

Elise Arancio

# Bathroom of Apathy

2021

## Instrumentation:

Singer/Dancer

Cello

Electronics

Duration: c. 12' 00"

I. Before Apathy

II. Between Apathy

III. Apathy

\*all movements attacca

## Text (pre-recorded):

They say he should be gone but then what is he doing under fingernails except being heavy. What is he doing under there, under hair after it is scraped clean, but never clean only heavy, only heavy and gone and going on being heavy after doing what he is doing, after being clean gone. They say he should not be going but what is he doing if not going. They say he should not be clean after going even though he is clean but just heavy. Fingernails catch him underneath the hair that is scraped and scrubbed raw and skinned and the skin that was scoured until it did not resemble skin but maybe it would be shiny but it was simply heavy and never clean. But what is he doing they say what is he doing that is making him so heavy but it was never what he is doing but if when he was gone it would be shiny again. It was never shiny or clean before him but now he has polished the tub with brown hair shiny hair and the eyes are brown and those live under fingernails with him, those are harder to scrub on account of their heaviness.

# I. Before Apathy

Elise Arancio  
(2021)

Tempo: ♩ = 90

Soprano

Vocals

Electronics

17

audible, but intimate; as if absent-mindedly singing to yourself

*p*

S.

V.

V.

32

S.

V.

V.

46

S.

V.

V.

61

S.

V.

V.

*mf*

*ff*

75

S.

V.

V.

*p* [strumming]

85

E.

water drops (approx. rhythm)

91

E.

turn on lamp

## II. Between Apathy


start cello material slowly with more time taken between each action, gradually decreasing that time throughout the section


The score is divided into five systems, each with a vocal line (E) and a cello line (Vc.).

- System 1 (Measures 95-106):** The vocal line starts with a 7-measure rest followed by a series of quarter notes. The cello line is mostly silent, with a box containing 'body slide' and 'tap (hand) t. (h)' starting at measure 100, and another box with 'pizz bridge' and 'tap (fingertip)' starting at measure 104.
- System 2 (Measures 107-117):** The vocal line continues with quarter notes. The cello line has a box containing a triplet, 'body circles', and 'fingerboard' starting at measure 107.
- System 3 (Measures 118-123):** The vocal line continues with quarter notes. The cello line has a box containing a triplet and 'pizz. gliss.' starting at measure 118.
- System 4 (Measures 124-130):** The vocal line continues with quarter notes. The cello line has a box containing a triplet, 'pizz.', and a glissando starting at measure 124.
- System 5 (Measures 131-140):** The vocal line features eighth-note patterns. The cello line has a box containing a triplet, 'strum', and a glissando starting at measure 131, and a box with 'rotate cello' starting at measure 137.




166 7

E. 


Vc.   
*f* *ff* *p* < *ff* *p* <


170

E. 


Vc.   
*ff* *p* *ff* *p* *ff*


175

E. 


Vc.   
improv. violent; aggressive; wild

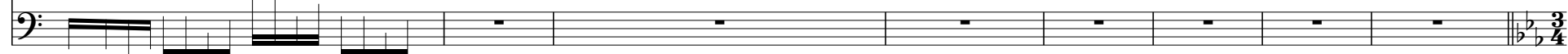
178

E. 

Vc.   
losing control  
sul pont. *fff*

182

E. 

Vc.   
*p* *fff*  $\frac{3}{4}$   $\frac{3}{4}$

# III. Apathy

190 **Largo** (c. ♩ = 40)

E.

Vc.

Bach Cello Suite No. 5 "Sarabande" Excerpt  
distant, but not mournful; preoccupied

196

E.

Vc.

202 ♩ = 90

V.

Vc.


210


V.

Vc.

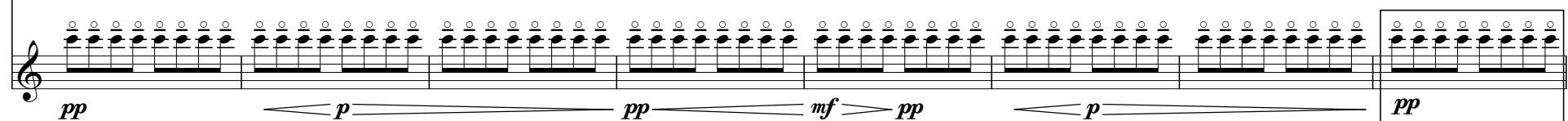


218

V. 

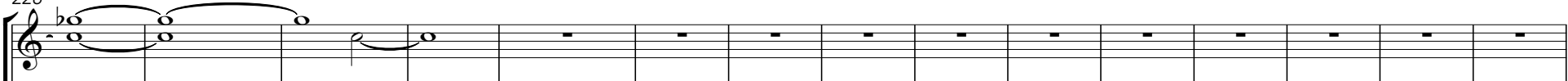
E. 

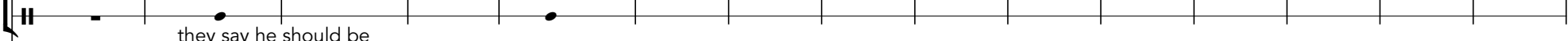
gone they say he should be gone

Vc. 

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

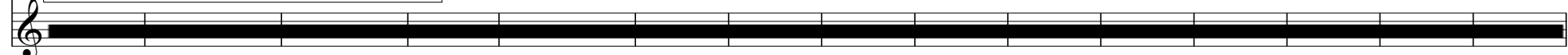
226

V. 

E. 

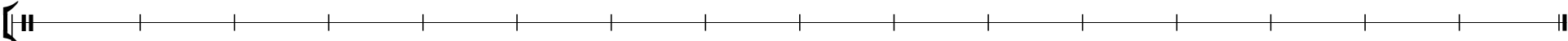
they say he should be

start text

Vc. 

continue until "those live under fingernails with him"

241

E. 

Vc. 