt of dust Qui - et, rag-ged skirt of dust Qui - et, rag-ged skirt of

Rec. *f*

50

Ct. dust Qui - et, rag - ged skirt of dust Qui - et, rag-ged skirt of dust Qui -

Rec. *f*

52

Ct. et, rag-ged skirt of dust Qui - et, rag-ged skirt of dust _____ en -

Rec. *f* *mp* **Basset Recorder**

55

Ct. *3* *3*
 cir - cling a ce - ram - ic gourd.

Rec. *5* *5* *5* *fp*

56 *mf*

Ct.

Rec. *5* *5* *5* *5* *fp* *fp* *fp*

57 *f* *wide vib.*

Ct.

Rec. *5* *5* *5* *6* *fp* *fp* *mf* *sing and play*

59 *p* *whispered, unpitched*

Ct. *p*
 Look - a - likes.

Rec. *tr* *clicks* *(*)*
mp *5* *f* *p*

8

60 *mp* *f* *mp*

Ct. *3* *3* *3*

"Are you hap - py now?" Would I like a vi - ca - ri - ous

sing and play

Rec. *p* *f*

62 *mf* *mp* shouting!

Ct. *5*

hap - pi - ness? Yes! Though I sus -

tr clicks air

Rec. *f* *mp* *mp* *f* *p* *f*

64 *f*

Ct. *3*

pect yours of be - ing de - fec - tive, forced

Rec. *p* *flz.* *ff*

65

Ct.

Rec.

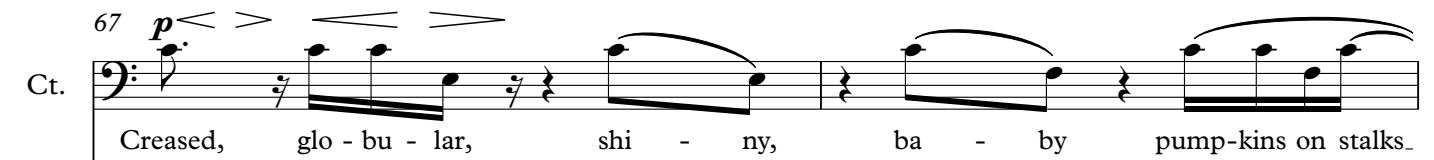
66

Ct.

