

# The Skater

With nervous energy, yet ethereal (♩ = 104)

Music by Peter Knell  
Text by Jane Griffiths

The musical score is written for Alto and Violin. The Alto part is in 3/4 time and features lyrics: "Quick a - gainst the dead of land - scape, a flus - ter of move - ment with at its ed - ges he - si - tan - cy." The Violin part is in 3/4 time and features lyrics: "a flus - ter of move - ment with at its ed - ges he - si - tan - cy." The score includes performance instructions such as *f*, *rit.*, *a tempo*, *p*, *mf*, and *morendo*. The Alto part has a dynamic marking of *f* at the beginning. The Violin part has a dynamic marking of *f* at the beginning. The score includes a section marked *rit.* (ritardando) and *a tempo* (return to tempo). The Alto part has a dynamic marking of *p* (piano) and *mf* (mezzo-forte). The Violin part has a dynamic marking of *p* and *mf*. The score includes a section marked *morendo* (diminuendo). The Alto part has a dynamic marking of *p* and *mf*. The Violin part has a dynamic marking of *p* and *mf*. The score includes a section marked *rit.* and *a tempo*. The Alto part has a dynamic marking of *p* and *mf*. The Violin part has a dynamic marking of *p* and *mf*. The score includes a section marked *morendo*. The Alto part has a dynamic marking of *p* and *mf*. The Violin part has a dynamic marking of *p* and *mf*. The score includes a section marked *rit.* and *a tempo*. The Alto part has a dynamic marking of *p* and *mf*. The Violin part has a dynamic marking of *p* and *mf*. The score includes a section marked *morendo*. The Alto part has a dynamic marking of *p* and *mf*. The Violin part has a dynamic marking of *p* and *mf*.

\* All of the three-note chords in the piece are to be played with the outer strings either as harmonics or open strings, and the middle string depressed. This will create a point (often sul tasto) where the three strings are even and may be sustained pp. If the violinist is unable to produce these chords reliably, they should perform the ossia.

8

vln.  
vln. ossia

*p* *pp* *mp*

13 Icy stillness (♩ = 60)

There's a fresh e - le - ment this win - ter: the wa - ter's new so -

vln.  
vln. ossia

*pp (sempre)*

open E string—

*pp (sempre)*

17

li - di - ty, which draws an ex - pec - tant clus - ter of spec - ta - tors,

vln.  
vln. ossia

*pp (sempre)*

20

and one in black, who pulls a-way with-out ef - fort, his track long

II  
I  
III

vln.  
ossia

23

*morendo* (♩ = 52)

and pow - der - y pa - ral - lels, cross - hat - ching. And

I  
II  
III

vln.  
ossia

27

Tempo I (♩ = 104)

*morendo*

quick such su - re - ty in mo - tion it's a va - ni - shing trick of the light,  
harmonics

3

*f*

Tempo II (♩ = 60)

29

*p*

as a- gainst the sun bet- ween shoul- der- high banks

*pp*

33

his fi- gure dwin- dles ac- ross a coun- try that's dark and bare- ly chart- ed

*pp*

Delicate, otherworldly

37

but by the skates straight lines of pas- sage.

*ppp* *pp* *p*

41

A te- ri- to- ry where fish show

*pp* *mp* *p*

44

am-ber in ice, their eyes un-blink-ing un-der the

*pp* *p* *pp* *mp*

3

48

im-print of skates and sky, round-ly con-tain-ing them:

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

3 3

51

curved curved

*p* *mp*

*p* *mp*

55

curved and in mi-ni-a-ture m

*p* *pp* *ppp*

*pp* *ppp*

3 3

# Parallel Motion

Mechanical, mysterious (♩ = 60)  
*p poco staccato*

Alto

In the front room of the fourth floor a - part - ment

Violin

*pizz.*  
\* II III

*p*  
\* Allow the open strings to vibrate sympathetically.

5

ov - er - look - ing the har - bour a

gradually and imperceptibly sink in pitch, arriving where indicated

9

clock slow - ly pays out one thin gold chain

slow - ly re - tracts the

3

13

*legato*

oth - er like a spi - der draw - ing float - lines back in - to its bel - ly.

3

17

*poco staccato*

It is all face and no bo - dy.

It hard - ly looks se - ri - ous e - nough to keep

5 3

21

time. All doors in the flat have frost-ed glass pa-nels;

25

*mp legato*

the clock goes na - ked. All night its round white

27

*mf*

moon-face catch - es the light from ac-ross the har-bour. Look-ing back from

30

*p cresc.*

Li - on Bridge each un - cur - tained win - dow holds an i - den - ti - cal white

32

*mf*

dim - ple a - bove the al - most per - pe - tu - al al - most si - lent mo - tion of the chains.

