

A WORKER SPEAKS

General Notes.

The five pieces which form the basic material for this work are:

- 1) Gretry arr. Beecham - Pantomime from "Zemire et Azor"
- 2) Svendsen - Romance in G for Violin and Orchestra
- 3) Anderson arr. Mantovani - "Forgotten Dreams"
- 4) Schumann - Romance in F sharp.
- 5) Warlock - "Pieds en l'air" from "Capriol" Suite.

The five elements for use in a possible performance are:

- 1) Tape
- 2) A Worker (on stage)
- 3) Five Cassettes, or less (on stage, concealed behind curtain)
- 4) Piano Solo (always in performing area)
- 5) Two pianos, or more (either in performing area, or out of sight.)

Any combination of these elements is permissible.

Any of these elements may, of course, be performed as a solo.

Notes for Performance.

Tape: Recording of Alfred Worker speaking, available from me, via
41 Hursley Village, Nr. Winchester, Hants. Edit at will.

A Worker: Seated with back to audience and dimly lit. (Red/brown gel)
Perhaps a pipe. Props, if any, should suggest decay, (old clothes, worm-ridden furniture, rotting food etc.) and smells (tobacco, fetid air, cooking bacon etc.) should reach audience. Concealed in his lap A Worker may have a cassette player, and may, at any time during the performance, listen to any number of the five pieces.

5 Cassettes: A single performance of one of the five pieces is recorded on each cassette (fewer than five may be used if desired). Cassette operators should be concealed behind a curtain. At pre-arranged points (in two piano version the arrival of a particular bridge passage; with piano solo, double bars; with voice, changes in conversation topic) an operator or operators may play a tape, then rewind. Thus individual performances may

overlap, or the same performance may occur several times. The sound quality of the recordings is unimportant. Another possibility:- start five different recordings of the same piece simultaneously. Differences in tape speed and state of batteries will cause the music to move steadily "out-of-sync". Repeat process over and over again.

Piano Solo: The pianist should be dressed for the part. If other elements are used, the pianist may enter after the others have begun, and leave before they finish, thus creating a concert within a concert. Each quotation should begin at the speed indicated, and should gradually slow down, as far as the pianist dares! As a general guideline, one should have lost (as far as is possible) all sense of harmonic movement by the end of each fragment. At the double bar, return to the indicated speed.

The Svendsen quotations should be played by a violinist, with the piano accompanying.

The Anderson/Mantovani quotations include a part for vibraphone, but this may be played by a page-turner if a vibraphone is not available.

The piece may be begun at any double bar, and end at any of the same. All quotations from one, or more, of the pieces may be omitted (thus it is possible for the piece to consist of four quotations from the same work, or even a single quotation).

Two or more pianos: ○ - hold for at least five seconds
 ● - hold for at least three seconds

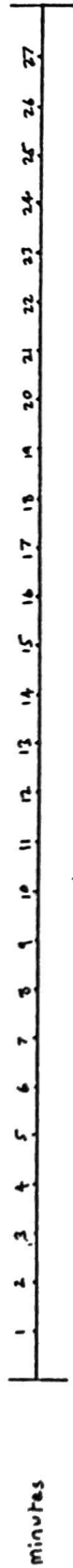
To each pianist:- Begin with a sequence from the CHORDS page. It is not compulsory to start at the beginning of a sequence. When you reach the end of a sequence you may either return to the beginning of a sequence and repeat it, or insert one of the BRIDGE PASSAGES, using it to move on to another sequence. CHORD sequence 6, however, must be repeated at least once before moving on.

To all pianists:- No attempt should be made to move at a regular speed. However it is permissible to follow a pre-ordained path through the material. Some of the CHORDS inhabit the same harmonic territory and you may like to use these together. Alternatively

