

Andrew Lipke

# Let Me (Finish)

*for voice, acoustic guitar, string orchestra,  
audience, and cell phones*

## **PERFORMANCE NOTES:**

**Let Me Finish** incorporates at least 10 "cell phone players" who are also asked to provide various extramusical sounds during the performance. There can be more than 10 in which case any of the additional players cell phone parts can be doubles of previous incarnations with the exception of cell phone player #1 who must not be doubled.

Prior to the performances each players phone will need to be sent two text messages with the following deliniations:

Cell phone player #1 - "*Cell Phone #1*" and "*Cell Phone #1B*"  
Cell phone player #2 - "*Cell Phone #2*" and "*Cell Phone #2B*"

...and so forth in numerical order.

Each file is different and is related to the location within the hall where the player is sitting. The only specific seating request is that cell phone player #1 should be seated directly behind the conductor and as close as possible.

All cell phones should be at full volume and auto screen shut off should be set to no less than 2 minutes.

Cell phone players will have to memorize their parts which consist of the following:

### **CUE MARKER 1 (opening of the piece):**

The Conductor will say a few words before starting the piece at which time all cell phone players are accessing the required text message and insuring the files are ready to play with one touch. The conductor will start the piece with an exacerated downbeat at which time every cell phone player will clandestinely begin playback of the first mp3 ("*Cell Phone #1*", or "*Cell Phone #2*", etc.). Cell phone players should attempt to start playback precisely when the orchestra begins to play, and cell phones should be held screen down on either thigh with the speaker facing forward and as unexposed as possible. After about 30 seconds of silence cell phone player #1's phone will play a text message tone that will cue the conductor to move on to CUE MARKER 2.

### **CUE MARKER 2 and 3:**

Various cell phone text message sounds cascade through the phones and slowly turn into sampled string sounds mimicing the orchestra. These sounds dissipate into near silence which is broken by an old fashioned phone ringtone which subsequently spreads through the phones and morphs into various custom ringtones. This first ringtone cues the conductor to move to CUE MARKER 4

### **CUE MARKER 4:**

After two rings each cell phone player will "answer" the phone and commence a conversation with a fictitious caller. The scripts for each conversation are found at the bottom of this page. Or players are free to improvise a conversation that lasts approximatley 15 seconds and is delivered at the volume level indicated with their script below. Once the conversation is over cell phone players will nervously "hang up" and put the phone away. The conductor will move on to CUE MARKER 5 at his/her discretion and if a conversation is not finished it will stop immediately upon commencement of CUE MARKER 5.

### **CUE MARKER 5:**

After the pizzicato chord all cell phone players will shift positions restlessly, clear their throats too loudly, cough, and make exaggerated sounds similar to those often heard between movements of a traditional classical piece. The conductor will move to CUE MARKER 6 at his/her discretion.

### **CUE MARKER 6:**

After the pizzicato chord all cell phone players will clap as if they believe the piece is over, and then quickly, and awkwardly stop once they realize their offense. However the ceasing of the applause should be staggered and as awkward as possible. The conductor will move to CUE MARKER 6 at his/her discretion.

### **CUE MARKER 7:**

At this point there is no further involvement of cell phone players until the final chord of the piece, at which time all cell phone players will begin playback of the second mp3 ("*Cell Phone #1B*", or "*Cell Phone #2B*", etc.). Cell phone players should begin - clandestinely - removing their cell phones and preparing the second mp3 during the cello solo that begins at measure 70 (rehearsal letter E).

#### **Cell phone player # 1 conversation (whispered):**

"Hey....I can't talk right now. Lemme call you back. No?!? ....No?!?  
Listen, I'm at a show...I gotta go. I gotta GO!"

#### **Cell phone player # 2 conversation (loud whisper):**

"Hello?.....Who?.....speaking. I'm afraid I'm not interested. Nope, no...  
No I'm really not interested...really. No thanks.  
Ok. Same to you."