35

*p poco staccato*

On each floor a clock mo - dest - ly goes through the mo - tions of gra - vi - ty.

gradually change to LH pizz

arco  $\hat{n}$

38

*mp legato*

Be - hind the scenes, lifts rise with be - com - ing gra - vi - ty on

\* Like a harmonic, but with slightly increased finger pressure

*f*

*p*

41

*f*

pul - leys housed with - in the walls of the fourth floor.

43

*p poco staccato*

Each night the a - part - ment thrums with per - pe - tu - al mo - tion.

Flowing (l'istesso tempo)

46

*mf legato*

Wheels turn with - in walls and each win - dow re - flects the con - tained e - lect - ric

*mf*



48 *f*

storm that is the har - bour:

50

Wa - ter roll - ing dark - ly as thun - der with shim - mer - ing white in - ver - ted high - lights of

52 *poco rit.* ----- *a tempo*

ne - on;

*f* *pp*

55 *pp non vib* 3 3

rain fall - ing like glass, the win - dows daz - zled with rain. There is

58 ord. *mf legato* *cresc.*

wa - ter e - nough: the ri - ver pul - ses through town like a

*mf*

60

snake on its bel - ly be-tween em-bank-ments bear-ing tugs bar-ges and

62

all its oth - er traf - fic high a - bove the

64

hou - ses.

*legato*

*ff*

66

*p poco staccato*

*pp*

The lift hits sea - le - vel a - bout the first floor

69

The clock hangs like a bub - ble in the a - part - ment.

*pp*

# Metamorphosis

Unsettled (♩ = 52)

Alto

Violin

*molto sul pont*

*pp*

5

*p*

I could ne-ver re-mem-ber how we

9

*5:4* *a tempo*

got there, but on-ly how the road was go-ing no-where

13

in par-ti-cu-lar and how the wind scud-ded a-bout like

16

*mf*

lit-ter bet-ween car wheels when sud-den-ly

ord 3

*mf*

19

sud - den - ly

21

*f* *poco ritenuto* *a tempo*

sud - den - ly there was a barn a barn the size of a church

25

*p* *pp* *p*

and be-hind it the flat earth splayed in-to dunes, and be-hind the

*non vib* *ord delicate*

30

*mf* *p*

dunes, the sea til - ted like half a bal - ance, brim - ming o - ver, self -

35

right - ing: light un - der - writ - ing its sur - face in am - ber, lime,

40 *f* *p*

white live wires. A closed cir - cuit.

*mf* *f* *p* *pp* *poco ponticello* *molto*

45

The steps through the dunes were con - crete.

*molto sul pont* *pp*

49 *p*

The sun was ve - ry low. We walked be -

*pp*

53

side our - selves, stop - gaps in the wind,

*pp*

56 *mp* *mf*

our sha - dows like stee - ple sha - dows like

*pp*

59

te - le - graph poles lurch - ing to the wa - ter's edge. Like one thing

*p*

*sfpp*

63

lead - ing to an - oth - er.

68

*poco ponticello*

71

ord And the waves slopped a - bout,

*mp*

*p*

74

toss - ing out one thing or an - oth - er: a

77 *f* *p*

plas - tic bot - tle, a dog - toothed ball, and a

80

piece of drift - wood: a bro - ken

83 *pp*

wing, or arm.

86 *p* 3

Un - der the warped growth - rings and wa - ter - marks,

*pp*

89

a shoul - der - bone ar - rest - ed at the turn - ing point:

*p*

93 *mp*  
 the flesh knot-ting in-to wood, or the quick of wood grow-ing  
 sul G  
*mp*

98 *mf*  
 warm. m Awk-ward.  
*mf* *pp*

103 *p* *pp*  
 Un-finished. You cast it off.  
 with mute  
*f* *n < pp*

108  
*p*

111 *mf*  
 The sea caught and clawed it out of  
*mf*



114 *p* 3  
reach, and (sil - ver with

117 *f*  
salt) we gave

120  
chase.

124 *p*  
We lost it.

129 *p*  
But I

133 *pp*

re - mem - bered how e - va - po - ra - ted

137 *mp* *p*

sea - wa - ter leaves tra - ces like fish - tails. Like

141 *mp*

lace. Like scales.

*sempre morendo*

144 *p* *pp* *sempre morendo*

scales. Like scales. scales. scales

147 *ppp* *p* (ossia 8va)

scales. scales. Like nei - ther one thing nor an - oth - er.

*n*