Rec. *ppp*

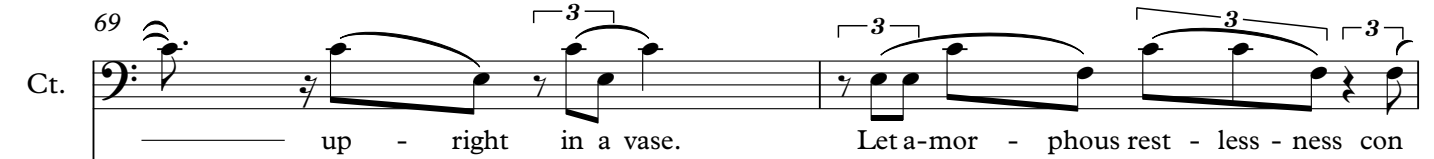
2. Help

♩=60, halting

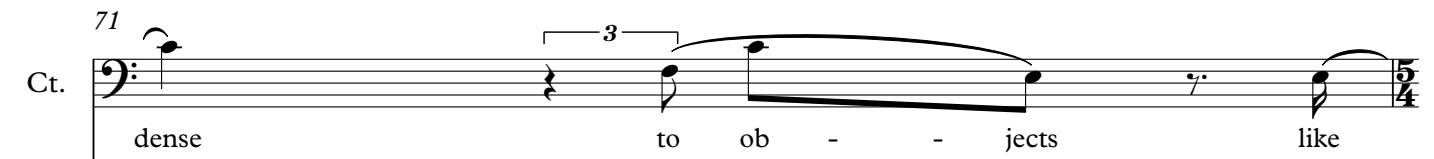
Ct. *p* 

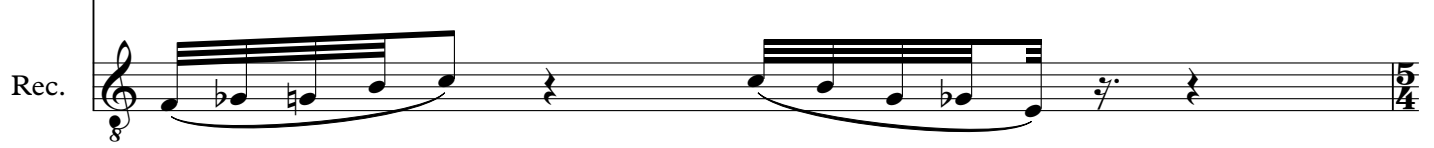
Great Bass Recorder

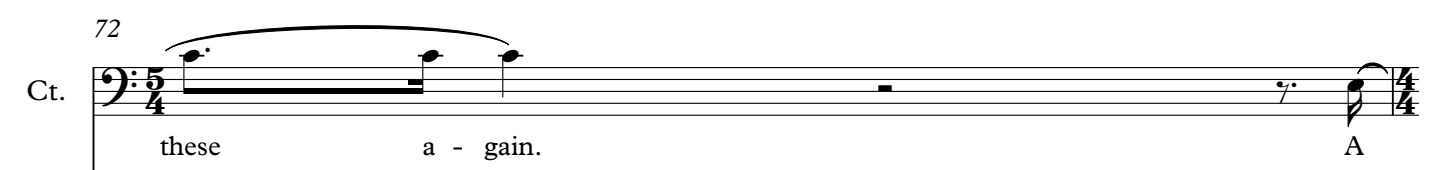
Rec. *p* *pp* 

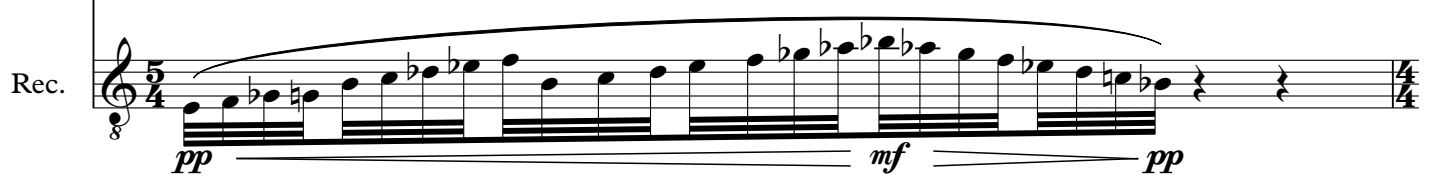
Ct. 

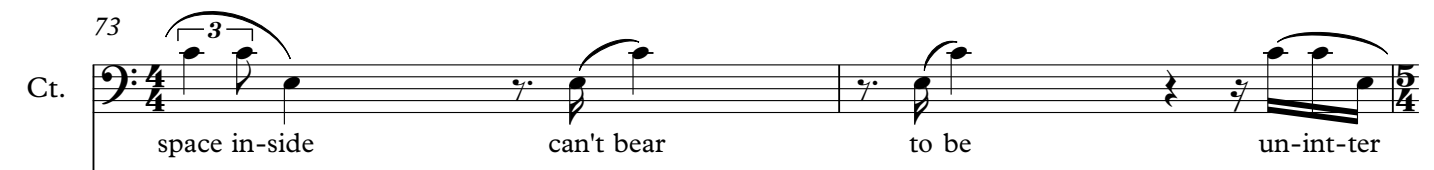
Rec. *pp* 

Ct. 

Rec. 

Ct. 

Rec. *pp* *mf* *pp* 

Ct. 

Rec. *p* *pp* *pp* 

10

f sub. $\text{♩} = 92$

Ct. 75

rup- ted _____ I mark it: "I" "I" "I" "I" "I" "I"

Rec. 8

fmp *ff* *f*

78

Ct. *A tempo*

"I" "I" "I" If

Rec. 8

ff *p*

flz. sing and play ord.

