

Unearthing Your Emotions
in
Four Phases

For Flute and Soprano

2020–2021

Ellie Cherry

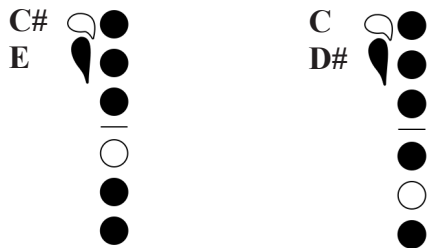
About the Piece

Unearthing Your Emotions in Four Phases was written to help destigmatize struggles with mental health, an issue that continues to be exacerbated by social pressure to hide and deny these struggles. The work represents a microcosm of the composer's personal relationship with mental health, beginning with "suppression," progressing through "introspection" and "frenzy," and finally culminating in "catharsis." By allowing the singer and flautist to engage in intense levels of theatricality while portraying a full spectrum of emotions, the piece aims to normalize unpleasant feelings, encouraging listeners to understand that ugly is not alien; perfection is flawed.

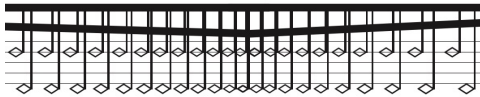
Performance Notes

To the flautist

When executing the multiphonics in the section of this piece marked "Introspective and contemplative," do not be too concerned with trying to create consistent tone and pitches, as irregularities in timbre that naturally result from playing these multiphonics over a range of time and with varying dynamics are accounted for to lend a sense of evolution and interest to this passage. The fingering for these multiphonics is as follows:



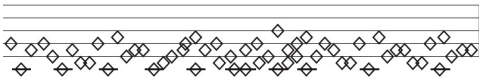
Explanation of graphics in the flute part



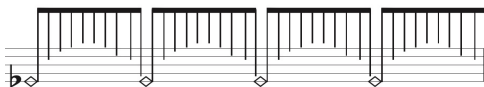
tremolo on the notated pitches while making air sounds, gradually speeding up then slowing down again



quickly and randomly make clicking sounds with the keys on the lower octave



same as above, but with the addition of breath to generate random air sounds



rapidly gliss up and down the harmonic spectrum of the given fundamental with an airy tone; the number of sounding harmonics is arbitrary, as long as you maintain a sense of pulse by returning to the fundamental according to the notated rhythm

To the vocalist

Theatricality is essential to the vocalist's role. In addition to expression markings throughout the score, the vocalist should look to the labels at the heads of each of the four sections in this piece (i.e. "frenzied, intense") for guidance concerning choice of character and physical gestures in performance.

Explanation of graphics in the vocal part

+

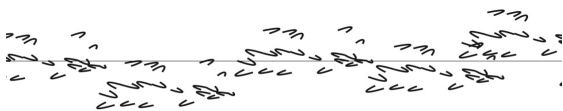
each of these symbols is an iteration of a choked glottal stop with a bit of vocal fry, imitating the sound of someone faltering to speak; the spacing provides an approximate guide for the timings, but is not literal.

+ — +

same as above, but with a breathy prolongation until the next glottal sound

+ / +

same as above, with added gliss in pitch



rapid, incoherent murmuring sounds; aim for frequent plosives

For Ruth Morley and Laura Bowler

Unearthing your Emotions in Four Phases

Ellie Cherry

Suppressed

15"

4"

pp *p* *pp*

Perform this section as though you are trying desperately to speak, but find it physically impossible.

Soprano

Flute

aeolian sounds

pppp *ppp* *pp*

20"

4"

pp *p* *mp* *p*

S

Fl.

pppp *ppp* *p*

20"

S

Fl.

ppp

Introspective and contemplative ♩ = c. 56

pp *airy* very gradually become more voiced until m. 59

S

ah ah oo ah

Fl.

pp very gradually become more voiced until m. 59

12

S

ah oo ah oo ah

Fl.

p *pp* *p*

20

S

ah oo oo

Fl.

pp *ppp* *pp* *p* *pp*

27

S

ah ah

Fl.

pp *ppp* *p* *mp*

35 *p* *pp*

S
ah oo ah

Fl. *p* *pp*

43 *p* *pp*

S
oo ah ee ah

Fl. *p* *pp* *p* *pp*

51 *pp*

S
ah ah oo

Fl. *p* *pp* *p*

59 *p* *mp*

S
ah

Fl. *p* *mp*

● (fully voiced)

8 Frenzied, intense ♩ = c. 90

63 *sffz* *p* ————— *mf* *mp* ————— *f*

S *snarling*
 ha! n - ya ha! n - ya!

Fl. *mp* *sffz* kal 3 t k t ka!

66 *f* *mp* percussive *frantic laughing* (sharp gasp) *mf* > *mp* *mf* > *mp* *mf* > *mp*

S gag! sh p t k! ah ha ha ha ha ah oo ah oo ah oo

Fl. jet whistle *f* *mp* *molto vibrato* *mf* > *mp* *mf* > *mp* *mf* > *mp*

69 *snarling* *p* ————— *f* (shriek) *mp*

S n - - - ya ah! zh b d g!

Fl. 7 *f* *mp*

72 *mf* 3

S zh b d g! nuh! ha!

Fl. *mf* *p*

75 *mp* *mf* *frantic laughing* *mp* *p*

S nya — ah ha ha ha ha ha ha sh p t sh p t k! p t sh p t

Fl. *mf* *p* (key clicks)

79 *p* *mf* *mp* *mf* *mp*

S k! zh b d zh b d g! b d zh b d zh b g! ah oo ah oo

Fl. (air sounds) *p* *mf* *mp* *mf* *mp*

82 *mp* *f* *frustrated* *mp* *mf*

S n - - - ya ha! huh gah

Fl. *mp* *f* ord. flz.

86 *mp* *mf* *mp* *f*

S grr — ha gah gr ah!

Fl. *mp* *f*

sub. *p*

89 agitated muttering

S

Fl.

(gliss with voice)

sub. *p*

Open, cathartic, raw ♩ = c. 74

mf

90 (belting)

S

æ

Fl.

sing and play

(air sounds)

mf

rit.

93

S

(?)

Fl.

95

S

fff

Fl.

voice

f

fff