

*for Post Paradise*

*in memory of my grandfather, Iztu*

Yfat Soul Zisso

I am dust

for soprano and cello

Programme notes:

Commissioned in the autumn of 2017 for the Post Paradise concert series,

this is a semi-staged drama, pondering the questions:

What will happen to a severely schizophrenic person

if one day the voices in their head all disappear at once, highly destructive as they might be?

If a person gets so used to how they define themselves,

even if it makes them incredibly unhappy,

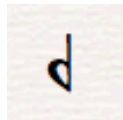
how would they feel if that gets taken away?

Premiered on 27th October at Centrala, Birmingham, as part of the Post Paradise concert series

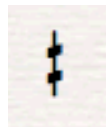
by Yfat Soul Zisso (soprano) and Aaron Bilson (cello).

Dedicated in loving memory of my grandfather, Itzu, who passed away while I was composing it.

Performance notes:



1/4 flat



1/4 sharp



3/4 flat



3/4 sharp

Duration: c. 19 mins

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# I am dust

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for soprano and cello

## I. Prelude

Yfat Soul Zisso

**Freely, with expression**

Violoncello

c. ♩ = 72

*mp* < *mf* \* *mp* < *mf* *p* *mp* < *mf*

9

Vc. *mp* < *f* *p* *mf* < *mp*

15

Vc. *mf* < *mp* *mf* < *mp* *f* *mp* *Atacca*

The musical score is written for Violoncello and Vc. (Violoncello). It consists of three staves. The first staff is for the Violoncello, starting with a tempo marking of c. ♩ = 72 and a 4/4 time signature. The music begins with a half note on G2, marked with an asterisk (\*). The dynamics are *mp* (mezzo-piano) and *mf* (mezzo-forte), with a crescendo from *mp* to *mf*. The second staff is for the Vc. (Violoncello), starting at measure 9. The dynamics are *mp* (mezzo-piano) and *f* (forte), with a crescendo from *mp* to *f*. The third staff is for the Vc. (Violoncello), starting at measure 15. The dynamics are *mf* (mezzo-forte) and *mp* (mezzo-piano), with a crescendo from *mf* to *mp*. The piece ends with a *mp* (mezzo-piano) dynamic and the instruction *Atacca*.

\* stage notes for soprano - sit on floor, cradling your head and swaying back and forth.

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for soprano and cello

Yfat Soul Zisso

## II. Act I

c. ♩ = 69

sitting on floor,  
swaying back and forth

following the cello's re-bowing

rough, growly

Soprano

*mp* *poco* *sim.* *mp* *mf*

Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm<Aaa

Violoncello

(continued from previous mvt) randomly re-bow (accented each time),  
getting gradually louder and faster (with sop following)

*mp*

11

S.

*mp* *mf* *mp* *mf* *mp* *ff* *c.* ♩ = 60 *p* *mf*

Mmm<Aaa Mmm<Aaa Mmm< Aaa (let ring) Some weeks I go days with-out

Vc.

*pp*

18

S.

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

hear-ing my own voice. Mmm Mmm There's too much noise in-side to com-pete with. Mmm Mmm

Vc.

*mp*

23

S.

*mp* *mf* *mp* *mf*

Some days I scream and no-thing comes out. Mmm Mmm They tell me I'm worth-less, they

Vc.

*mf*

27 *f* *mp* *pp*

S. *f* *mp* *pp*

say I am dust, they say I'm no-thing with out\_\_ them. And some days I be-lieve them..

Vc. *f* *mp* *mf* *pp* sul tasto

31 *mf* *f* *mf* *f* *ff* *fff* *f*

S. *mf* *f* *mf* *f* *ff* *fff* *f*

Un-a-ble to move, un-a-ble to hear my own voice in my head, I am dust.

Vc. *mf* *f* *ff* norm. *f* *fff*

36 *mf* *f* *mf* *f* *fmp*

S. Muttering to self c. 10" c. ♩ = 50 Whispered to self

I am dust I am dust

Vc. *mf* *f* *mf* *fmp*

40 *mf* *fmp* *ppp* rit.

S. *mf* *fmp* *ppp* rit.

Some weeks I go days with-out hear-ing my own voice - (sss)

Vc. *mf* *fmp* *ppp* rub L.H. fingers on cello to create whispy sound

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## III. Interlude I

Yfat Soul Zisso

Freely, with expression

Violoncello

c. ♩ = 66

c. 3"

sim.

mp < mf > mp < mf > mp < mf > mp < mf

8

c. 5-10" c. ♩ = 82 accel. . . . .

Vc. > mp mf mp mf mp f

16

c. ♩ = 120

Vc. mp ff mp

Detailed description of the musical score: The score is for Violoncello and Vc. (Violoncello). It is in 4/4 time. The first system (measures 1-7) is for Violoncello, starting with a tempo of approximately 66 bpm. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics range from mp to mf. The second system (measures 8-15) is for Vc. (Violoncello), starting with a tempo of approximately 82 bpm and an acceleration. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics range from mp to f. The third system (measures 16-22) is for Vc. (Violoncello), starting with a tempo of approximately 120 bpm. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics range from mp to ff. There are four fermatas over the notes G4, A4, B4, and C5 in the third system.

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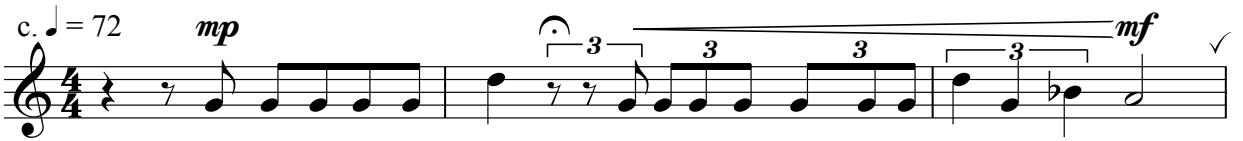
IV. Act II

Yfat Soul Zisso

**Freely, with expression**


Soprano

c. ♩ = 72 *mp*




One day the voi-ces stopped. and I did-n't know who I was a - ny-more.

S. 4




I sat fro-zen, o - ver-whelmed by si - lence. The no-thing hurt me

S. 7



more than the voi-ces e - ver did. Sure-ly now I should be free?! Yet I called


S. 11



out, in my head, screa ming, so they'd come back to me. The world was strange and

S. 16

c. ♩ = 96 *f*



lone - ly, the si-lence e-choing in my ears. Please come back! I am dust.

S. 21



or e-ven less with-out you. Please come back! The si-lence hurts me more than you

25 *ff* *mp* *f* *mf*

S. e - ver could. Please come back! I am dust. or e - ven less with - out you.

30 *f* *ff* *mp*

S. Please come back! The si - lence hurts me more than you e - ver could. The world is strange and

34 *mf*

S. lone - ly, si - lence e - choing in my ears.

*rit.* . . . . . Reverting back to swaying and muttering,  
pleading changing to whispered and  
gradually disappearing once cello starts playing

37 *p* *pp* c. 5-10"

S. Please come back! Please come back! Please come back