80

Ct.

this were a stut - ter of

Rec. 8

pp

81

Ct.

brit - tle reeds, an

Rec. 8

82

Ct. eve - ning glint fin - ger - ing each

Rec. eve - ning glint fin - ger - ing each

83

Ct. "at a time" whispered * * might help

Rec. "at a time" whispered might help

Detailed description: This musical score page contains two systems of music for voice and piano. The first system, starting at measure 82, features a bass clef for the voice (Ct.) and a treble clef for the piano (Rec.). The voice part has lyrics "eve - ning glint fin - ger - ing each" with three triplet markings above the notes. The piano accompaniment consists of eighth notes with triplet markings (3, 5, 3) and rests. The second system, starting at measure 83, continues the piece with lyrics "'at a time' whispered might help". The voice part has a triplet marking above "at a time" and a triplet of two notes marked with asterisks above "whispered". The piano accompaniment continues with eighth notes and triplet markings (3, 5, 3, 3).

3. Wannabe

12 $\text{♩} = 108$

84

Ct. *mf*
Im - pos - si - bly tee - ter - ing is

Great Bass Recorder

Rec. *mf*

86 $\text{♩} = 100$

Ct. *f*
one way to re - main.

Rec. *flz.*
p < f p < f p < f p < f

88 *f* *spoken* *ord.*

Ct. *f*
Half con-temp-tu-ous, half ra-vished by vam - pi - re wan-na-bes

Rec. *p < f p < f p < f p < f p < f p < f*

90 *f* *p*

Ct. *p*
may - be.

Rec. *f* *p*

92 $\text{♩} = 46$

Ct. *p*

A two-lane high- way _____ be-tween ghost towns _____

Rec. *m.p.*

pp — *p*

95

Ct. *p*

one of the cli - ches you love the me-mo - ry not of e - vents but of

Rec. *pp* *breathy* *tr* *flz.*

5 5 3

97

Ct. *mm*

con - ti - nu - i ty it - self. _____

Rec. *ord.*

99

Ct. *whispered*


Who are you anyway?


Rec. *ppp* *flz.*

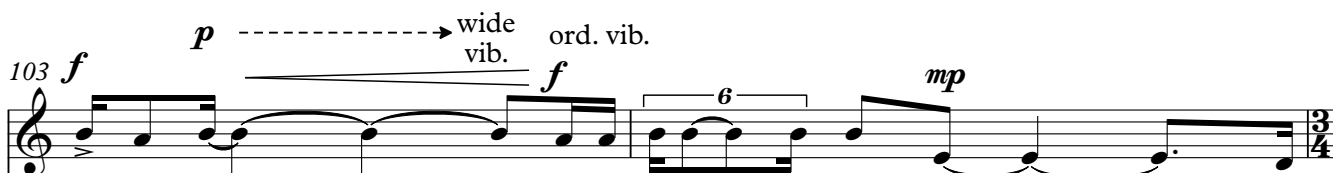
4. Dilation


14

101 ♩=98, confident, kitschy

Ct. 

Rec. **(Great Bass Recorder)**


Ct. *p*  *f* *mp*
Pu-pils fixed on the "It Girl's" pro-duc - tion of

Rec. 

Ct. *mf*
fame's *3* emp - ti - ness A

Rec. 

107 ♩=116, manic!
Ct. *ff*
sur-face com-prise of fli - cker-andwinge.

Rec. *ff* *flz.*


109 *ord.* *flz.* *ord.* *flz.*
Rec. 

111 *ord.* *flz.* *ord.* *flz.*

Rec.

113 *ord.* *flz.* *ord.* *flz.*

Rec.

115

Ct.

Rec. *ord.* *flz.*

117 $\text{♩} = 72$ *mp*

Ct. Lap - sing cir - cles _____ stripe

Rec. *p*

118

Ct. the pool's va - cant blue _____ as I might

Rec.

119 *f* *mf* *p*

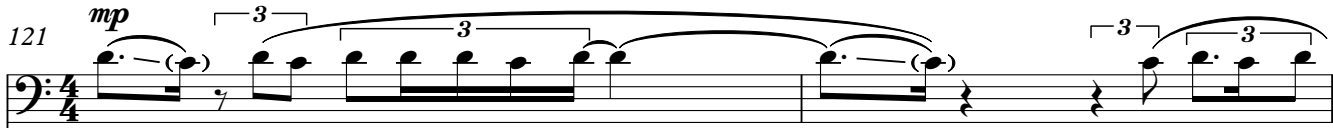
Ct. what? They are go - ing off _____ in this long in - stance
sing and play