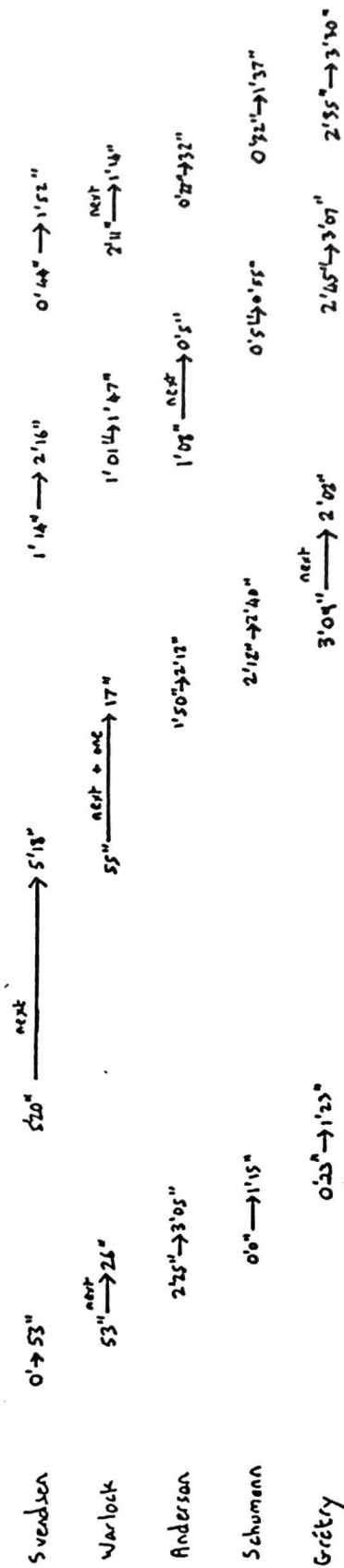
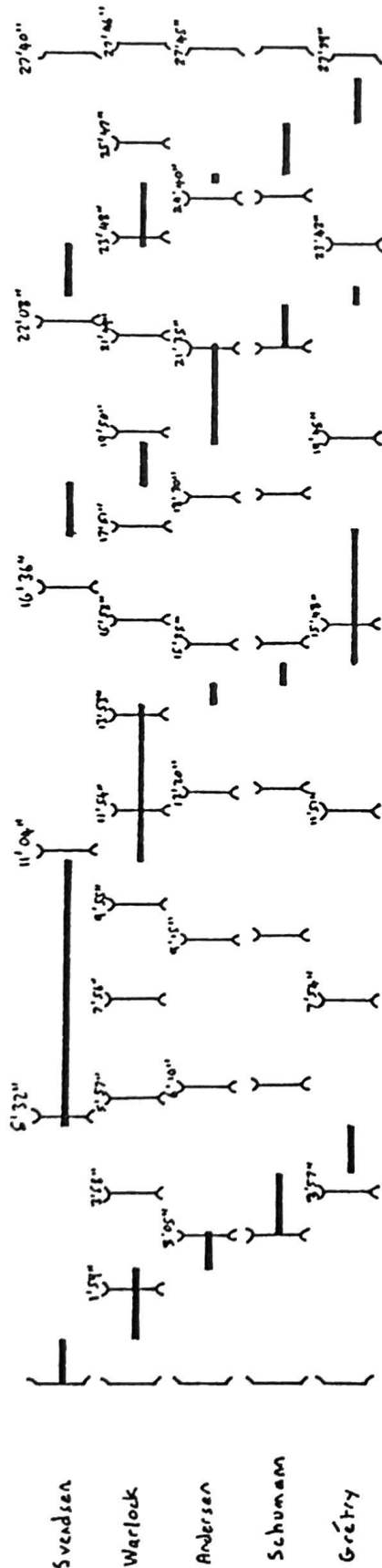
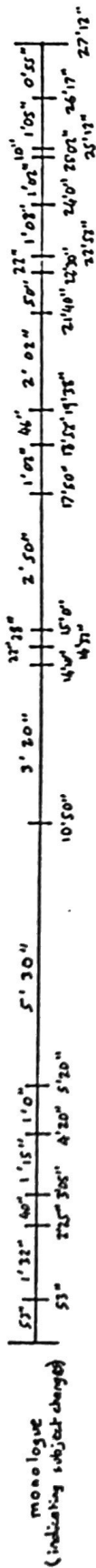
you may wish to oppose different areas. Or just leave it to chance.
If tired, take a break for one CHORD. This should not happen too
frequently, but it might be made a feature of the performance.
Whatever happens the performance should be subdued and pensive.

Andrew Thomson
Mount st. George
June 1st 1980.

A Worker Speaks Piano Solo Duetional Layout



27' 12"



CHORDS

A Worker Speaks. Pianos (2 or more)

1

Ped. * Ped. b. * etc.

2

pp Ped. * etc.

3

pp Ped. * etc.

4

pp Ped. 1. 144-152

5

mf l.v. a niente

6

P Repeat as often as desired

7

pp Ped. * etc.