

# Scintillator

for solo high voice (soprano or tenor)

ALEX EDDINGTON (2008)

{text by randomly generated email spam}

Notes by the composer, June 2008

The text is not mine – nor anyone's; it was delivered as a spam email, with the subject heading "Scintillator". Spammers use software that strings together sentence fragments of online Public Domain texts, as a way of getting past email spam filters. This software is sort of like an computerized John Cage, strolling on an e-beach, picking up seashells without any interest in order or context. And sometimes, the result is striking.

My approach as a composer was first to make my own guesses as to what text-strings come from the same material (bhishma, bahlka, vena etc. made it clear that this is the case), and where the material changes. I treated some words as pivots between sources, whereas other changes are instantaneous. Then worked instinctively, treating each text fragment with full compositional seriousness, only consciously connecting my musical material when I had decided that two texts shared an origin. The shifts between material are frequently as though a radio station has been suddenly switched – although this is a radio that only plays solo vocal music (perhaps with imagined accompaniments).

My setting contains some humour, certainly, but ultimately *Scintillator* is a mystical piece. The text is the voice of The Internet: sublimely random, beautifully infinite. The singer is a medium for all music, and this is what she channels in these few minutes.

*Scintillator* is dedicated to soprano Kristin Mueller-Heaslip, who gave the premiere on her tour concert as winner of the 2008 Eckhardt-Gramatté competition...  
and who also received the spam email.

Text by randomly-generated email spam

For KMH

# Scintillator

for solo high voice (soprano or tenor)

Alex Eddington (2008)

revised score: 2021

(automatically collected from Public Domain sources on the internet and joined together without human authorship)

The musical score is written for a solo high voice in treble clef. It consists of seven staves of music. The first staff begins with a tempo marking of quarter note = 96. The lyrics are: Hei (y) ho - he ho - he ho - ho lu - lu. The second staff continues with: ho - he ho - ho-lu-lu ho - ho-lu-lu ho - he ho - he ho - he. The third staff has a tempo change to quarter note = 160 and lyrics: ho-lu-lu ho - ho-lu-lu My e-ne-mies may not. The fourth staff lyrics: not de - sert me? thus thus ad-dressed. The fifth staff includes a *rit.* marking and lyrics: in the ver - y sight of all. The sixth staff has a tempo change to quarter note = 82 and lyrics: Be - hol - ding bhish - ma. The seventh staff lyrics: Be-hol - ding hol - ding bhish - ma, that. The score includes various dynamic markings such as *ff*, *mf*, *p*, *sub.*, *mp*, *pp*, *f*, and *rit.*, along with musical notations like slurs, accents, and triplets.

*molto rit.*  $\bullet = 60$  *mf* *p*  $\bullet = 116$  *mf*

vic - tim of the con - spi - - - ra - cy, why,

$\bullet = 176$  *ff*  $\bullet = 116$  *mf*  $\bullet = 66$  *sfz p* *mf*

why, she would on - ly by a chi - - (y)

*sfz p* *pp* *mf* *sfz mp* *sub. ff mp* *p*

ne(e) - se, st still stan - ding

*pp* *ff* *sub. mf* *p*

still stan - ding twelve 12 12 12 12 12 12 12 12 12 12

*f* *mp* *sfz p* *sfz pp* *ppp*

hun - - - dred yee - - - ears ee

$\bullet = 96$  *f* *mp* *mf* *tongue click*

(y)ob-tained from thee ee(y)-all those ser-vi-ces (oo)which a

$\bullet = 50$  *p* *5:3*

their soul their soul their

Musical notation for the first line of the score. It starts with a 5:4 time signature change. The tempo is marked as ♩ = 116. The dynamics are *f*, *ff*, *p*, and *pp*. The lyrics are: soul al - ways un - der con - trol be-held him

Musical notation for the second line of the score. The tempo is marked as ♩ = 112. The dynamic is *mf*. The lyrics are: called plea-su-ra-ble called plea-su-ra-ble or

Musical notation for the third line of the score. The dynamic is *p*. The lyrics are: pain-ful a - gree-a - ble or dis - a - gree-a - ble a - gree - a - ble or dis - a -

Musical notation for the fourth line of the score. It starts with a dynamic of *f*, followed by a *rit.* marking, and ends with a dynamic of *ff*. The tempo is marked as ♩ = 66. The lyrics are: gree-a-ble, and de - struc-tive of the church - 's for - mer glo - ry

Musical notation for the fifth line of the score. The tempo is marked as ♩ = 96. The dynamics are *mf*, *p*, and *mf*. The lyrics are: In - to an a - gree - ment in re-spect of

Musical notation for the sixth line of the score. The tempo is marked as ♩ = 66. The dynamics are *mf*, *p*, *f*, *p*, and *mp*. The lyrics are: time, which is for him a month and now she fled and

Musical notation for the seventh line of the score. The dynamics are *p* and *pp*. The lyrics are: now she and now she she fled and now she now she

*ppp* *f* = 54 *fff* *mf* = 160

fled. mm-Ma(d) duh? but what

sharp inhale *p* = 82

fal-len for me), to bah - li - ka

*mf* *pp* *rit. mp* *f* *sub. mp*

to bah - li - ka and dro - na and bhish ma of

*mf* = 116 *f* *p* *ff*

scot's af - fairs, u - pon his ar - ri - val

*mp* *f* = 96 *mp* *p* = 160 *rit. f*

for this - ef - fect to the south ern fron - tier of Pe -

*p* *mf* = 96 *sub. p* *pp* = 82 *sfz p* = 66

ru, ex-cep - ting, to ve - na. The(e)

*sfz p* *f* *sub. p* *pp* *mf p* *sfz p* *pp*

ee(y) earth be - came (h)ame

*sfz p* < *f* <sup>sub.</sup> *p* < *f*      *mf p* > *pp* <sup>sub.</sup> *mf*

(h)ame his daugh - - - - ter

*sf p* < *f*      *mp*      *pp*      *molto rit.*      <sup>sub.</sup> *mf* = 66

daugh - ter (from love with

*mf*      *p*      *mf*      *pp*      *mp*      *f*

no-thing but bro - ken nn pie - - - ces

*pp*      *pp*      *mf*      *pp*      *ff*      *mf*

of of pot pot-te-ry to to

*p*      *pp*      *p*      *pp*      *p*      *mf* > *pp*

to use. ho - he ho - ho-lu - lu

*p*      *mp*

he(i) i