Rec. *f* *mf* *p*

5. Inscription

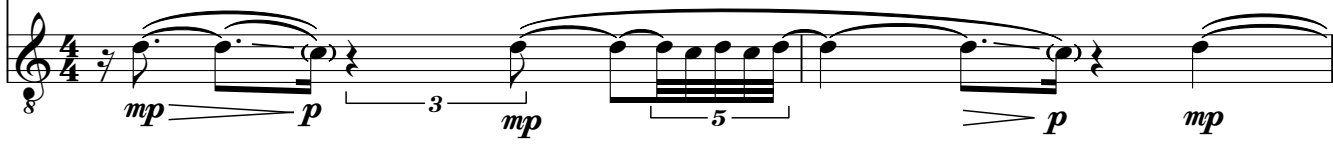
$\text{♩} = 60$

121 *mp*


Ct. 

God as the lace-ma-king ma- chine the hyp no-tized


(Great Bass Recorder)

Rec. 

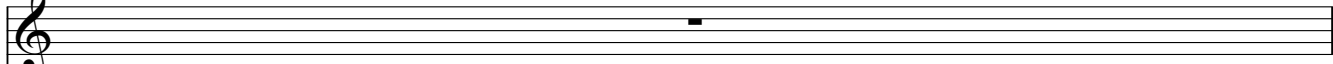
123

Ct. 

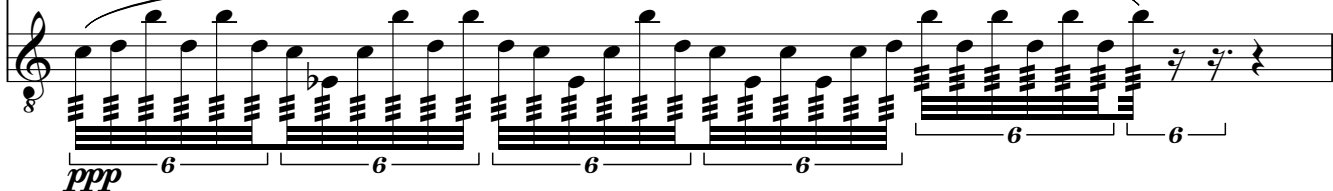
spi - der why shoul-dn't an i - dée fixe be in - fi - nite?

Rec. 

125

Ct. 


flz.

Rec. 


ppp

$\text{♩} = 72$

126 *f*

Ct. 

Bli-ther-ing sym-me-tries.

Rec. 

f *mp*

127 *mf* *f* spoken

Ct. More of you are com-ing. "I think our in cen-tives are

Rec. *f* *p* *flz.* *flz.*

129 whispered *p*

Ct. se - xy and ed- gy." As if you could be-come a - no-ther per - son by

Rec. *pp* *flz.*

131

Ct. set-ting off an au-to-ma-tic cas cade of re-spon ses in his/ her

Rec. *mf* *pp* *9*

133

Ct. bo- dy. As if you could es cape by fol-low-ing the

Rec. *pp* *6*

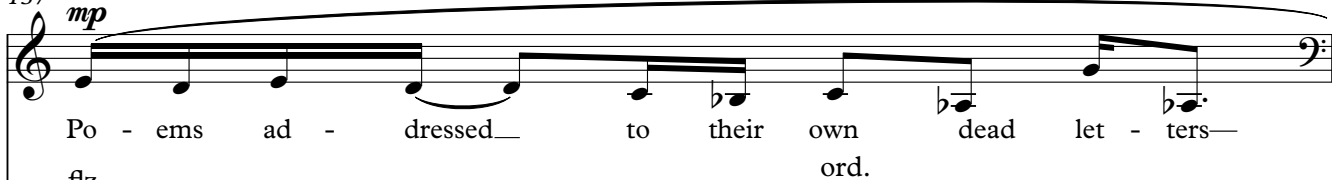
135

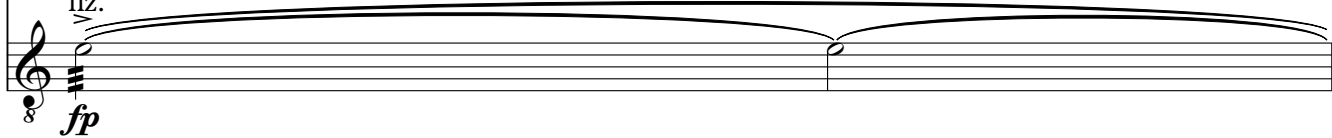
Ct. path you carved there to its pre-scribed end.

