

# Simon Hellewell

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## Shattered Glass



For three instrumentalists using treble clef  
Graphic Designer  
And Lighting/Screen controller



## **Playing:**

The score for *Shattered Glass* is made of board fragments all coloured red, yellow, or blue. All performers are given a set of these fragments, three of each colour & a fourth of one, to play from. The performers may wish to look through the available fragments and determine who takes which, or select at random.

The premiere of *Shattered Glass* was for violin, C trumpet, and saxophone, however the instrumentation is, in essence, open. all parts are written in untransposed treble clef, but may be displaced by octaves or played in C by transposing instruments. If a note is requested which is beyond the range of your instrument, displace the note (or, if possible, the whole fragment to maintain phrase shape) to a more suitable octave to match the shape of the segment.

## Instrumentalists:

You have several fragments of card with musical ideas or prompts for musical action written on them. You also have either a screen or stage lighting which will vary between red, yellow, and blue. You are to play any fragment of the same colour as the screen/light.

As the piece progresses, these fragments will gradually be taken from you, limiting your choices. If you have no pieces of one colour and the screen changes to that colour, then you are silent until the screen shows a colour that you can play.

When the colour changes, this should be a hard cut to the new colour, do not finish your current fragment. Likewise, if a fragment is taken away while you are playing it, you should immediately stop playing that fragment. The piece is finished when all fragments have been arranged in the centre.

Certain effects will have slightly different implications for different instruments. Where an instruction lacks a defined meaning on your instrument, consider a technique which may emulate that sound, for example, a trumpet may consider achieving a 'harmonics' effect by using a harmon mute to create a thinner sound, and vary openness to highlight different frequencies within their sound. Singing and playing in particular will create a certain impact with many wind instruments, but will be separate sounds in other families. On non-wind instruments, try to sing close to where the sound is produced, and enjoy the subtle beating effect between the two frequencies.

### Arranger:

After the instrumentalists have begun playing, you should begin taking fragments from them, and building these broken pieces into a shape in the centre of the stage. This could be an arrangement of your own choosing or into their original A3 blocks. You may take pieces based on shape and size for what you wish to create or you may wish to choose based on the sounds being heard or the colour on screen.

Be aware that, once you have taken a fragment, the player may not play that fragment any more.

I recommend taking from players in turn, and varying colour choices, as this brings maximum musical variety through the course of the piece, however you are welcome to take an entirely different approach.

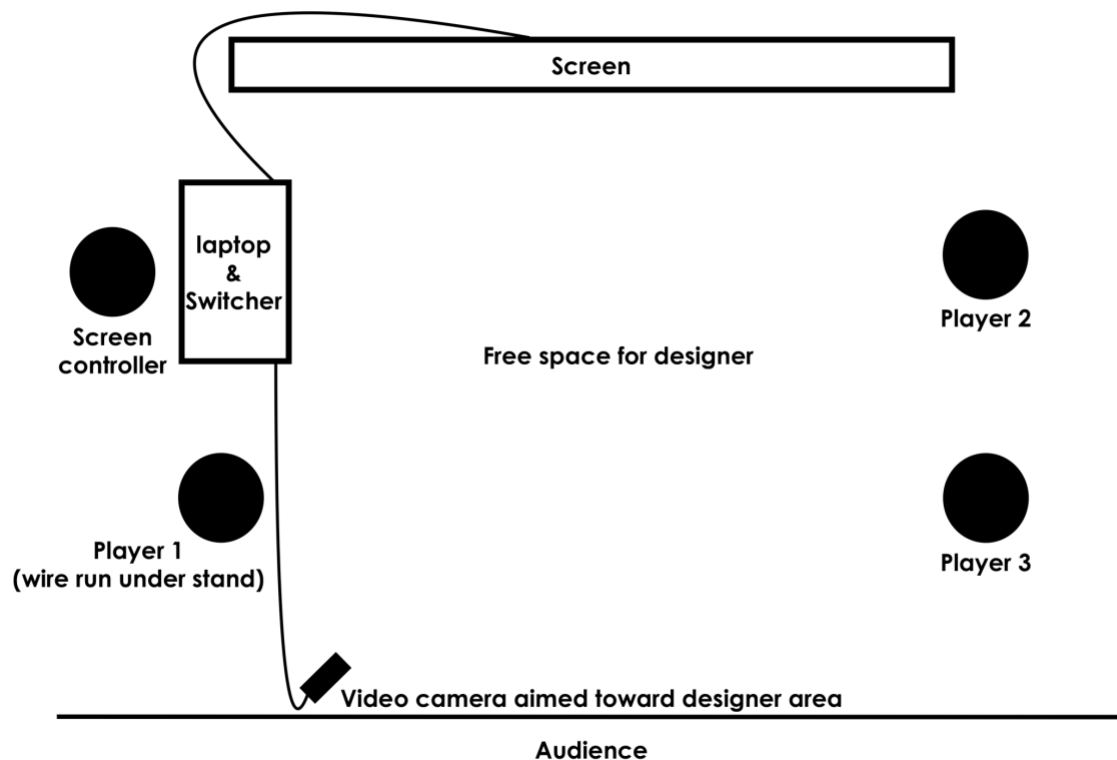
### Lighting/screen:

