

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 ficticious 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 exagerated 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)

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



Acoustic Guitar

Voice

Cell phones/  
Audience

Violin I

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

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

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

Violin II

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

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

Viola

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

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

Violoncello

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

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

Contrabass

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

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

2 *Approx. 6"*  
↓ ♩ = 76

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*

C.P./Aud

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*cresc.*

*f molto cresc.*

*ff*

*f dim.*

*pizz.*

*off string*

*At first frantic and intense then with ever increasing space between notes*

*II div.*

*III*

*II*

*III*

*II*

*II*

*III II*

*arco II*

*arco IV*

*p* *f*

*p* *f*

*pp molto cresc.*

*f*

*ff*

4 *Approx. 31"*

↓ ♩ = 76

**ff**

"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* *f* *ff*

Violin I *p* *f* *ff*

Violin I *p* *f* *p* *ff*

Violin II *p* *f* *p* *ff*

Violin II *p* *f* *ff*

Viola *p* *f* *p* *ff*

Viola *p* *f* *p* *ff*

Viola *p* *ff*

Violoncello *p* *f* *p* *ff*

Violoncello *p* *f* *p* *ff*

Cb. *ff*

IV

II

C.P/Aud

This musical score page contains eight staves, each with a specific instrument label on the left. The staves are: C.P/Aud, Vln. I (with parts 1, 2, and 3), Vln. II (with parts I, II, and III), Vla., Vc., and Cb. The score is written in treble clef for the first six staves and bass clef for the last two. The key signature has one sharp (F#). The music features dynamic markings of *pp*, *ff*, and *sub pp*, along with performance instructions such as *norm.*, *sul pont.*, and *norm.*. Slurs and hairpins are used to indicate phrasing and dynamics. The Cb. staff includes a Roman numeral 'IV' above a note. The C.P/Aud staff is mostly empty, with some faint markings.

10

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

C.P/Aud

The musical score consists of five staves, each with a different instrument label to its left: Vln. I, Vln. II, Vla., Vc., and Cb. The Vln. I and Vln. II staves are in treble clef, while the Vla., Vc., and Cb. staves are in bass clef. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. Each staff begins with a dynamic marking of *mp* (mezzo-piano) and a slur over the first four measures. The fifth measure of each staff features a crescendo leading to a dynamic marking of *f* (forte) and a fermata over a quarter note. The Cb. staff also includes a *tutti* marking above the first measure. The C.P/Aud part is represented by a horizontal line at the top of the page.

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

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

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

*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 six staves, each representing a different instrument or section. The staves are labeled on the left as C.P/Aud, Vln. I, Vln. II, Vla., Vc., and Cb. Each staff begins with a dynamic marking of *mf* (mezzo-forte) and a *pizz.* (pizzicato) instruction. The score is divided into three measures by vertical bar lines. In the first measure, the instruments play a chord. In the second measure, there is a significant dynamic shift to *f* (forte), indicated by a downward-pointing arrow above the notes. In the third measure, the dynamics return to *mf*. The C.P/Aud staff has a downward-pointing arrow above the first measure, corresponding to the 'Marker 6' instruction. The Vln. I, Vln. II, Vla., Vc., and Cb. staves have similar arrows above the second measure, corresponding to the 'Marker 7' instruction. The notes are primarily quarter notes and half notes, with some beamed eighth notes in the lower strings.



7 Henceforth all time is bound by the tempo provided

♩ = 76

19

arco

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

Vln. I

arco

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

div.

div.

arco

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

Vln. II

arco

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

arco

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

arco

*pp* — *f* — *p* *mp* — *pp* —

Vla.

arco

*pp* — *f* — *p* *mp* — *pp* —

arco

*pp* — *f* — *p* *mp* — *pp* —

Vc.

arco

*pp* — *f* — *p* *pp* — *f* — *p* *mp* —

arco

*pp* — *f* — *p* *pp* — *f* — *p* *mp* —

Cb.

arco

*ffp* — *pp* — *f* — *p* *mp* —

23 3)

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

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

*tutti* *f* *p* *pp* *f* *p* *pp* *f*

*tutti* *f* *p* *mp* *f* *p* *f* *p* *f* *p sim.*

*f* *p* *mp* *f* *p* *f* *p* *f* *p sim.*

26

Vln. I

Musical notation for Violin I (Vln. I) in treble clef. The staff contains six measures of music. The first measure starts with a dynamic of *p* and *mf*, followed by *p*. The second measure starts with *mf*. The third measure starts with *p* and *mf*, followed by *p*. The fourth measure starts with *mf*, followed by *p*. The fifth measure starts with *mf*, followed by *p*, *mf*, and *p*. The sixth measure starts with *mf*, followed by *p*, *mf*, and *p*. The music consists of eighth and sixteenth notes with various slurs and accents.