Rec. *mf* *pp* *9*

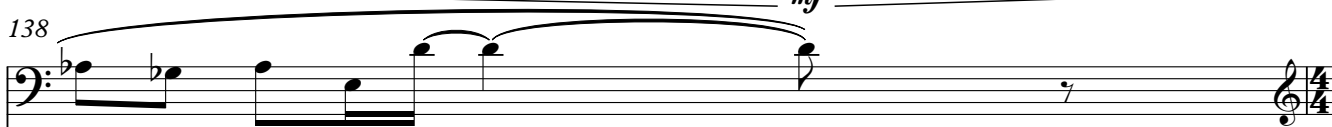
18


137 $\text{♩} = 88$
mp

Ct. 

Rec. 

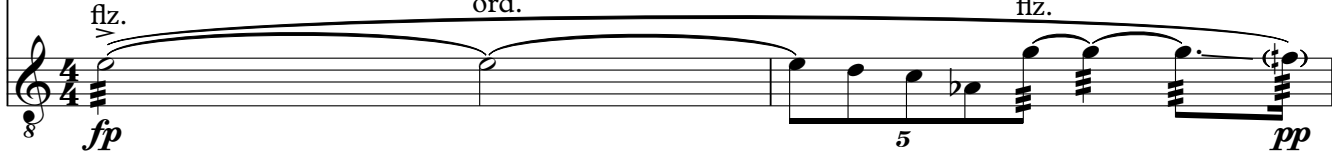
138

Ct. 

Rec. 

139 *mp*

Ct. 

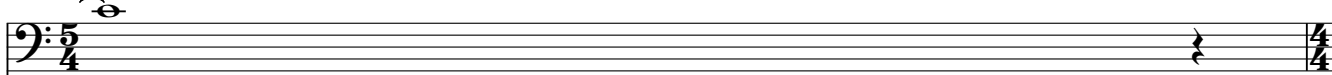
Rec. 


141

Ct. 

Rec. 

143

Ct. 

Rec. 

loud, articulate whisper

144 *f*

Ct. *f*

Sna - ckle - cra - ckle of

Rec. *pp*

145

Ct. strings brea- king— that

Rec. *p*

146

Ct. ra - di - a - tion hiss _____ ev - e - ning-things out. flz.

Rec. *mf* *f*

147 *f*

Ct. *f* Look— I'm co-op - er - a - ting! I can pull my-self a- part

Rec. *fp*

148

Ct. _____ and still speak

Rec. *mp* *ff*

6. Heaven

20

whispered
p

approx. 30"

149

Ct.

It's a book full of ghost children safely dead where dead or wanting or not to be known means hidden wanting

(Great Bass Recorder)
whisper tones

Rec.

8

pp

150

$\text{♩} = 52$

lyrical *p*

Ct.

Hea - ven

Rec.

breathy, freely

8

pp

153

Ct.

— is sym-me - tric — with re - spect to ro - ta - tion. It's

Rec.

156

Ct.

beau-ti - ful — when one thing chan - ges — while a - no - ther thing — re mains the —

Rec.

158

Ct.

same.

mp

Rec.

160 *p* *pp*

Ct. *3* *3*

Rec. *8* *ppp*

Fa-ding re-dun-dan cie - s. → mostly air

163 *fmp* $\text{♩} = 72$

Ct. *6*

Rec. *8* *pp* *10* *10* *10* *10*

Fea the - ry run - s.

ord.

164 *mf* *3*

Ct.

Rec. *8* *10* *10* *10*

Al - ter - nate.

165

Ct.

Rec. *8* *10*

wisps.

p < mf p < mf p < mf p < mf p < mf p < mf

167 *mf*

Ct. I - ma - gi - na - ry strung spri -

Rec. *p* *mf*

168 *f* $\text{♩} = 86$

Ct. a - tion - s.

Rec. *ff*

169

Ct.

Rec.

170

Ct.

Rec. *fp* *fp* *fp* *fp* *fp*

171

Ct.