#### **Cell phone player # 3 conversation (whispered):**

"Can I help you? This is really not a good time....I'm kind of  
in the middle of something, can I call you back in like....20 minutes? Ok cool."

#### **Cell phone player # 4 conversation (a loud angry whisper):**

"I told you not to call me again!....I don't want to talk about it anymore!  
Just leave me alone.....I'm serious....LEAVE ME ALONE!"

#### **Cell phone player # 5 conversation (whispered):**

"Dad?.....Dad?.....Dad?.....are you there? Dad? Hellooo?"

#### **Cell phone player # 6 conversation (quietly):**

"What's up?....not that I know of. He didn't tell me anything about it.  
....Yea....I'm at the orchestra. Ok, well let me know where you end up.  
Ok cool. Bye!"

#### **Cell phone player # 7 conversation (whispered):**

"Mom?!?...I told you I couldn't talk right now. Well is he alright?...Well  
then what are you calling me for?...I'm at a show...I gotta go. I gotta GO"

#### **Cell phone player # 8 conversation (whispered):**

"Hey!...did you get it? Great!! How much....oh man that's awesome!  
OK I'll meet you in like half an hour....yea that sounds great. Ok cool.  
See you then!"

#### **Cell phone player # 9 conversation (normal speaking volume):**

"Yea....who's this?....who? I'm afraid I don't know what you're talking about.  
Ok...have a nice day"

#### **Cell phone player # 9 conversation (whispered):**

"Hello?....hello?.....who is this? Who? I'm afraid I'm not interested.  
No....look I'm sorry but I can't talk right now. I can't talk right now!  
Leave me alone!"

# Let Me (Finish)

**1** *Approx. 30" unmeasured time.  
First cell phone sound - "glass" - will cue marker 2*

Andrew Lipke

Acoustic Guitar

Voice

Cell phones/  
Audience

"Glass" text message tone  **f**

Violin I

**1)**   
**2)** 

**1)** **ppp**  
*extremely quiet. non vib.*

**2)** **ppp**  
*extremely quiet. non vib.*

**1)** **ppp**  
*extremely quiet. non vib.*

**2)** **non div.**

Violin II

**1)**   
**2)** 

**1)** **ppp**  
*extremely quiet. non vib.*

**1)**   
**2)** 

**1)** **ppp**  
*extremely quiet. non vib.*

**1)**   
**2)** 

**1)** **ppp**  
*extremely quiet. non vib.*

Viola

**1)**   
**2)** 

**1)** **ppp**  
*extremely quiet. non vib.*

**1)**   
**2)** 

**1)** **ppp**  
*extremely quiet. non vib.*

Violoncello

**1)**   
**2)** 

**1)** **ppp**  
*extremely quiet. non vib.*

Contrabass

**1)** 

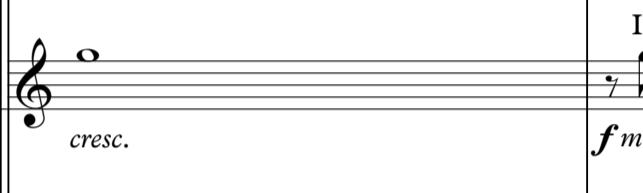
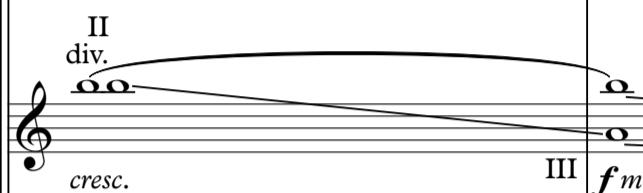
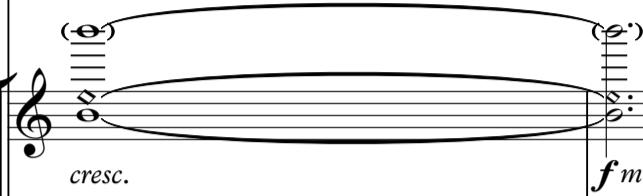
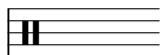
**1)** **ppp**  
*extremely quiet. non vib.*