Vln. II

Musical notation for Violin II (Vln. II) in treble clef. The staff contains six measures of music. The first measure starts with a dynamic of *f*, followed by *p* and *pp*, then *f sim.*. The second measure starts with *f*, followed by *p* and *pp*. The third measure starts with *f*, followed by *p* and *f*. The fourth measure starts with *p* and *f*. The fifth measure starts with *f*, followed by *p* and *f*. The sixth measure starts with *f*, followed by *p* and *f*. The music consists of eighth and sixteenth notes with various slurs and accents.

Vla.

Musical notation for Viola (Vla.) in alto clef. The staff contains six measures of music. The first measure starts with a dynamic of *p*, followed by *pp* and *f sim.*. The second measure starts with *f sim.*. The third measure starts with *f sim.*. The fourth measure starts with *f sim.*. The fifth measure starts with *f sim.*. The sixth measure starts with *f sim.*. The music consists of eighth and sixteenth notes with various slurs and accents.

Vc.

Musical notation for Violoncello (Vc.) in bass clef. The staff contains six measures of music. The music consists of eighth and sixteenth notes with various slurs and accents.

Cb.

Musical notation for Contrabass (Cb.) in bass clef. The staff contains six measures of music. The music consists of eighth and sixteenth notes with various slurs and accents.

29 **A** *let ring*

A. Gtr. *pp* *p*

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

Vln. I *pp* *solo* **A** *tutti* *pp*

Vln. II 2) *pp* *solo* *tutti* *pp*

Vc. 1) *p* *pp* *tutti* *pp*

Vla. 1) *pp*

Cb. 1) *pp*

34

A. Gtr.

Voice

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

A. Gtr.

Voice

and I will take your

Vln. I

Vln. II

Vla.

Vc.

Cb.

**B**

40

A. Gtr. 

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

Vln. I   
*f*  $\text{—}$  *p* *f*  $\text{—}$  *p* *f*  $\text{—}$  *p* *p*  $\text{—}$  *mf*  $\text{—}$  *mp*

Vln. II   
*f*  $\text{—}$  *p* *f*  $\text{—}$  *p* *f*  $\text{—}$  *p* *p*  $\text{—}$  *mf*  $\text{—}$  *mp*

Vla.   
*f*  $\text{—}$  *p* *f*  $\text{—}$  *p* *f*  $\text{—}$  *p* *f*  $\text{—}$  *p* *mf*  $\text{—}$  *p*

Vc.   
*mf*  $\text{—}$  *p*

Cb. 

43

A. Gtr. 

Voice   
I will fill the emp - ti - ness in - side

Vln. I   
*f*  $\text{—}$  *p* *f*  $\text{—}$  *p* *mf*

Vln. II   
*f*  $\text{—}$  *p* *f*  $\text{—}$  *p* *mf*

Vla.   
*f*  $\text{—}$  *p* *f*  $\text{—}$  *p* *mp*

Vc.   
*f*  $\text{—}$  *p* *mp*

Cb.   
*mp*  $\text{—}$  *mp* *p*

46 C

A. Gtr.

Voice

Vln. I C

*f* *mp* *p*

Vln. II *f* *mp* *p*

Vla. *f* *mp* *p*

Vc. *f* *mp* *p*

Cb. *pp*



49

A. Gtr.

Voice

Vln. I *mp* *f* *mf* *p*

Vln. II *mp* *f* *p*

Vla. *mp* *f* *p*

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

Cb.

52

A. Gtr.

Voice

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

**D**

55

A. Gtr.

Voice

let me take your sad - ness with me when I leave this

Vln. I

*angelic*  
*p* *p* *sim.*

Vln. II

*angelic*  
*p* *p* *sim.*

Vla.

*angelic*  
*p* *p* *sim.*

Vc.

*mf* *mp* *p*

Cb.

*mp*



58

A. Gtr.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

time and let me fill the emp - ti - ness in -

*p* *f* *p* *p* *sim.* *cresc.*

*p* *f* *p* *p* *sim.* *cresc.*

*p* *f* *p* *p* *sim.* *cresc.*

*p* *f* *mf*

*pp* *mf* *mp*

61

A. Gtr.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

side

rit. **E** a tempo

*f* *poco dim.* *rit.* **E** a tempo

*f* *poco dim.* *rit.* **E** a tempo

*f* *poco dim.* *rit.* **E** a tempo

*f* *poco dim.* *rit.* **E** a tempo

*f* *poco dim.* *rit.* **E** a tempo

*p* *mp dolce* *solo*

*p* niente

64

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.



67

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti

70

A. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Cb.



72

A. Gtr.

C.P/Aud

Vln. I

Vln. II

Vla.

Vc.

Cb.

*poco rit.*

*pp*

*poco rit.*

*gently*

*mf*

*f*

*p*

*gently*

*ff*

*sf*

*p*

*gently*

*mf*

*f*

*sf*

*p*

75

A. Gtr.

C.P/Aud

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

Vln. I

Vln. II

Vla.

Vc.

Cb.