Rec. *fp* *fp* *fp* *fp* *fp*

172 **accel.**

Ct. $\frac{15}{32}$ $\frac{5}{16}$

Rec. $\frac{15}{32}$ $\frac{5}{16}$ *fp fp fp fp fp* *f*

175 **accel.**

Ct. $\frac{5}{32}$

Rec. $\frac{5}{32}$

$\text{♩} = 92$ $\text{♩} = 86$

181 **spoken, 1/2 whispered** *p*

Ct. $\frac{4}{4}$ "I-

Rec. $\frac{4}{4}$ *ff*

186

Ct. ma-gi-na-ry" mea-ning "seen by hu-mans."

Rec. *sfz* *p* *pp* **flz.** **ord.** whisper tones

♩=60, dead-pan
sprechstimme

11

Ct. *p* < > < > 3 < >

Each one is the in - verse shape

Great Bass Recorder
constant clicks/tapping throughout this passage

Rec. *pp* < *p* > *pp* 3 *pp* 6 *p* > *pp*

13

Ct. 3 < > < >

of what's mis - sing.

Rec. (tr) 3 *p* *pp* < >

15

Ct. conversational *ord. mp* -----> wide vib. *ord. mp*

one might try summing in a sin - gle Jud - as kiss. all bit - ter sweet. com
the matter up m.p. m.p.

Rec. *p* ----- *f* *mp* ----- *mf*

18

Ct. *f* 5 *f* 5

pli - ci - ty, and feigned ig - nor - ance.

Rec. *mp* ----- *f* *mp* 6 *ff* *mp* ----- *p*

clicks
tr

8. Unbidden

26 $\text{♩} = 66$
no vib.
p

Ct. *p* *pp*

The ghosts swarm. They

Basset Recorder

p *pp*

21

Ct. speak as one per - - son.

Rec. sing and play

22

Ct. *mp*

Rec.

23

Ct. *p* *pp*

Each loves you. Each has left some-thing un - done.

Rec. *p* *flz.* *ord.* *flz.*

26

Ct. ord. vib. *mp*

Did the pa - lo ver - de blush yel - low all at

Rec. *mp*

sing and play

29

Ct. *once?*

ord. 5 5 5 5 5 5 5 5 5 5

Rec. *ppp*

30

Ct.

Rec.

31 $\text{♩} = 108, \text{sharp}$

Ct. *mf*

To - day's ed-ges are

Great Bass Recorder

Rec. *f*

33

Ct.

so sharp they might cut a - ny thing that

Rec. *p < f f p < f f*

flz. ord. 5 5 5 5 5 5 5 5

35 *f*

Ct.

moved. moved. moved. moved. moved. moved. moved. moved.

Rec. *f*

trm 3 trm 3

28

37 *ff* $\text{♩} = 66$ *p*

Ct. moved. The way a lost word will come back

Rec. *ff* *p* flz.

39 *pp* sung/whispered

Ct. un - bid - den. You're not in - te - res - ted in it

Rec. flz.

41 *pp*

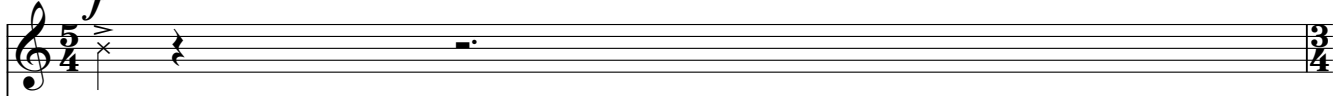
Ct. now, on - ly in know - ing where it's been.

ord.

Rec. *pp*


9. Hey

$\text{♩} = 92$
shout
43 *f*

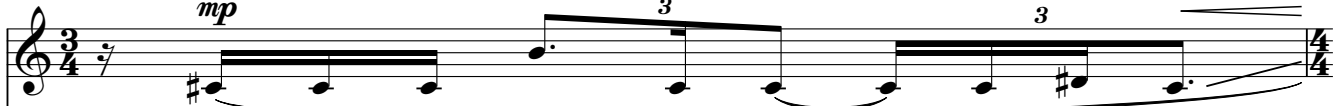
Ct. 