**2** *Approx. 6"*

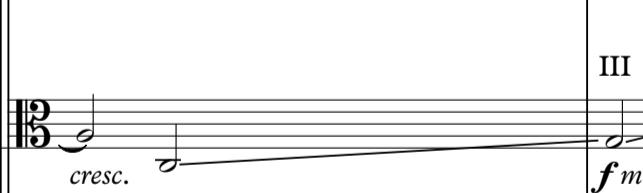
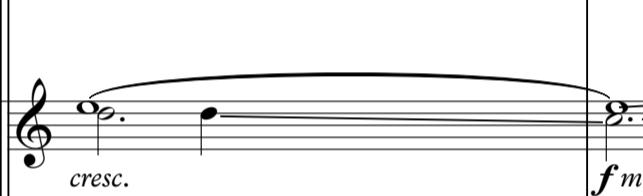
↓ ♩ = 76

2

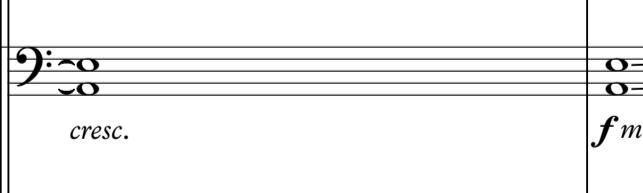
C.P/Aud



Vln. II  
Vla.  
Vc.



Vc.



Cb.



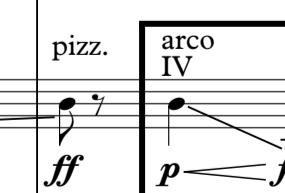
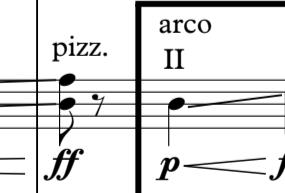
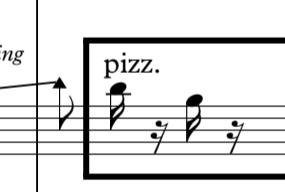
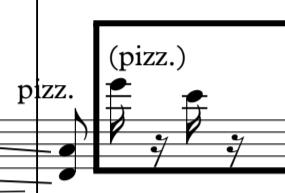
**3**

*Approx. 26" of unmeasured time.*

*Cell phones will quickly dissipate into silence. "Old Phone" ringtone will cue marker 4*

↓

Various electronic pulses and tones cascade throughout the audience cell phones



II

f

off string

ff

**4** *Approx. 31"*

↓ ♩ = 76

"Old Phone" ringtone begins traveling through the audience phones

Audience members will begin "answering" their phones and engage in scripted conversations of various length and volume.

**ff**

Violin I

**p** →

Violin I

**p** →

Violin I

**p** →

Violin II

**p** →

Violin II

**p** →

Viola

**p** →

Viola

**p** →

Violoncello

**p** →

Violoncello

**p** →

Cb.

C.P/Aud

norm. → sul pont. → norm.

3)



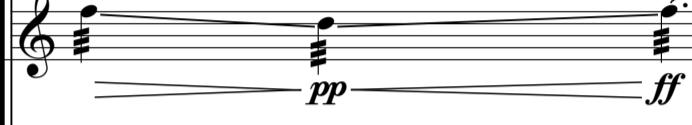
→ sul pont.

sub pp

Vln. I

2) norm. → sul pont. → norm.

II



→ sul pont.

sub pp

norm. → sul pont. → norm.



→ sul pont.

sub pp

Vln. II

norm. → sul pont. → norm.

III



→ sul pont.

sub pp

2) norm. → sul pont. → norm.



→ sul pont.

sub pp

Vla.



norm →

sul pont.

pp

norm →

II

sul pont.

sub pp

Vc.

norm. →

sul pont.

sub pp

Cb.