You are to switch the screen/lighting between red, yellow, and blue. Each colour has its own sound world musically, so each change you make will be a hard cut for the performers and, as the piece goes on, may leave them silent without material for that colour. I suggest that overall you should not rush, so the performers have time to respond to the colour change and explore the material. There are, of course, also musical opportunities from faster changes, particularly as the piece develops.

## Setup:

A camera should be focused on the floor between the performers, where the design will form, and screen set up behind the performers. A desk with a video splitter and laptop should sit between these, mixing the feed from the camera with the output from the laptop screen which must be able to be switched between plain red, yellow, & blue screens quickly. In the premiere this was achieved by simply switching between coloured PowerPoint slides. At the beginning of the performance, the screen just showed red, once the graphic designer began their task, the camera feed would be faded in. Likewise, at the end, the colour would fade out, leaving just the clear image of the graphic designer's creation.

### Stage setup for premiere:





Handwritten musical notation for 'Play' and 'Sing' parts. The 'Play' part features a melodic line with notes and rests, marked with dynamics like 'f' and 'p'. The 'Sing' part is a vocal line with notes and rests. There are also some isolated notes and rests scattered around.

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Slow, Steady  
Harmonies

Harmonies of  
Increasing pitch  
& dynamic

Harmonies  
f → p

Short, accented harmonies  
f → p

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'Popping'

'Popping'

Staccato  
(Single Pitch)

Different Pitch for each line

Popping attacks

Popping sounds & attacks

More between  
gradually, exploring  
the changes.

Harsh, distorted  
tones

Harsh, Popping  
attacks

Soft  
attacks



Accepted  
our sounds,  
Vary pitch is  
Possible.

A diagram of a 4-bit shift register. It consists of four horizontal rectangular cells. The leftmost cell has a dashed line labeled 'clear' pointing to it. The second cell from the left has a dashed line labeled '#' pointing to it. The rightmost cell has a dashed line labeled '0' pointing to it. The third cell from the left has a dashed line labeled '1' pointing to it. Arrows indicate the flow of data from left to right between the cells.

Flut between one and  
two clashing simultaneous  
pitch, Varying dynamics.

Handwritten musical notation on blue paper. The notation consists of three staves. The first staff has notes with dynamics 'sfp', 'sfp', and 'p'. The second staff has notes with dynamics 'Obscured', 'pp', and 'Obscured'. The third staff has notes with dynamics 'Pitch clear', 'Obscured', and 'Obscured'. There are also some notes with accidentals like '#0' and 'b0'.

Fast, Persuasive, Rattling

Repeat ad-lib., exploring ways of obscuring pitch.

Show any path, linking  
dotted lines

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