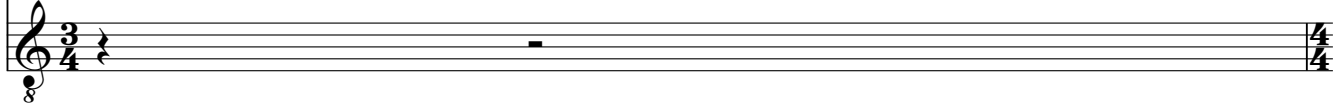
Sound
(Great Bass Recorder)

flz. *ff*

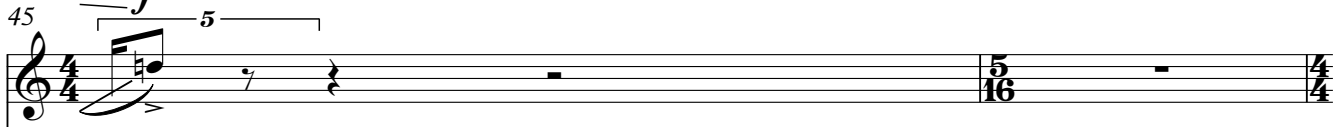
Rec. 

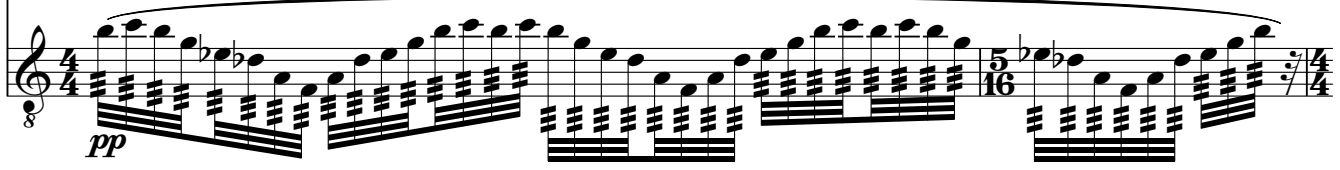
44 *mp*

Ct. 
may be ad - dressed to you _____ or it may _____


Rec. 

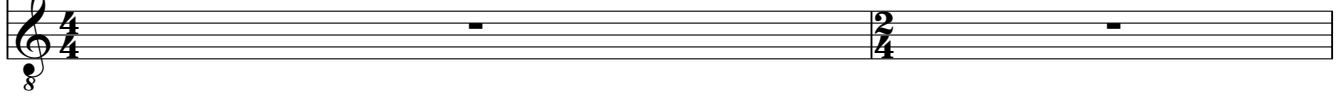
45 *f*

Ct. 
— not.


Rec. 

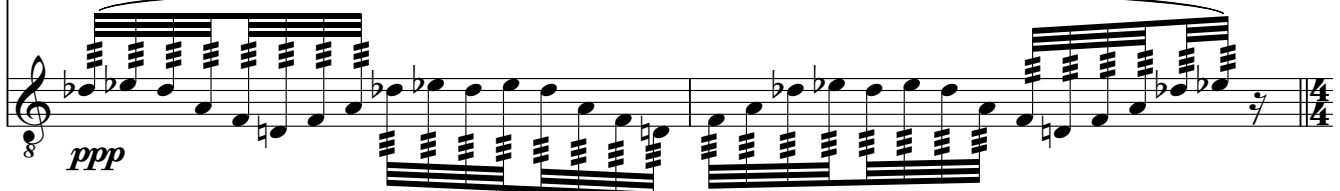
47 *mp*

Ct. 
A re ceipt blown cra-zi - ly a-cross the par-king lot, was, per- haps, a

Rec. 

49 whispered
ff

Ct. 
moth

Rec. 
ppp

10. The Hole

30

$\text{♩} = 92$

Ct. *mf*
A string of notes— a

Rec. *f*
(Great Bass Recorder)

52

Ct. *mf*
string of words may be a worm or a nee - dle

Rec. *f*

54

Ct. *mf*
pas - sing in and out— through some hole— sti - tching what to what?

Rec. *f*

55

Ct. *mp*
I i - ma-gine my-self pas-sing a-mong your

Rec. *ff* *mp*

58

Ct. *mf*
thoughts, a sleep wal - ker,

Rec. *mf*

59

Ct. *whispered*

say-ing an do-ing things I am ig-no-rant of as they oc - cur.

Rec. *breathy*

8 3 5 *p f > p f > p f > p f > p f > p p > pp*

sing and play ord.