IV

sub pp

10

*Cell phone conversations draw to a close with various farewells.*

C.P/Aud

A musical score page featuring six staves of music. From top to bottom, the staves are: C.P/Aud (audio track), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Cello), and Cb. (Double Bass). The music consists of a series of sustained notes (holds) followed by short attacks. The first five staves (Vln. I through Vc.) begin with a hold followed by a note, then repeat this pattern four more times. The Cb. staff begins with a hold followed by a note, then repeats this pattern three more times. The dynamic level is indicated as *f* (fortissimo) for the first five staves, and *f* (fortissimo) for the Cb. staff. The tempo is marked as *tutti* (all together) for both groups. The C.P/Aud staff is blank.

**5** Approx. 10". Marker 6  
cued at conductor's discretion after sufficient  
"between movements" sound has occurred.



15 Audience makes exaggerated "between movements" sounds.  
For example; coughing, throat clearing, shifting of position, etc.

**6** Approx. 8". Marker 7  
cued at conductor's discretion after awkward  
applause has ceased.



Audience begins to applaud as if the piece is over and then quickly  
realizes their mistake and awkwardly stop.

C.P/Aud

The musical score consists of two measures of music for an orchestra and audience. The instrumentation includes C.P/Aud, Vln. I, Vln. II, Vla., Vcl., and Cb. In the first measure (Marker 6), all parts play pizzicato. In the second measure (Marker 7), they transition to forte dynamics. The score is divided into two sections by vertical bar lines, with measure numbers 1 and 2 indicated above each section. Measure 1 starts with a dynamic of *mf*. Measure 2 starts with a dynamic of *f*.

**7** Henceforth all time is bound by the  
tempo provided

$\downarrow \text{♩} = 76$

19 arco

Vln. I

arco

Vln. II

arco

Vla.

arco

Vc.

arco

Cb.

23 3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

Vln. I

Vln. II

Vla.

Vc.

Cb.

A. Gtr.

29 **A** *let ring*

Voice

Take down your hair now ba - by Light a fire I'm co-ming home—

Vln. I

solo **A**

tutti

Vln. II

2)

solo

tutti

Vla.

1)

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

tutti

**pp**

Vc.

1)

**p** >

tutti

**pp**

Cb.

1)

**pp**

34

A. Gtr.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

put on that song you played me  
last time I left you all alone

37

A. Gtr.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

and I will take your

**B**

**B**

**mf**

**p**

40

A. Gtr.

Voice  
sad - ness with me when I leave this time and

Vln. I

Vln. II

Vla.

Vc.

Cb.



43

A. Gtr.

Voice  
I will fill the empti - ness in - side

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

A. Gtr.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

**C**

break bread with me now ba - by let's leave the past where it be longs

**C**

*f* *mp* *p*

*f* *mp* *p*

*f* *mp* *p*

*f* *mp* *p*

*pp*

49

A. Gtr.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

ah we're get-ting so much ol - der

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

*mp* *f* *p*

*mp* *f* *p*

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

52

A. Gtr.

Voice  
let's let li-ttle kids fret o - ver what's right and what's wrong and

Vln. I

Vln. II

Vla.

Vc.

Cb.

**D**

55

A. Gtr.

Voice  
let me take your sadness with me when I leave this

**D** *angelic*

Vln. I

Vln. II

Vla.

Vc.

Cb.

58

A. Gtr.

Voice time and let me fill the emptiness in -

Vln. I

Vln. II

Vla.

Vc.

Cb.

61

A. Gtr.

Voice side

Vln. I

Vln. II

Vla.

Vc.

Cb.

64

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

≡

67

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

70

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.



poco rit.

72

A. Gtr.

C.P/Aud

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rit.

gently

pp

ff

mf

f

sf

p

gently

sf

p

75

A. Gtr.

C.P/Aud

*Shimmering, futuristic sounds cascading throughout the audience  
cell phones and fading into nothing.*

Vln. I

*pp*

2) *pp*

2) *pp*

2) *non div.* *pp*

Vln. II

*2) non div.* *pp*

1) *pp*

Vla.

1) *pp*

1) *pp*

1) *pp*

Vc.

1) *pp*

Cb.

*pp*